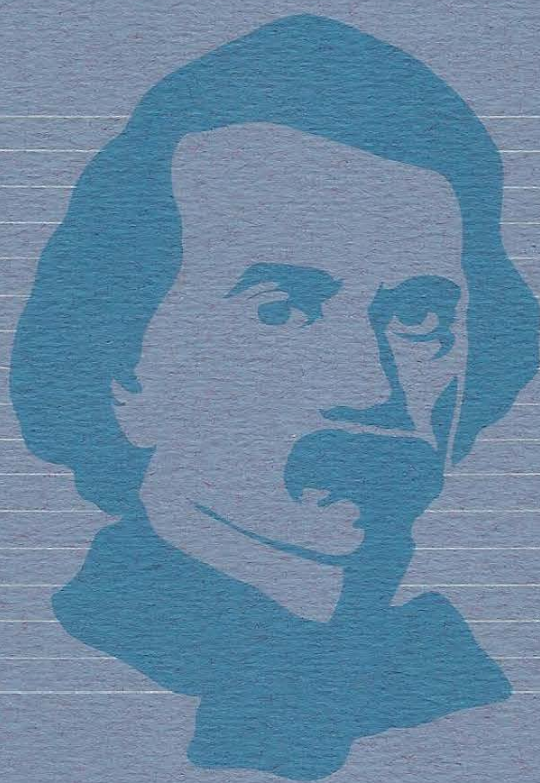




JOHN MAX STANLEY

SURVEY ARTIST AND INDIAN PAINTER



*American
Scene*

American Scene

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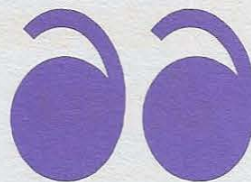


Interest in the reportage of activities on the American frontier might be termed a recent thing, if one were to judge from the amount of material currently being produced on the subject. Certainly, the number of magazine articles, books, and films devoted to the West and its development at the present time would suggest a novel trend; but this volume in no way compares to the amount of information compiled over the past two hundred years, or the last hundred, for that matter, representative of a time when men and women in the East or Europe poured over the reports of explorers, scientists, and journalists then abroad in the western territories.

To be sure, interest in the West a hundred years ago was not the academic study it since has come to be, the general public regarding the reports of that time in much the same way as we now view those of newsmen on location in Latin America or Southeast Asia. Even the government documents published as a result of various western geological and geographical surveys, of which there were many in the nineteenth century, were of more than scholarly value, and often of immediate commercial or political importance to those who read them.

Generally speaking, however, historians have been rather slow to consider pictorial material in the same light as other references, and only lately has an effort been made to review the pictures produced on the American frontier from a critical standpoint. It might also be added that perhaps too much attention has been paid to only a relatively few portrayals of the western scene, despite the fact that many capable men made immense and valuable contributions to the knowledge of their time through their visual documentaries.

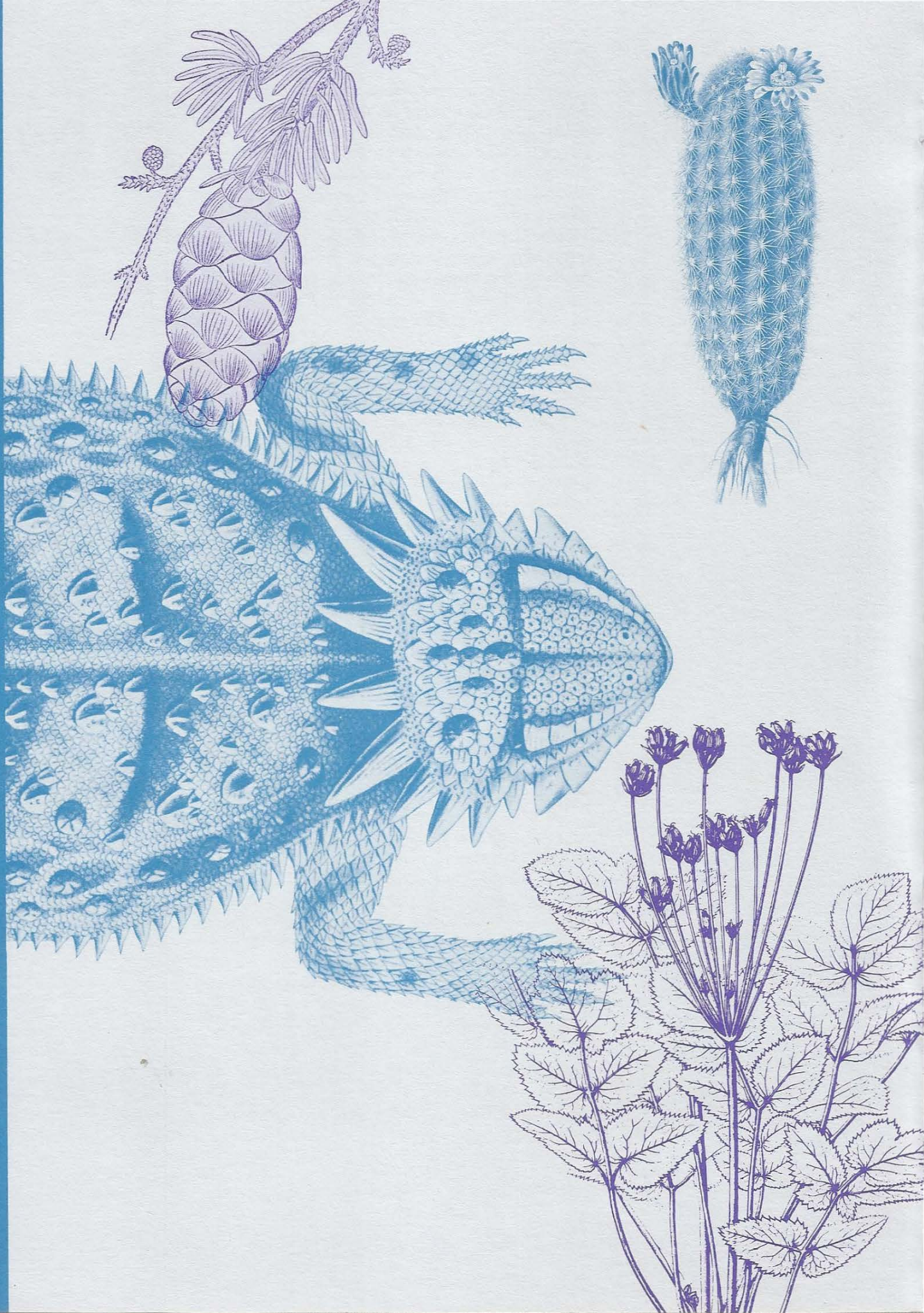
The present article hopes to correct this oversight, somewhat, by acquainting the Gilcrease readership with several artists of the last century, who, for various reasons, were active in the West before the Civil War. No single piece can do justice to so large a topic, and must necessarily concentrate upon a single aspect of the western experience in the end. In this case we have focused our attention upon the career of John Mix Stanley, who produced in his day a really distinguished gallery of western work, so very little of which has survived.

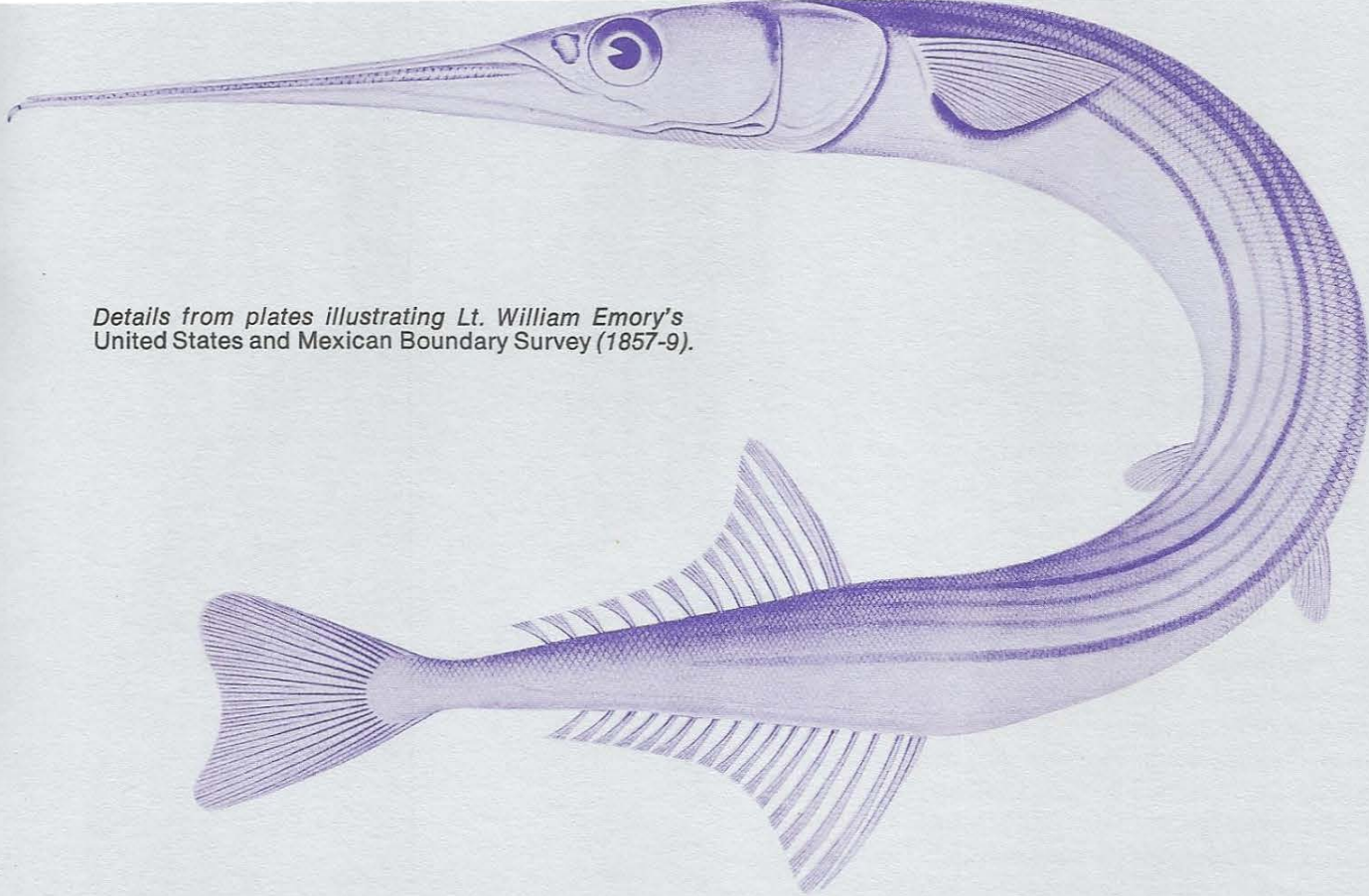


JOHN MIX STANLEY

SURVEY ARTIST AND INDIAN PAINTER

*Written by David C. Hunt, curator of art for the
Thomas Gilcrease Institute*





Details from plates illustrating Lt. William Emory's United States and Mexican Boundary Survey (1857-9).

It is sometimes difficult to see the relationship of the arts to history; yet the artist frequently has served as historian when none other was available. Very early the draftsman and the cartographer played an important part in the history of American settlement, and some of the first reports published with respect to discovery in the New World featured artists' depictions of the vast wilderness and its myriad inhabitants. In general, a more scientific approach to the subject had to await the nineteenth century, and even then such portrayals were rendered, as often as not, with an eye to the picturesque. Artistic convention sometimes interfered with observation, as with the reporting of what was observed; but on the whole there seems to have been a greater effort expended in behalf of realism and accuracy, along with a growing conceptualization of the nature of the wilderness itself.

Many artists visited the frontier at this time, engaged in surveys financed by the War Department or the Department of the Interior. European travelers produced a few incidental pictures, as well, as did Captain Basil Hall, whose experiments in pictorial documentation are preserved in his *Forty Etchings from Sketches Made with the Camera Lucida in North America* published in Edinburgh in 1829. New York scenic designer Samuel Seymour was the first to venture west of the Mississippi as draftsman with Major Stephen Long's expedition to the Rockies in 1819-20. His *View of the Rocky Mountains on the*

Platte is regarded as the earliest of its kind made from first-hand observation, and was one of eight sketches reproduced in aquatint by John Hill to illustrate the reports of the expedition compiled by Edwin James in 1823. This same year Seymour accompanied Long on yet another extension of his tour to the upper reaches of the Mississippi. An account of this experience was published in London in 1825, featuring five more of his western pictures.

Symbolic of the frontier itself, the American Indian early occupied the attention of Congress, and by far the largest number of Indian pictures in the first quarter of the nineteenth century was done by artists commissioned by the Federal Government. James Otto Lewis was so employed for nearly fifteen years, and produced many paintings which appeared in his *Aboriginal Port-folio*, published in ten separate parts in Philadelphia in 1835-6. Lewis is known to have attended several Indian councils in Wisconsin and Indiana, and later to have settled in Detroit, where he painted portraits and did copperplate printing until about 1833. His efforts to follow up the initial publication of his *Port-folio* in New York and London proved unsuccessful, however, his work overshadowed by that of George Catlin in the West, and Charles Bird King in the East, and the appearance of King's gallery of portraits in the three-volume *History of the Indian Tribes of North America* by Thomas L. McKenney and James Hall (Philadelphia, 1837-44).

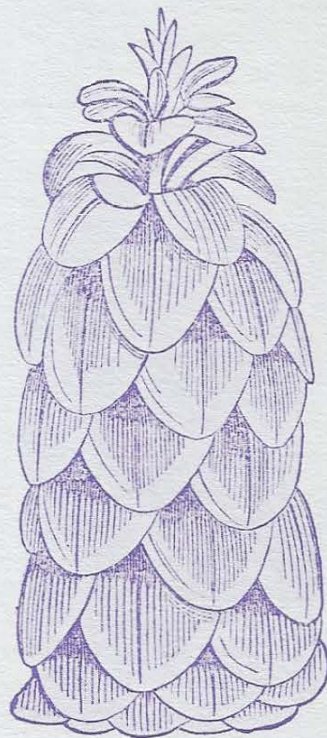
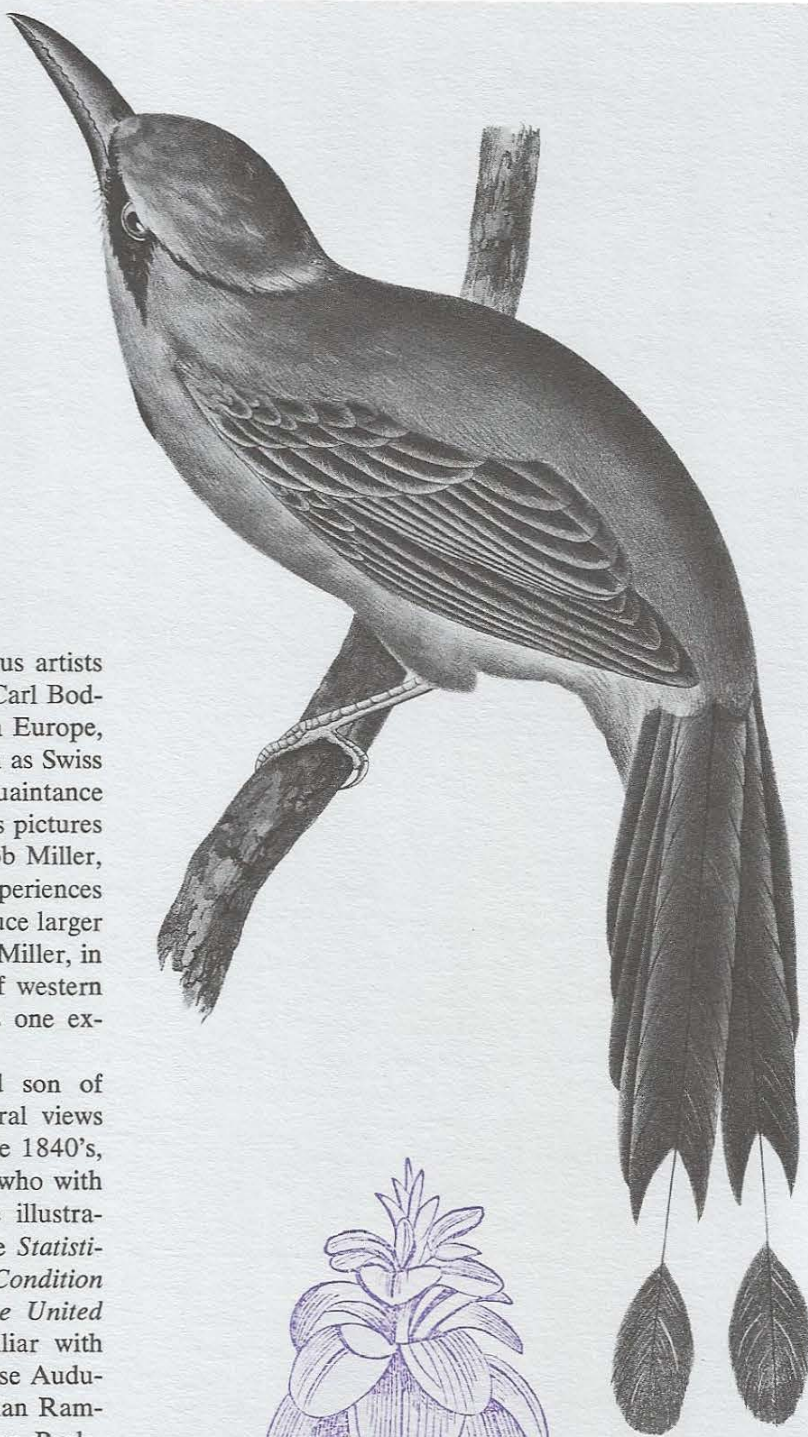
Momotus Coeruleiceps (right), is a plate from William Emory's United States and Mexican Boundary Survey.

Plates (below, and opposite page) after artist John Young appear as illustrations in the U. S. Pacific Railroad survey reports.

The frontier played host to several famous artists such as Catlin, John James Audubon, and Carl Bodmer, whose works were widely acclaimed in Europe, as well as illustrators of lesser reknown such as Swiss immigrant Peter Rindisbacher, whose acquaintance with frontier life was relatively brief, and his pictures correspondingly few. American Alfred Jacob Miller, and Canadian Paul Kane, also had brief experiences in the West, although they managed to produce larger and more important collections of pictures. Miller, in particular, produced a surprising volume of western scenes in his later years as a result of his one excursion to the Rockies in 1837.

Alfred Sully, U. S. Army officer and son of American painter Thomas Sully, left several views of military life on the western frontier of the 1840's, as did West Point graduate Seth Eastman, who with explorer-artist Edward Kern produced the illustrations for Henry R. Schoolcraft's six-volume *Statistical Information Respecting the History, Condition and Prospects of the Indian Tribes of the United States* (Washington, 1851-60). Also familiar with the western wilderness were John Woodhouse Audubon, son of John James Audubon, and Titian Ramsay Peale, son of portraitist Charles Willson Peale.

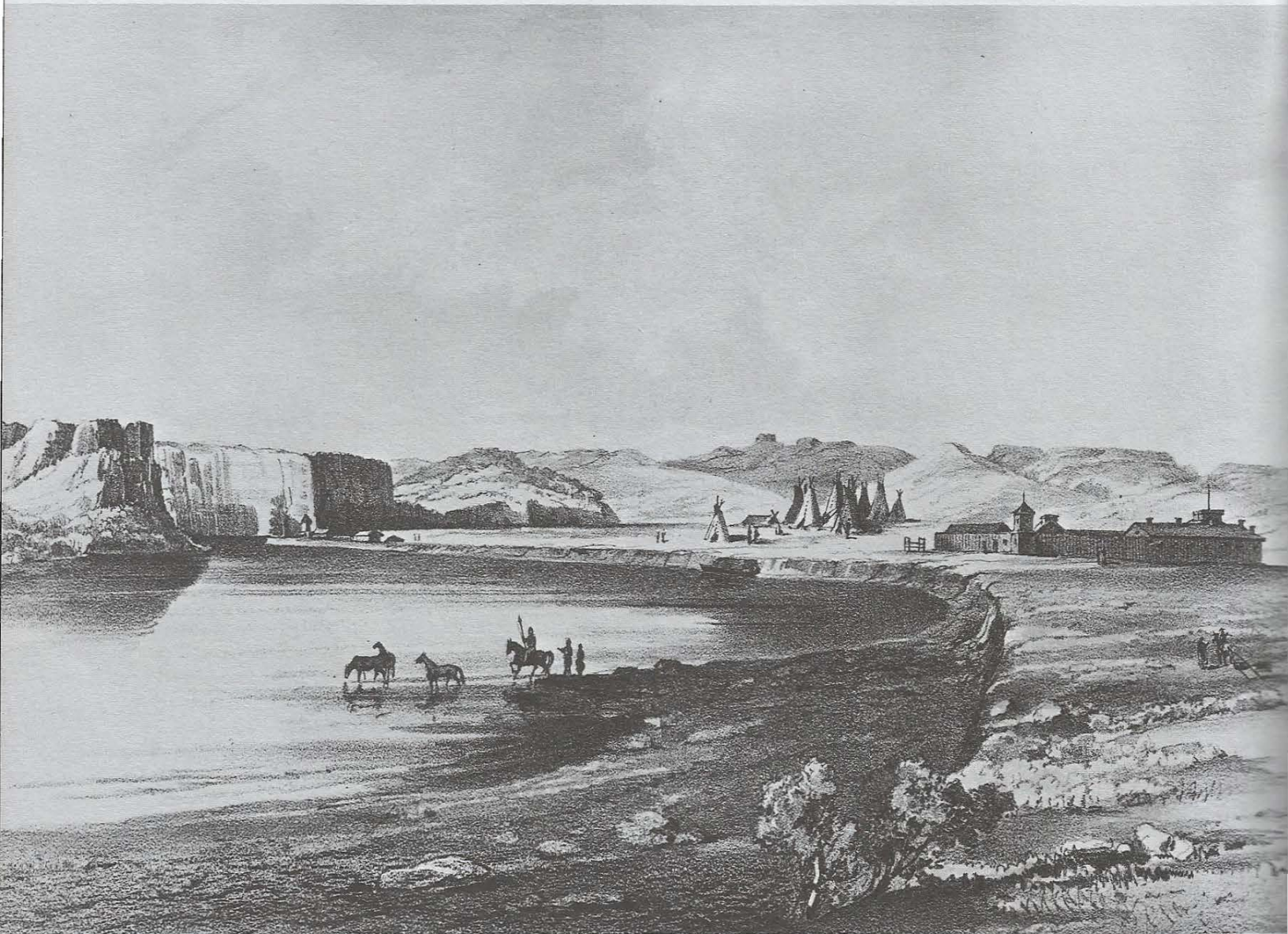
The younger Peale served as artist-naturalist at the outset of Stephen Long's expedition to the Upper Mississippi in 1821, and was again in the West with Charles Wilkes's expedition to the Pacific in 1838-41. Returning from his first adventure to Philadelphia to manage his father's museum, he later settled in Washington, where he worked for many years in the U. S. Patent Office. He did not achieve the recognition accorded to his father or his brothers Franklin and Rembrandt Peale; yet he too is counted among those artists of the first half of the nineteenth century who viewed the vast country beyond the edge of the then untamed frontier.





In 1853 Congress appropriated the sum of \$150,000 to finance a series of surveys for a railroad to the Pacific. Some six surveys actually were made between 1853-4 along the four proposed routes then under consideration, and extensive investigations were made of the interior of the country. Each of the several teams involved in this effort was composed of a variety of technical and scientific personnel: surveyors, civil engineers, geologists, botanists, zoologists, astronomers, and meteorologists, as well as artists, topographers, and numerous other civilians and military men. Preliminary reports were released from time to time, and results of all the surveys were compiled and published in twelve illustrated volumes under the exhaustive title, *Reports of Explorations and Surveys to Ascertain the Most Practicable and Economic Route for a Railroad from the Mississippi River to the Pacific Ocean* (Washington, 1855-61.)

While not settling the question as to which of the routes to take in constructing the transcontinental railway, these combined reports created a great deal of interest at the time of publication, the accompanying illustrations, in particular, eliciting enthusiastic response on the part of those who viewed them. Reproduced for the most part as full-page, two- and three-color lithographs, these represented the work of eleven contributing artists, among whom were J. C. Tidball, Albert Campbell, Richard Kern, James G. Cooper, John Young, Gustav Sohon, Heinrich Möllhausen, W. P. Blake, Charles Koppel, and John Mix Stanley. Yet another artist, Solomon Nuñez Carvalho, was attached to an independent survey carried out by John C. Fremont, who was anxious to prove the feasibility of a central route. Fremont's reports never were published; but information concerning his expedition was included in Carvalho's *Incidents of Travel and Adventure in the Far West* (New York, 1859).



Governor Isaac Stevens of Washington Territory was appointed to head the entire project, and placed in charge of surveying the proposed northern route from St. Paul, Minnesota, to Seattle. Artists Stanley, Sohon, and Cooper accompanied this expedition, and were assigned the task of preparing reports following the party's return to the East in 1854. Sohon again ventured into the West in 1858-62 as an interpreter and guide for a military roadbuilding operation, returning to Washington to assist in the preparation of reports of this latter expedition. He is considered one of the more important of the artists who contributed to the railroad surveys, as is Möllhausen, better known as a writer of fiction in later years,

whose drawings appeared in Whipple's *Report Upon the Indian Tribes* (1855), and again in Ives' *Report Upon the Colorado River of the West* (1861).

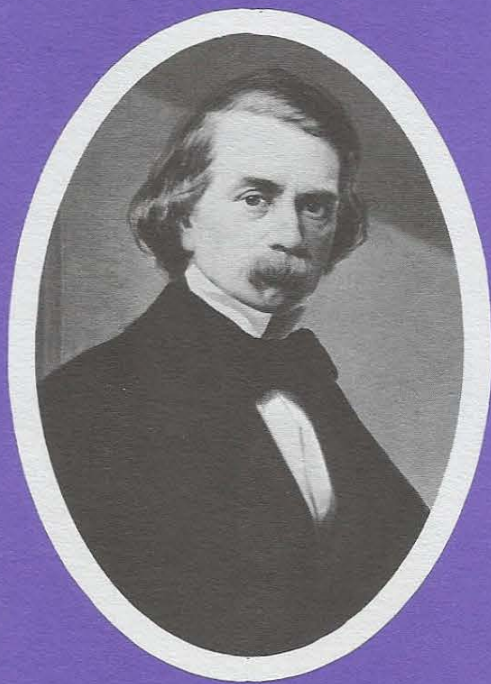
Of all the above mentioned artists, however, John Mix Stanley seems deserving of further mention, especially in connection with the railroad surveys, being represented by more plates in the published reports than any of the others. Also, with the possible exception of Kern and Möllhausen, Stanley had at the time of his association with the surveys more experience of the West than any of the others, having spent several years on the Minnesota frontier and in Indian Territory, New Mexico, California, and the Pacific Northwest.



In his *Artists and Illustrators of the Old West, 1850-1900* (New York, 1953) the late Robert Taft of the University of Kansas devoted an entire chapter to Stanley and his part in the railroad surveys, taking information pertaining to Stanley's earlier career from a monograph written by ethnologist David I. Bushnell, Jr., and published in the Smithsonian Institution's *Annual Report* for 1924 (Washington, D. C., 1925). Bushnell, one of the first to treat the art of the Old West as a subject for serious study, devoted the first of several articles to the work of Stanley, obtaining his information, in turn, from the artist's son, L. C. Stanley, whose account of his father's life occupied the greater part of Bushnell's narrative.

Fort Benton (left) is a lithograph after a sketch by J. M. Stanley. U. S. Pacific Railroad survey reports.

Buffalo Hunt (above) is an oil painting on canvas by J. M. Stanley. Gilcrease Collection.



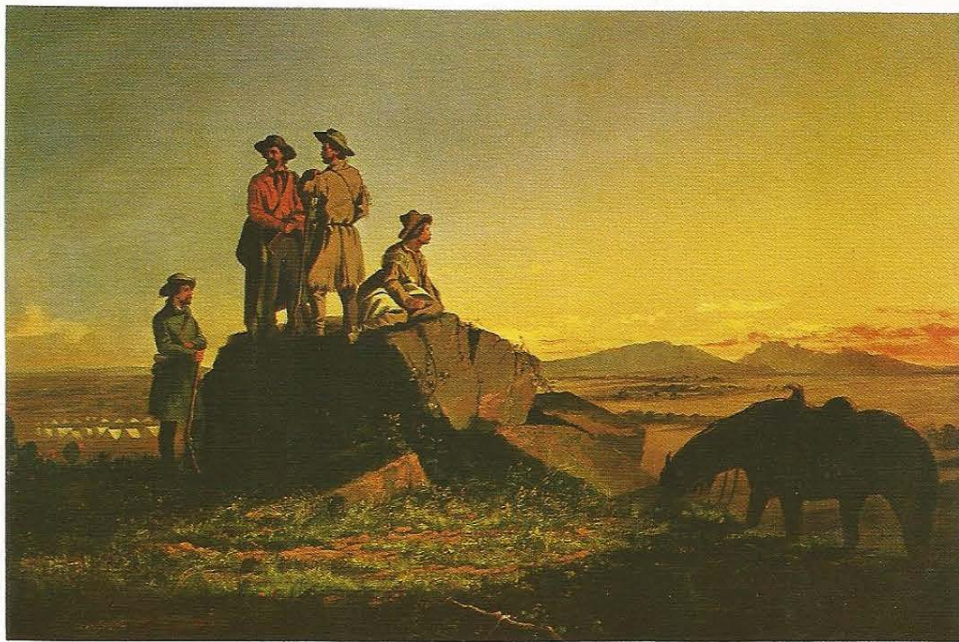
Self Portrait (left), Buffalo Chase (right, in detail), and Scouts in the Tetons (below) are original oils on canvas by J. M. Stanley. All are in the Gilcrease Collection.

According to this source, J. M. Stanley was born in Canandaigua, New York, in 1814, and grew to manhood in Naples and Buffalo, New York, moving to Detroit when he was twenty. No record of art training exists, but about 1835 he began painting portraits and landscapes, and until 1839 made his living as an itinerant artist in and around Detroit, Chicago, and Fort Snelling, Minnesota, where he is supposed to have sketched his first Indian subjects. From 1839-42 he resided variously in Baltimore, Philadelphia, New York City, and Troy, New York, and may have lived in Washington briefly, associating himself with a daguerreotypist. In 1842 he and a friend by the name of Sumner Dickerman of Troy decided to travel to Indian Territory to make studies of the tribes in that area, influenced perhaps by the recent success in this field of George Catlin, who had traveled in those parts some eight years before.

Arriving in the fall of 1842 in the "Three Forks" area of what is now northeastern Oklahoma, Stanley and Dickerman set themselves up at Fort Gibson, then the most important of the posts along the Indian Frontier. The following spring they moved to nearby Tahlequah, national capital of the Cherokees lately

removed from their homelands in the East. In June several thousand Indians representing nearly all of the tribes in the Territory converged on Tahlequah for talks at the request of Cherokee Chief John Ross. Stanley depicted one of the principal gatherings of this council at the time, a picture regarded today as one of his most important, now in the National Collection in Washington, D. C.

In 1843 Stanley accompanied P. M. Butler, one-time governor of South Carolina appointed as U. S. Agent to the Cherokees, to a council with the Comanche and other tribes for the purpose of settling differences between the various Indian factions and to arrange a treaty of peace between them and the Republic of Texas to the south. Held along the Red River near the present Lawton, Oklahoma, this council was attended by U. S. military personnel and also agents of the Seneca and Delaware. The Texas commissioners failed to appear, but Stanley managed to secure portraits of the various participants. He later visited Lewis Ross, brother of John Ross, at Bayou Menard, and spent some time among the Creeks on the North Fork of the Canadian River, where he witnessed the "Busk" or Green Corn ceremony.





"The opportunities afforded by his constant contact with the Indians," writes L. C. Stanley, "were improved by almost daily painting and sketching. In attempting to paint the portrait of the Cherokee chiefs Mr. Stanley found a difficulty in their caprice and superstition. They insisted that portraits should first be painted of Jim Shaw, a Delaware, and of Jess Chisholm, a Cherokee, under whose protection Mr. Stanley had been conducted; if these men should consent to sit and should receive no harm from the operation, then the Cherokee chiefs would sit. It was done this way. They came forward in the order of their rank and were delighted with the idea of being painted, considering it a great honor."

Author Robert Taft relates that Stanley may have accompanied Governor Butler on two expeditions to the Texas border, the first in the early spring of 1843, and the second in the fall or winter of 1843-4. "Several Comanche portraits were secured at this time," he writes, "as evidenced by mention in the artist's exhibit catalog of works at the Smithsonian in 1852, that paintings of the Comanche Indians in this show are dated 1844." Taft further surmises that these may have been completed by Stanley following his return to Fort Gibson in December, 1843.

Stanley and Dickerman remained in Indian Territory until 1845, Bushnell mentioning that Stanley spent part of that year in New Mexico. Traveling next to Cincinnati, Ohio, Stanley put the finishing touches to approximately eighty-three canvases in preparation for his first public exhibition, which opened in January, 1846. Stanley, however, was not content to remain in Cincinnati. Leaving the fate of his exhibition to Dickerman, he again headed west, traveling first to St. Louis, and then to Independence, Missouri, where he promptly joined a wagon train bound for Santa Fe under the leadership of Colonel C. S. Owen.

Stanley reached Santa Fe in August, 1846, shortly after the outbreak of the Mexican War, and about the same time that Colonel Stephen W. Kearny arrived with his troops to take over the city from the Mexican Government. Joining Kearny's scientific staff as official artist for Kearny's proposed California campaign, Stanley left Santa Fe on September 25th, placed under the immediate command of Captain William S. Emory of the U. S. Army's Topographical Corps. Involved in the fighting that occurred on December 6, 1846, near San Diego, Stanley managed several sketches which he later finished on board the U. S. sloop *Cyane* at San Diego for inclusion in Kearny's official report of that action. Other of his pictures later appeared in Edwin Bryant's *What I Saw in California* following Stanley's arrival in San Francisco in the spring of 1847.



Indian Council Convened by John Ross at Tah-le-quah (left), and Black Knife, Apache Scout (above) are both oil paintings on canvas by J. M. Stanley in the National Collection of Fine Art, Smithsonian Institution, Washington, D. C.



An Osage Scalp Dance (above) is an oil on canvas by J. M. Stanley. National Collection of Fine Art, Smithsonian Institution, Washington, D. C.

Return of Governor Stevens to Fort Benton (at right) is a lithograph after Stanley appearing in the U. S. Pacific Railroad survey reports.

Some forty plates depicting scenery, Indians, and botanical specimens illustrated the official report of Captain Emory, all of which may be attributable to Stanley, although he is credited only with having produced the botanical plates. Emory, who prepared the reports of the Kearny expedition for the 30th Congress, stated simply that the party, as organized at Santa Fe, included one "J. M. Stanley, draughtsman."

Stanley, meanwhile, continued his wandering. By July, 1847, he was in Oregon, and narrowly escaped the Indian attack in which Dr. Marcus Whitman and twelve others at the Whitman Mission were killed. Making his way carefully to Fort Walla Walla, he remained in the Northwest until the summer of 1848, at which time he returned to San Francisco and took a ship for the Hawaiian Islands, where he stayed the better part of a year and painted the portraits of King Kamehameha III and his queen, which hang today in the old Iolani Palace in Honolulu. On November 17, 1849, he sailed for Boston, and home.

The next two or three years were taken up with exhibiting his collection of pictures in Troy, New Haven, Hartford, and New York City, where he attracted considerable notice from the press. Early in 1852 he took his *North American Indian Gallery*

to Washington, where he made arrangements for its display at the library of the Smithsonian Institution. He was thus occupied when appointed to Governor Stevens' northern railroad survey, the particulars of which are dealt with by Robert Taft in his previously mentioned book. Joining members of the proposed expedition at Jefferson Barracks, Missouri, in May, 1853, Stanley set out for St. Paul, where the final organization of the party was completed in June.

Fort Union on the Upper Missouri was reached on August First of that year, and on October 18th Fort Colville, visited by Stanley six years before, where Stevens met with members of the survey under the leadership of Captain George B. McClellan, who had started eastward from the Pacific Coast. The last leg of the journey from Fort Colville was made down the Columbia River to forts Walla Walla and Vancouver, from which point Stanley was dispatched to the East with Stevens' preliminary reports.

A number of Stanley's "views" as featured in these reports are of historical interest, representing some of the earliest observations of the sort extant. David I. Bushnell, in his article on Stanley published by the Smithsonian, also remarks that "As a member of the expedition he made a large number of sketches of



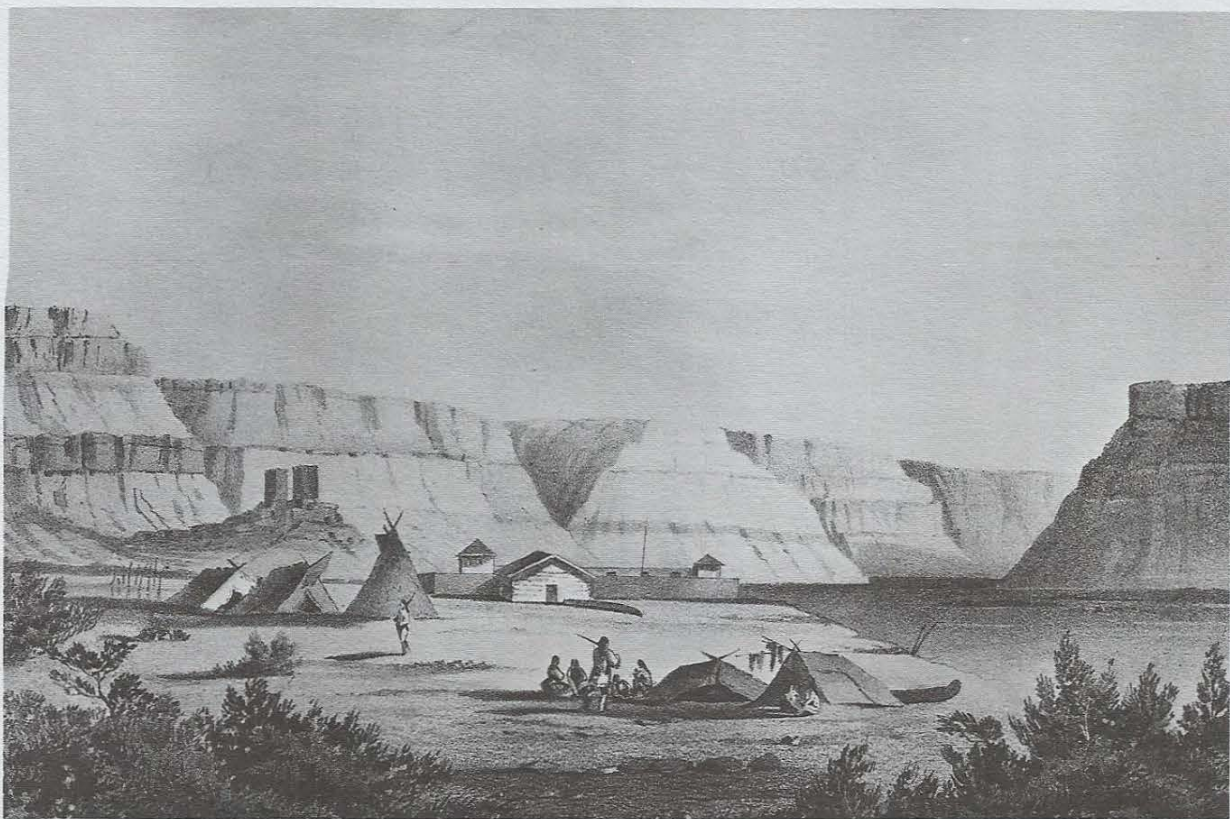


Fort Union (above) and Old Fort Walla Walla (right) are lithographic plates after Stanley appearing in the U. S. Pacific Railroad survey reports.

the various points of interest, and as a novel experiment he carried a daguerreotype apparatus, probably the first taken up the Missouri."

Nearly all of the outposts visited by the survey team in the course of their westward progress were pictured by Stanley, including forts Owen, Benton, Walla Walla, and the Coeur d'Alene Mission in present day Idaho. His view of Fort Union, where he reportedly made several daguerreotype pictures, is among the few known to exist today, and at least should be mentioned along with those made by Catlin, Bodmer, and Rudolph Friedrich Kurz, who visited the fort some three years before Stanley, and whose sketch of the interior courtyard is included in the collection of the Gilcrease Institute.

Stanley arrived in New York on January 9, 1854, and went almost immediately to Washington, although a year elapsed before he began the work of

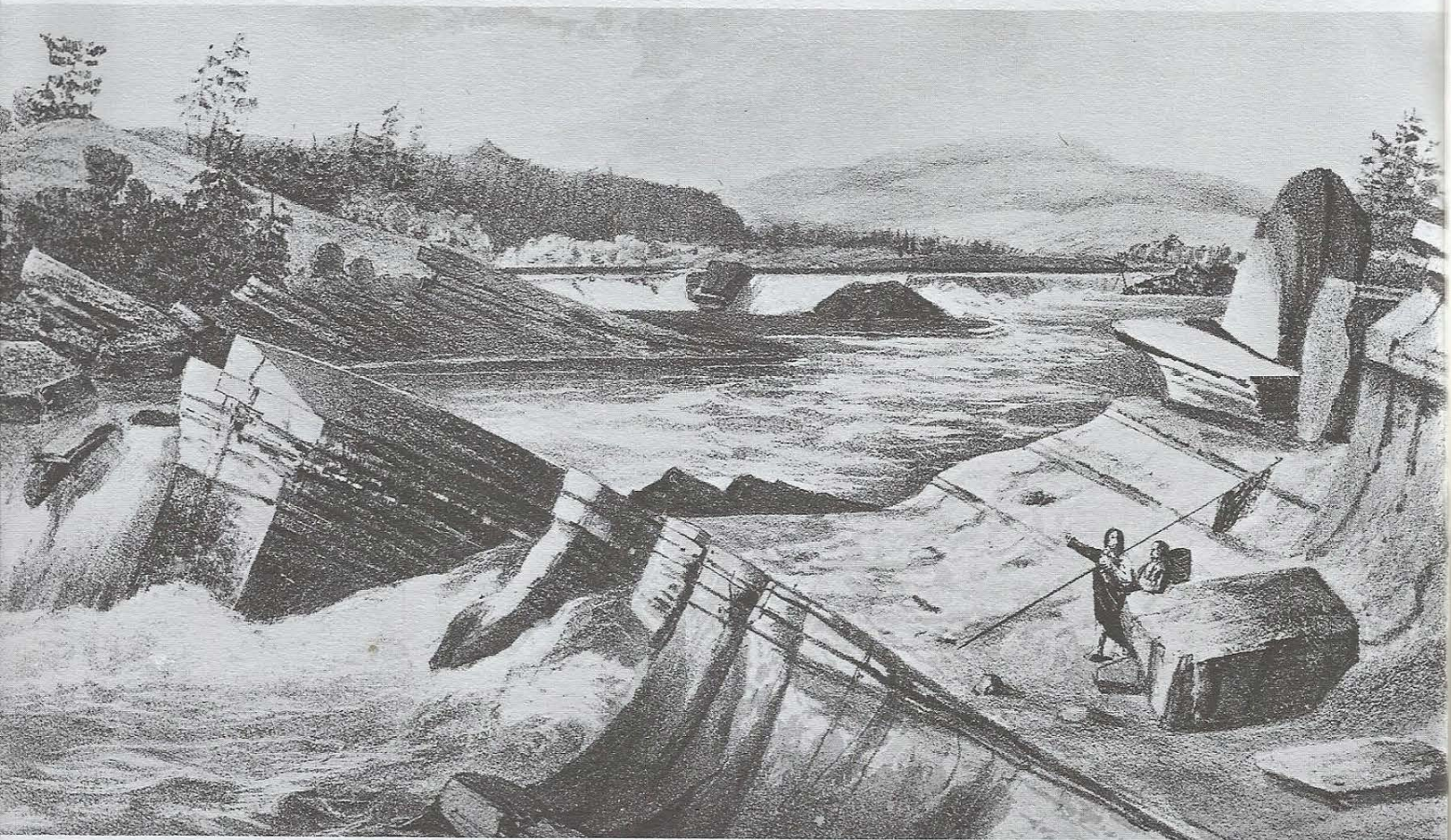


preparing his field sketches for inclusion in the published reports. Taft mentions in his *Notes* that a file pertaining to the Pacific Railroad surveys at the National Archives contains a letter written by Stanley, dated April 3, 1855, to a Lieutenant G. K. Warren, who, with Captain A. A. Humphreys, was in charge of the preparation of the survey reports for publication. In this letter Stanley says that he believes it will take him about five and a half months to complete the necessary illustrations, of which fifty-seven are mentioned in the proposed list. Another letter in this same file from Stevens to Captain Humphreys indicates that the former directed Humphreys to pay Stanley \$125.00 a month for his work on the reports, Stevens adding that the sum "is a small compensation however in view of his ability and experience."

Taft also says that Stanley further utilized his field sketches on his return to the East in the preparation

of a large panorama of the type popularly displayed before the public of that time. Consisting of forty-two scenes or "episodes," this prototype of the modern motion picture travelogue first was exhibited in Washington in September, 1854. Two hours were required to view it, and a twenty-three page handbook written by Thomas S. Donaho and entitled *Scenes and Incidents of Stanley's Western Wilds* was sold at the door for 10¢. Washington papers gave it good reviews, and it was subsequently displayed in Georgetown and Baltimore. Last reported to be on its way to Boston and London for exhibition, its ultimate whereabouts today is unknown.

"Like most of Stanley's original work," comments Taft, "it too has disappeared. It would be beyond price at the present day."



Dalles (above) and Kettle Falls, Columbia River are lithographic plates after Stanley featured as illustrations in the U. S. Pacific Railroad survey reports.

It may be of interest to recall the efforts that were made in the nineteenth century to preserve native works of art and history such as those acquired as a result of the western exploratory surveys. The Government took a leading part in this, believing it to be in the national interest, and a number of private individuals, as well, contributed their money and experience to the creation of repositories for science and the arts. The character of the National Institute organized in Washington in 1840 "to promote science and the useful arts and to establish a national museum of history" greatly influenced the act approved on August 10, 1846, establishing the Smithsonian Institution, itself dedicated to "the increase and diffusion of knowledge among men" in accordance with the wishes of its principal founder. The formation of a national gallery of arts subsequently was considered, although it must be admitted that Congress was not anxious to commit large expenditures of public funds for such a purpose.

The only significant collection of art owned by the Government at this time was a gallery of Indian portraits by Charles Bird King commissioned in the 1820's by Thomas L. McKenney. As head of the Bureau of Indian Affairs, McKenney had been vitally interested in the establishment of a center for the preservation of the culture and history of the American Indian. With his retirement from office in 1830, however, his aims were never fully realized; and after gracing the corridors of the War Department for a number of years, his collection was removed to the Smithsonian for safekeeping, exhibited along with various other items of Indian manufacture secured by the Government in the course of its treaty making activities.

George Catlin next endeavored to interest Congress in his Indian collection, which was taken to Europe in the 1840's and eventually sold abroad to private collectors. A portion of the Senate record for

February 27, 1847, alludes to a proposal for the purchase of 600 of his pictures for the sum of \$50,000, to be paid in ten annual installments. The record relates that this proposal was debated at some length among the Senators, and "then decided in the negative," as was a subsequent proposal for the purchase of J. M. Stanley's Indian gallery in 1853.

That the purchase of Stanley's collection was further debated by the Government is documented in Smithsonian Institution Reports over the next several years. One such notice in the *Annual Report of the Board of Regents* for the year 1856 reads:

GALLERY OF ART — The room appropriated (sic) to the gallery of art is still occupied by the series of interesting Indian portraits, by Mr. Stanley. It is to be hoped that Congress will make an appropriation for the purchase of these illustrations of a race of men rapidly disappearing before the advance of civilization. The collection should be kept together and carefully preserved as a faithful ethnological record of the characteristics of the aboriginal inhabitants of the western portion of our continent. It is the most complete collection of the kind now in existence, and it would be a matter of lasting regret were the pictures sold to individuals, and thus separated.

Again the following year a notice pertaining to Stanley's gallery appears in the annual report:

The Stanley collection of Indian portraits, which is still in the Gallery, has during the past year, been increased by a number of new pictures, and continues to be an object of interest to the visitors of the national capital. This collection, now the most extensive in existence, of Indian portraits, ought, as we have stated in previous reports, to be purchased by the government. It is a sacred duty which this country owes to the civilized world to collect everything relative to the history, the manners and customs, the



physical peculiarities, and, in short, all that may tend to illustrate the character and history of the original inhabitants of North America. The duty which Mr. Stanley owes to his family will not permit him to retain the collection unbroken, and unless Congress make an appropriation for its purchase, he will be obliged to dispose of it in portions. Such an event would be a lasting source of regret; and, from the interest which a number of distinguished members of the Senate and House of Representatives have expressed in regard to the purchase, we doubt not that the proposition will in due time be favorably entertained.

Stanley remained in Washington until 1863, at which time he moved to Buffalo, New York, and began the painting of a large canvas entitled *Trial of Red Jacket*, which later was acquired by the Buffalo Historical Society. Throughout this period his Indian pictures continued on display at the Smithsonian Institution, Stanley never giving up hope that Congress would purchase them for eventual inclusion in the national gallery of art. The issue was never decided; and a sudden end was brought to Stanley's hopes on the night of January 24, 1865, when a fire raged through the wing housing his collection. In a few moments, ten years of effort and experience went up in smoke.

Tepia Gatherers (above) is an original oil painting on canvas by J. M. Stanley in the Gilcrease Collection.

The cause of the fire and attending details were related in full by the Secretary of the Smithsonian in his annual report to the members that year. As misfortune would have it, the part of the building most seriously affected was one that housed nearly all of the Government's Indian pictures.

Referring to the loss of the Indian gallery, the Secretary remarks, in passing:

The Indian portraits, as far as they were likenesses of particular individuals, in most cases can never be reproduced, but we are gratified to learn that the extensive collection of Mr. Catlin, of a similar character, has been purchased in Europe by Mr. Harrison, of Philadelphia, and will be rendered accessible to the student of ethnology. Besides this, there are in existence, particularly in Canada, other portraits, sufficient in number and variety fully to illustrate the characteristics of the race. At the same time the loss has fallen very heavily upon Mr. Stanley, the painter and owner of this collection. It was the result of the labour of many years among the Indians. It constituted the pride, as it has been the crowning effort, of his life, and he ardently desired that it might be transmitted to posterity as a monument of his enterprise and industry. The hope is entertained that the government will see fit to give him an order to paint a picture for the Capitol, in which the principal figures of this collection and the characteristics of the Indian race may be portrayed.

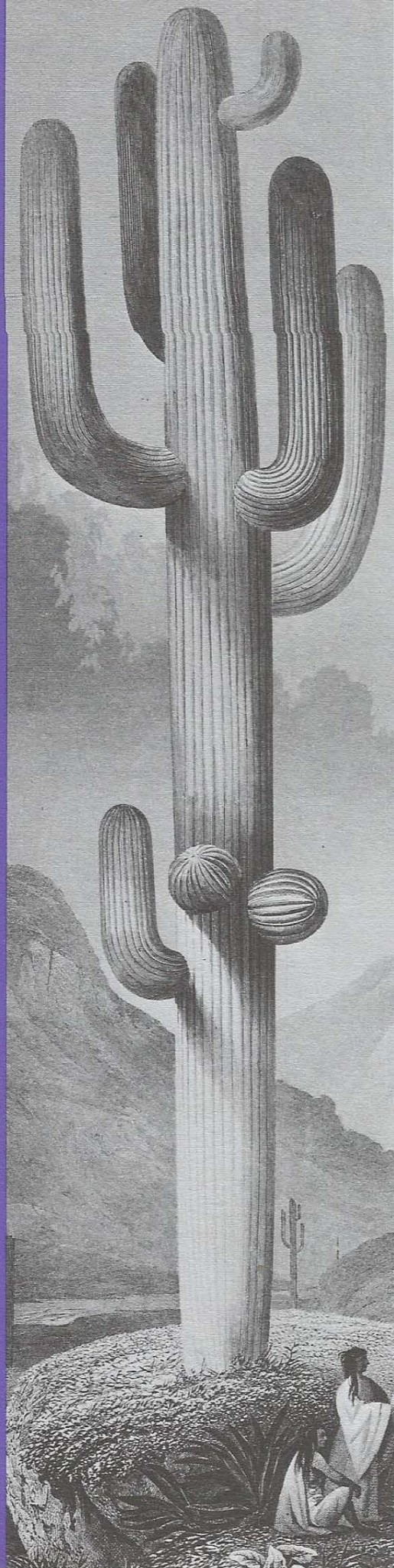
A subsequent notice in the *Annual Report* printed in 1872 makes brief mention of estimates of the loss sustained by the Institution as a result of the fire, "as far as it may be estimated and can be restored by money," and to individuals, in which Stanley's personal loss is evaluated at \$20,000. The record

does not say whether such a sum was ever realized or paid.

Stanley died in Detroit in 1872, in the same year as did George Catlin. Catlin's collection survived him, however, and a large part of it eventually was acquired by the Smithsonian from the estate of the Mr. Harrison mentioned in the earlier report. The exact number of pictures in Stanley's collection at the time of the fire has not been determined; but for certain reasons, five of his canvases had previously been removed from the art gallery to another part of the building. These escaped destruction, and are to-day among the handful of his original works extant.

Taft mentions in his *Notes* that a Mrs. Dean Acheson, the artist's granddaughter, informed him of the existence of fourteen small paintings by Stanley, nine of which in 1951 were in the possession of Edward Eberstadt and Sons of New York City, the remaining five in the possession of Mrs. Acheson and her family. He also reports that other Stanley portraits may reside with the Dickerman family of Troy, New York. Reference is also made to the existence of at least one canvas by Stanley in the collection of the Detroit Institute of Arts, and that the manuscript account by L. C. Stanley is preserved today in the Burton Historical Collection, Detroit.

Fourteen oil paintings by or attributable to Stanley are included in the art collection of the Gilcrease Institute, dated variously from 1844 to 1854. All are western studies except one, the most interesting to local historians being portraits of several members of the family of John Golden Ross, brother-in-law of Chief John Ross. Also included in the Gilcrease collection is a self-portrait of the artist, as well as a number of lithographed plates after Stanley's sketches that appeared in the Pacific Railroad reports.



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