

THE American Scene

presents

the works of

C^M Russell



THE STRENUOUS LIFE—Charles M. Russell ©

in the Gilcrease Institute of American History

TULSA, OKLAHOMA

A Russell Catalog

This special issue of *THE AMERICAN SCENE* is in essence a catalog of the paintings and bronzes of Charles Russell in the collections of the Gilcrease Institute. The collection was obtained by Thomas Gilcrease from the Phillip Cole estate; Cole, a Montanan, assembled one of the finest collections of Western art in the world. This collection is now a part of the Gilcrease Institute's permanent holdings. This segment of the works of the famed cowboy artist has been a part of the Gilcrease Museum for almost twenty years and yet it is a rare occasion when all the materials are exhibited at one time. However, the growing popularity of Russell and the increasing awareness of the historic value of his works prompts special emphasis. This catalog will serve as a key to the collection long after the current exhibit has been retired.

The World of Charlie Russell

By James Taylor Forrest

It has been said that "the real power of (Charles) Russell's work . . . resides in the fact that he felt, to the very depths of his being, that an era was dying—and that it meant **something**."* Certainly this can be seen by examining closely his work and by "listening" to the artist as he eloquently reminisces of his West and deftly delineates the wonderful characters who people the world of his canvas.

Stand before each painting—let your mind's eye travel beyond the frame and into the scene, stepping carefully to one side as the horses, the men and the exciting sweep of events pass within your grasp—for the moment.

Go with this master painter of the western scene as he dreams of times that were already flickering and dying as were the camp fires of his Indian friends—when he came into the Montana Territory in 1880. Follow him as he rides with the large cattle outfits searching out the unfenced grasslands of the high plains; sit with him as he listens to tales told and then re-told of the **real** pioneers, the mountain men, the trappers, the explorers—the Kit Carsons, the Jim Bridgers, the men with Lewis and Clark, the great Indian chiefs who had held proudly the land of their people until beaten by overwhelming numbers. See through this artist's eyes the color and the pageantry of the buffalo herd in stampede, the wagon train slowly crossing the plains, the Indian attack on the army supply wagons, the movement of a great herd of cattle over the dusty, grassless land or the simple yet expressive meeting of a white man and an Indian on a barren, snow-crested plateau.

When you have seen the obvious about this artist and his work, look a little deeper. Is he telling all he thinks and would have you see in these stories on canvas? Or has he hidden some of his meaning from you, perhaps from himself? Russell loved the things of the West which were a part of the land—which had been there before the coming of the white man. He looked backward more than forward and so in his work he painted dreams of how he would like the West to be as well as how he had

seen it. He looked for permanence: he found it not in man but in Nature.

Look again now at the Russell paintings but this time search out the many by-plays, the small trademarks that have made this artist's work cherished and valued above all others who have portrayed the West—and the legend of the West—which is no more. In one painting the white man and the Indian meet, guns are their passports! but, even so, Russell is preoccupied with nature—a pair of sage hens are in the foreground and the setting sun is reflecting blood-red overall. In other paintings rabbits, snakes and various small animals play innocent and unintentional roles in the human drama. But they have importance and are not merely decorative. Russell was concerned with the delicate balance of nature; he was aware of the potential destructiveness of man. Perhaps that was one of the reasons he appreciated the Indian who lived in harmony with nature and did not disrupt the natural bent of it. In still another painting Russell shows a wagon train being stopped by Indians; a boy drops his whip and picks up his antiquated rifle to help defend the caravan if need be. But what of the oxen who have drawn the heavy wagon? They crane their necks about to munch the dry grass, unconcerned with the serious events which may be in the making. These are some of the by-plays in Russell's work—there are many others. Notice the horses in "Innocent Allies"—the horses are the leading characters in the portrayal, not the men in the draw. In "Watching For Wagons" the brilliant light of the sun has caught all three Indians on the hillside, but the figure which stands out is that of the old man who is leaning on his long spear, the essence of patience and wisdom.

This cowboy artist has been praised for his careful study of the details of life and character and justly so. In all his work there is evidenced knowledge of the subject; he was wise, he painted what he knew and did not try to portray that for which he had little sympathy or knowledge. Students of the West have attempted to pick fault with Russell; when he was alive to explain his sometimes vague references, no one could challenge his work. Even today, when "cowboy experts" are more academic than in the past, they secretly praise Russell for showing them what they have only read about. Join the experts, look at Russell as a chronicler of another time, another place. The cowboy's dress: the silk (not cotton) bandana is evident in several paintings, and its many uses are illustrated; the striped shirts, the re-enforced pants (as in "Jerked Down"), the Stetson, the fancy tooled boots and the dusty, brush-beaten, working boots—not made for walking but for riding. Check the artist on his horse and its equipment: Russell often used the center-fire saddle with the single cinch; this was typical of Montana, while not likely to be used in Texas. The bit, the horse hair bridles, the hackamore on the Indian ponies, the saddles, so well done an expert can almost tell the saddle maker by looking closely. The way a team was hitched for a stage coach and the way the lines were strung out for a "jerk line outfit"—all these details are as they were. Important? Well, yes, to the man who wants to know how things were. And Charlie Russell knew and loved every detail from the fancy bonnet of an Indian chief to the way a cinch ring "pulled" when a bronc was sunfishing.

Step out of the paintings now, but carry with you the many experiences made possible by this man who painted and loved a land and the times and in so doing has caught-it-up, and has held it in a wonderful suspension for all ages to marvel at—and to long for, just as Charlie Russell would have wanted it.

*K. Ross Toole, MONTANA MAGAZINE, Fall, 1958

The Art of Charles Russell

by J. Frank Dobie

One cannot imagine Charles M. Russell living in a world without horses. If the wheel had never been devised, he could have lived content. The steamboat had carried traders and trappers up the Missouri River and become a feature in the pageant of the West before he was born; he accepted the steamboat, respected it. When in 1880, at the age of sixteen, he went to Montana, he traveled by the railway to its end and then took the stage. The Far West was at that time still an unfenced and comparatively unoccupied expanse of grass and mountains; he accepted and respected the steam engine as one of its features. As it hauled in plows, barbed wire and people, people, people, he would, had he had the power, have Joshuaed the sun to a permanent standstill.

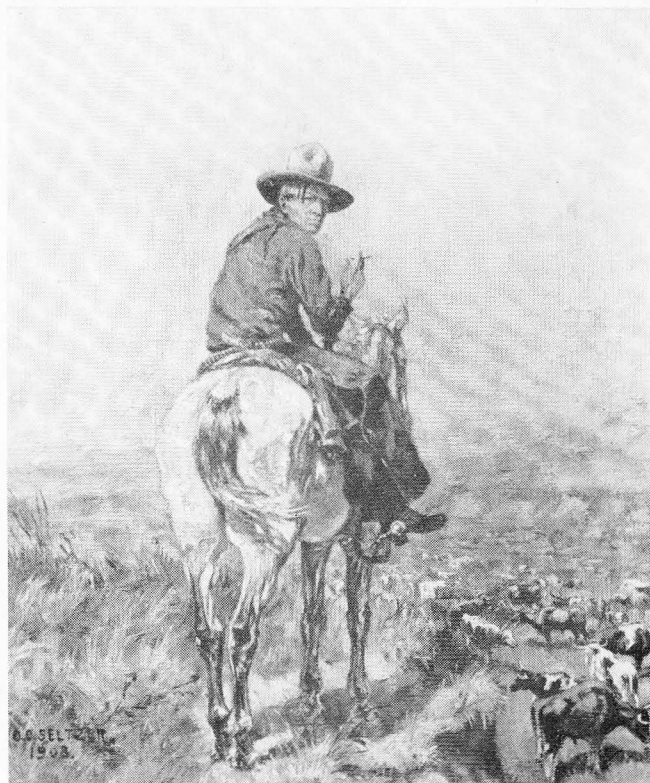
Charles Marion Russell was born in St. Louis, March 19, 1864. As a child he drew pictures and modeled with wax; as a boy his dominating ambition was to go west. At sixteen, his parents gave up their attempts to keep him in school and sent him to Montana under the guardianship of a sheepman, with whom he soon parted. He was never at home in this world until he reached the West, and although he later traveled far, it remained the core of his existence until he died in Great Falls, Montana, October 24, 1926.

Although barbed wire, population, the automobile, the airplane and World War I radically changed the West along with the rest of the world during Charles M. Russell's lifetime, he remained unchanged in his ways and allegiances. Those unwavering allegiances were to the Old West of buffaloes, Longhorns, Spanish horses, Horseback Indians, open range cowboys, stage drivers, mule skinnners, prospectors—the land, the animals, the human types of "primitive perfection." The limitations imposed by time and place on his sympathies intensified those sympathies. Yet in some ways he was not typical of the frontier: he was against development, and he had a profound understanding of and admiration of the Indians.

Russell's opposition to change was but the obverse of his concentration upon the old. His art can be comprehended only through an understanding of his conservatism. It was not the conservatism of the privileged who resent change because change will take away their privileges. It was the conservatism of love and loyalty.

In summer cow camps and in cabins and saloons of towns where he wintered, he drew and painted. He developed the habit of constantly carrying modeling clay in his pocket and of fashioning figurines while he talked or listened. In 1896 he married Nancy Cooper. Largely through her influence, he progressed from being a range man and town loafer who painted and was called "the cowboy artist" to a man who had no other purpose than to paint. He modestly called himself an "illustrator." For more than a quarter of a century he worked very hard as an artist.

His eye was photographic to an extraordinary degree. He seldom required models for his figures, and he took great pride in accuracy of detail—the angle of a rider's foot against his horse, the headdress of a Blackfoot warrior as opposed to that of a Crow, the lift of an elk's antlers, the nostril dilation of a buffalo bull. Some sophisticated



CHARLES RUSSELL

by OLAF SELTZER

critics have labeled—and dismissed—him as "documentary." He never wanted to paint something of which he was ignorant and for which he had no sympathy. At the same time, he had the transporting power of imagination. He never tried to disguise ignorance of anatomy or inability to reveal it under daubs and blurs.

Whether in bronze, in color or in black-and-white, no other depicter of the West has known it so intimately. His animals are never generalized; they are individuals of a species in attitudes of momentary response to particular stimuli.

If the Old West was important to itself, Charlie Russell was important also, for he was—in art—its most representative figure.

If the Old West is still important in any way to the Modern West, Russell remains equally important. If the Old West is important to far away lands and peoples, Charles M. Russell is important. He not only knew this West, he felt it. It moved him, motivated him, and gave him articulation, as a strong wind on some barren crag shapes all the trees that try to grow there.

When one knows and loves the thousands of little truthful details that Charles Russell put into the ears of horses, the rumps of antelopes, the nostrils of deer, the eyes of buffaloes, the lifted heads of cattle, the lope of coyotes, the stance of a stage driver, the watching of a shadow of himself by a cowboy, the response of an Indian storyteller, the way of a she-bear with her cub, the you-be-damned independence of a monster grizzly, the ignorance of an ambling terrapin, the lay of grass under a breeze; and a whole catalogue of other speaking details dear to any lover of Western life, then one cherishes all of Charles M. Russell.

J. Frank Dobie, member of a famous Texas cattle family, served many years as a professor of English at the University of Texas. Dobie's many books and articles have exhibited a penetrating insight into the personalities and forces that developed the American West. His own ranch background, the wide scope of his study, and the deep humanity in his approach to life highly qualifies him to help contemporary Americans understand Charles Russell, an extraordinary cowboy of another era. Some of Mr. Dobie's outstanding works include: *The Mustangs*, *The Longhorns*, *A Texan in England*, *Life and Literature of the Southwest*.

1. "The Strenuous Life" Oil 1901 36x23

Cattle running loose upon the open range would assemble into widely separated small groups. It was necessary to round up these range cattle at least twice a year, in the spring and again in the fall. The roundup was hard and lively work and the cattle were semi-wild. They had been roped and branded at least once in their lives but, in general, had no other contact with man, and when a

puncher roped a cow, it would try desperately to get away. If escape was impossible, the animal might come hard, head down, red eyed for the puncher and his horse. A thorough knowledge of cattle and his own alertness rescued the cowboy from many disastrous situations. His was a strenuous life.

2. "When Guns Speak Death Settles Dispute" Oil no date 35x23

Cowboys were not gunmen; as has been said, they were "merely folks, just plain, every-day, bow-legged humans." They had little time for carousing, and fighting was relatively infrequent. However, with some forty thousand cowboys spread out over the plains there were bound

to be some troublemakers. The only breaks these men knew from the monotony of their lives were liquor, gambling and women—all equally capable of starting a dispute that could end tragically.

3. "The Attack of the Wagon Train" Oil 1904 35½x23½

A Band of Blackfeet has appeared suddenly on a ridge and ridden in front of a caravan of covered wagons to turn the lead team. Mounted warriors are dashing toward the train which is strung out in the distance. These

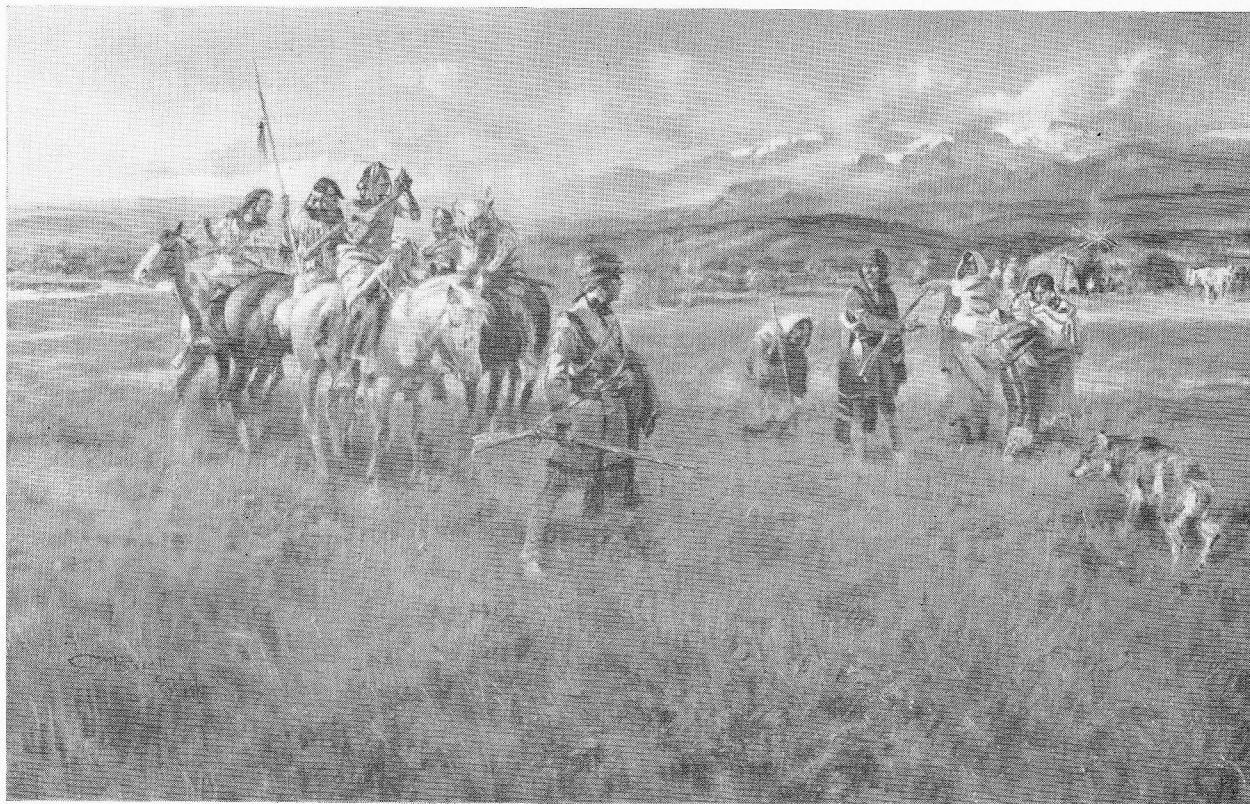
death-dealing skirmishes were harrowing experiences to the pioneers who always traveled in fear of attack. This painting or a similar one was exhibited by Russell in London during his visit there in 1914.

4. "Lewis and Clark Expedition" Oil 1918 47x29½

Russell has taken one of the most dramatic events of the Lewis and Clark expedition (1804) for this painting—the meeting of Sacajawea and her people. Sacajawea was a Shoshoni girl of thirteen when a Hidatsa war party captured and took her to what is now North Dakota. She was sold to a French fur trapper who later married her. Lewis and Clark engaged the trapper as a guide and Sacajawea went along with her husband. As the expedition drew near to the land of the Shoshoni, anticipation rose in the girl

of seeing her family once more. At last they met a group of Indians and among them were some of the people of Sacajawea. Russell shows the Indians laughing and talking as they must have been. Lewis stands in the foreground as an onlooker; his face shows little expression but possibly he is wondering whether the Indians will be friends or foes. The answer was quick to come; the Indians directed the expedition to the best route in crossing the northern Rockies.

4. LEWIS AND CLARK EXPEDITION





SALUTE OF THE ROBE TRADE

5. "Salute of the Robe Trade" Oil 1920 47x29

Between 1807 and 1843, the trading of thick-furred buffalo robes was the principal means by which tribesmen on the Great Plains obtained the white man's goods. Hunting kept them in meat; the trading of robes supplied them with beads, blankets, tobacco, mirrors, whiskey and bits of iron for their arrows. Sometimes coffee, sugar and flour were swapped for robes if a trader ran out of trinkets. Quite often the trading was painfully slow

since some of the Indians would barter for only one item at a time. But the trader never came off second best, even when an Indian hunter expected some sort of bonus at the end of the bartering. In this beautifully executed painting, Russell has captured the obvious enthusiasm of the Blackfoot Indians, as they bring their robes to Ft. Lewis on the Missouri River, a few miles above the present site of Fort Benton, Montana.

6. "The Head Man" Oil 1924 20x15

In this colorful equestrian portrait, Russell's "headman" moved up front to survey the scene ahead before the com-

ing of his tribe. The horse-drawn travois, the moving camp, can be seen in the background.

7. "Through the Alkali" Oil 1904 18x21¼

This painting depicts the most disagreeable job of cattle driving, that of riding the drag. Riding behind in the dust kicked up by the entire herd, the "drag man" had to contend with the lazy, weak and footsore animals. Usually, riding to and from prevented the cattle from lagging too far behind, but occasionally the drag rider had to resort to his lariat, as seen here. His lariat

thrusts were truly effective because, having spliced a long buckskin "popper" onto the end of his rope, he could throw the rope, and, as he wished, either cut into the hide of a steer or make a sound like a pistol. The drag rider's principal difficulty, however, was with his breathing, because the air was always charged with dust and his neckerchief had to cover his mouth and nose.

8. "Watching for Wagons" Oil 1917 36½x23½

In the long and sometimes savage struggle for the West, watching for wagons was no mere pastime for the Indians; it was serious business. The Indians were, in effect, reluctant hosts to hundreds of thousands of settlers and they were well aware of the fact that promises and treaties were not being kept. It was only reasonable that they should retaliate; and this they did. Between 1860

and 1880 the Plains Indians proved to be the most formidable of opponents. They repeatedly struck at the settlers, stealing horses and cattle and destroying property in a futile attempt to reclaim their land. Russell's deep understanding of the Indians' predicament is evident in this painting of the three proud red men, watching and waiting.



THE DISCOVERY OF
LAST CHANCE GULCH

9. "The Discovery of Last Chance Gulch" Oil 1925 29½x17½

Although Helena, Montana, was a bustling little community of sixteen years when young Charlie Russell first visited it, he has faithfully re-created on canvas this historic site as it was in 1864. It was on July 14, 1864, that four discouraged prospectors—John Cowan, D. J. Miller, Reginald Stanley and John Crab—found gold in the little gulch they referred to as "our last chance."

Their discovery at Last Chance Gulch brought the usual horde of miners and by the end of October, a public meeting was held and the new community was named Helena. The original name of Last Chance Gulch has replaced Main Street in Helena today, serving as a reminder of a remarkable pioneer achievement.

10. "Running Buffalo" Oil 1918 47½x29½

Russell was commissioned in 1918 to paint several historical canvases dealing with incidents in the life of W. F. "Buffalo Bill" Cody. The splendid "Running Buffalo" is one of these paintings. The incident depicted here is factual; however, Russell's information about the royal hunt was incorrect as to the time of the year. It was actually winter and there was snow on the ground.

In January of 1872 the Grand Duke Alexis of Russia, visiting America, was escorted on a royal buffalo hunt. This spectacular event was held on the plains south of North Platte, Nebraska, under the direct supervision of General Phil Sheridan. Buffalo Bill was along to guide

the party, which included General George A. Custer and Chief Spotted Tail and his band of Sioux warriors. During the hunt, the young prince rode Cody's favorite horse, Buckskin Joe, and reportedly used the guide's faithful rifle, Lucretia, to down the first buffalo. In the evening, the party returned to camp for buffalo meat and champagne. Entertainment was provided by the Second Cavalry Band and Sioux warriors, colorful in paint and feathers, who staged a war dance. The hunt in Nebraska lasted for two days and was followed by an equally colorful hunt in the vicinity of Kit Carson, Colorado.

RUNNING BUFFALO



11. "Where Tracks Spell War or Meat" Oil 1912 24½x11¾

"Nature taught her child
To read, to write and spell,
And with her books before him
He reads his lesson well.

"Each day is but a page
His God, the sun, has turned.
Each year, a chapter nature taught
Her child has read and learned.

"A broken twig, a stone is turned
Disturbed by passing feet,

His savage eye has caught it all
For tracks spell war or meat.

"Nature holds his Bible
With pages open wide,
He questions not her miracles
'Tis done; he's satisfied.

"He loves his mother country
Where all her creatures trod,
Yet he is called a heathen
Who has always lived with God."

CMR



BUFFALO HUNT

12. "The Buffalo Hunt" Oil 1900 72x48

Perhaps one of the reasons the life of the Plains Indian seems so romantic today is that the man supported his family by an activity that contemporary observers described as the most exciting sport ever known. Plains Indian culture revolved around the hunting of the buffalo. Like other techniques, the way in which it was done changed with time and circumstances. In the pre-horse days buffalo herds were surrounded and driven into pens or over cliffs, and as the horse came into use these same ideas were used on a larger scale. By the 1850's all but the horse-poor tribes had stopped using these methods. Men with plenty of horses preferred to "run" the buf-

falo. Earlier a surround technique was used whereby the men turned the herd until it "milled" and then shot the animals trapped in the circle. Gradually they changed to the style of the straight run, with men simply riding down either side of the herd, firing at selected animals as shown in this painting. This was the method used by the typical Plains Indians during most of the period of white contact. Although this was not the most efficient, and certainly not the safest way of hunting buffalo, it is in keeping with the Plains culture that this would become the preferred system. The elements of danger and high excitement would appeal to the prestige-conscious warrior.

13. "Bell Mare" Oil 1910 20x29½

This study depicts a pack train coming down a mountain trail in the rugged Northwest where mules were sometimes the only means of transportation. Unlike most animals, one mule will not follow another, so a mare was added to each pack train. The packers, in order to keep the mules together on the trail, placed a mare at the head

with a bell slung about her neck. This method was so successful that even at night or in deep and crooked trails where the lead animal could not be seen, the pack mules would follow perfectly contented so long as they were within hearing distance of the "bell mare."



WHERE TRACKS SPELL MEAT

14. "Where Tracks Spell Meat" Oil 1916 48x29½

The Plains Indian lived by the buffalo and to a lesser extent by the elk, deer, bear and antelope. So did the white man when first he came into the West. In those days men hunted because they needed food; they required the meat that an elk or a deer would furnish. On the frontier, men appreciated the value of game animals for nourishment and did not kill recklessly nor leave a slain animal for carrion.

"Where Tracks Spell Meat" portrays a winter scene in the mountains of Montana where a pack outfit has come upon a stately elk which has tumbled to the snow after being shot. Russell, always sensitive to the grandeur of the West in its wilderness state, has captured the drama of this scene with its significant by-plays, but leaves it to the viewer to interpret them.

15. "White Man's Buffalo" Oil 1919 23x14½

The Indians in this painting are greatly amused at the sight of this cow, the white man's buffalo, with its horns turned up, not down—something strange and ridi-

culous to the red man. One of them holds his hand to his nose as if protesting a foreign odor.

16. "A Doubtful Visitor" Oil 1898 35x29

The Pioneer! The farther we advance into the twentieth century the less we hear of him. Yet he has always been a basic part of American history. Ever in the vanguard of the westward development of our country were those hardy souls who dared hardships and danger in an effort

to improve their lot by settling on the frontier. "A doubtful Visitor" shows a wagon train of American families halted by a band of somber, menacing Indians. Russell lets us decide whether the Indians have come to talk, to trade, to spy—or to make war.

17. "Before the White Man Came" Oil 1903 29½x18

The range of the American bison, the largest wild animal on the continent, extended over about one-third of the entire North American continent. No one knows how many buffalo roamed over the area before the white man came, but the most careful estimates for the period of Indian occupation range from sixty to seventy-five million head. The great mass of buffalo lived in the western plains region from the Mississippi to the Rocky Mountains, and from the Rio Grande to Great Slave Lake. This whole country was one vast buffalo range, inhabited

by millions of buffalo. They lived and moved in great numbers, like grand armies in review, covering scores of square miles at once. Early western travelers who crossed this region between 1800 and 1870 were astounded by the enormous herds which sometimes consisted of as many as four million head. Often the herds of shaggy beasts darkened the whole horizon. Little wonder the frontiersmen, like the Indians, thought there were enough buffalo to last forever.

18. "Her Heart is on the Ground" Oil 1917 35½x23½

Indian burial and mourning practices are strange and extreme to the white man. Russell presents this subject on a canvas poetically entitled "Her Heart is on the Ground." Most tribes, rather than burying their dead, wrapped them in a robe and placed them in a tree, on a scaffold or, as here, on a high lonely hill. In this instance, the brave's horse has been shot in accordance with the Indian's be-

lief that it would be needed in the after life. It was also customary for the widow to come to mourn for several months both at dawn and at sunset. The Indian woman has cut her hair and slashed her arm to give signs to the great spirit of her great suffering. The child clings to his mother unaware of the sorrow, and a horse stands saddled and waiting to take the mourner back to her tepee.

19. "Father De Smet's First Meeting with the Flathead Indians" Oil 1926 47½x29¼

The topic in this painting is the Indian and his introduction to white man's religion. One of the missionaries who made this introduction was Father De Smet. A delegation of Flathead Indians had come to the Father and asked him to visit the tribe. It is most likely that the Indians were not seeking spiritual guidance but rather material gain, believing that the white man's religion had brought him many

goods and that the same religion might make the Indian more successful. Whatever the reason for the invitation, Father De Smet did go to the Flathead Indians with Christianity and was well received. This painting was among those left unfinished in Russell's studio at the time of his death.

20. "A Bad One" Oil no date 35½x23½

On round-ups and trail drives the remudas often had some horses which were untamed or newly broken. These received attention when time permitted. The hackamore and blind were used to help the rider. The blind would be slipped over the horse's eyes until the rider mounted, at which time it would be raised. About then the bronc would

warp his backbone and shoot for the sky. He might weave, sunfish, jack-knife, rear back, spin or crow hop. The bronc in this painting is a bad one and hazers are nearby to assist the buster. As Russell said, the old time bronc rider was "as gritty as a fish egg rolled in sand."

21. "Jerked Down" Oil 1907 36x22

In this painting, Russell pictures the cowboy at one of his routine jobs during roundup. A cow has been roped but another has jumped the lariat and become entangled. For the moment the situation is serious. Even though the rider has been jerked down he has moved in his saddle to

help balance the horse and still has a firm grip on the rope which is wound about the saddle horn. The rider can slip out of the saddle if necessary, but this would be a desperation move. Other riders have come up to lend a hand.

JERKED DOWN





THE CAMP COOK'S TROUBLE

22. "Bruin Not Bunny Turned the Leaders" Oil 1924 42x26½

The stage coach comes dashing down the hill and has scared a rabbit which darts across the trail. The horses shying and to those aboard the coach it looks as though the horses have been frightened by the rabbit. However, the leaders of the team have gotten a scent of hidden culprits, for behind a rock is a family of bear and these have

excited the horses.

Stage coaches were a part of Russell's West. Russell came into Montana Territory in 1880 at the age of 16; he rode the train as far as it went and then took the stage. Throughout his life he preferred the old rather than the new—horses rather than "engines."

23. "Buffalo Coat" Oil 1908 15¼x21¼

This painting might be called a portrait of acculturation. Even during its classic period, Plains Indian culture depended to a certain extent on trade with the white man. This dependence increased as the old way of life disappeared. The portrait of Buffalo Coat shows the process of change. Leggings and shirt that were once buckskin are

now made of trader's flannel. The Hudson's Bay blanket coat has replaced the buffalo robe, and rifle and powder horn have been substituted for the bow and quiver of arrows. One wonders if it is an intentional irony on Russell's part that a man named Buffalo Coat does not have a buffalo robe to wear.

24. "Meat's Not Meat 'Till It's in the Pan" Oil 1915 37½x25

Russell has given the viewer both pathos and humor in this painting. The rugged man in the snow covered mountains of the Glacier National Park area probably needs food above all things at this moment and has shot a ram to fulfill this need. But the ram has fallen to a ledge just out of reach. Below the ram is a vast gorge and one

slip on the icy rocks would send both man and animal into the depths. There are two horses standing near the hunter and perhaps he will use them to solve his dilemma.

Russell has contributed to the humor of this situation by adding one of his colorful titles.

25. "The Camp Cook's Troubles" Oil 1912 43x29

On the range there was a saying that "Only a fool argues with a skunk, a mule, or a cook." It is not surprising that a roundup cook acquired the reputation of being cranky. It was a rare cowboy who dared to intrude into the cook's domain or take undue liberties in the vicinity of the chuck wagon. Russell actually witnessed the delightful scene de-

picted in this painting. A number of years ago, old-timers in Montana were able to name every man in the painting. The rider of the horse was Doc Nelson, of Bozeman, Montana. Russell himself was a wrangler for the outfit, the N-N of the Judith Basin.



INNOCENT ALLIES

26. "Innocent Allies" Oil 1913 37½x25

The horses stand waiting, innocent of the transpiring crime, but yet offering the means of escape for the hold-up men. The bandits have hidden the horses and have climbed down to the road in the pass. The usual procedure was to appear abruptly before the stage and demand that the driver stop the coach and the passengers descend.

Russell's sympathy would have been with the horses—

not the men. J. Frank Dobie said of him: "His animals are never generalized; they are individuals of a species in attitudes of momentary response to particular stimuli. For example in . . . "Innocent Allies". The postures of these horses' heads as they look, listen, smell or remain indifferent are as distinct as the postures of a group of actors on the stage at some high moment."

27. "Carson's Men" Oil 1913 35½x24

Long before young America's restless population had started its teeming way into lands of the West, parties of white men roamed the vast wilderness of mountains, plains and desert in quest of furs. Most of these trappers were sent out by fur companies and they would divide into bands which trapped specific regions under the supervision

of a leader. The physical features of these mountain men assumed a rugged cast from constant exposure and their buckskin clothes were of the primitive styles of campfire creation. A mood of majestic loneliness pervades this painting of Kit Carson's trappers crossing a river at even-tide.

28. "Wagon Boss" Oil 1909 36x23½

A rugged individual dedicated to adventure and difficult work looks back over his freight wagons to see their progress. This man is the wagon boss. Around his neck hangs the traditional whip, a stalk about 5 feet long with a heavy lash, which the driver could snap with a sharp report.

The train has just left Fort Benton outward bound, perhaps for Helena. Freight was brought up the Missouri River and unloaded at such points as Fort Benton—then loaded on freight wagons for the remainder of the over-land trip.

29. "When Guns Were Their Passports" Oil no date 36x24

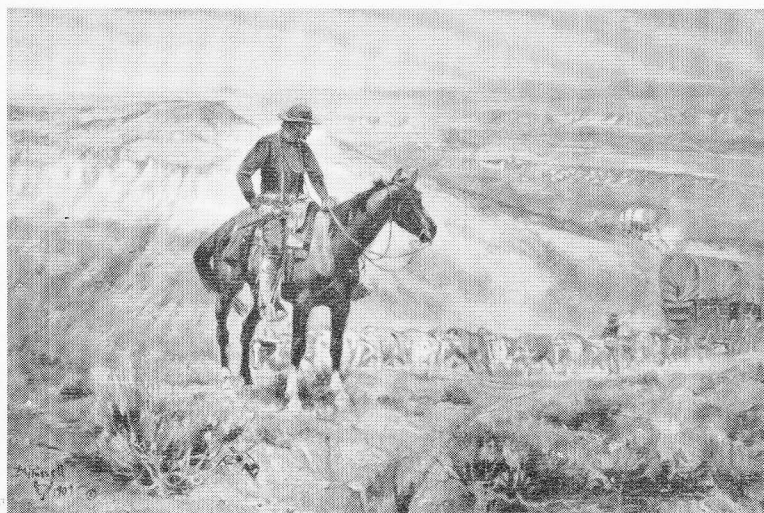
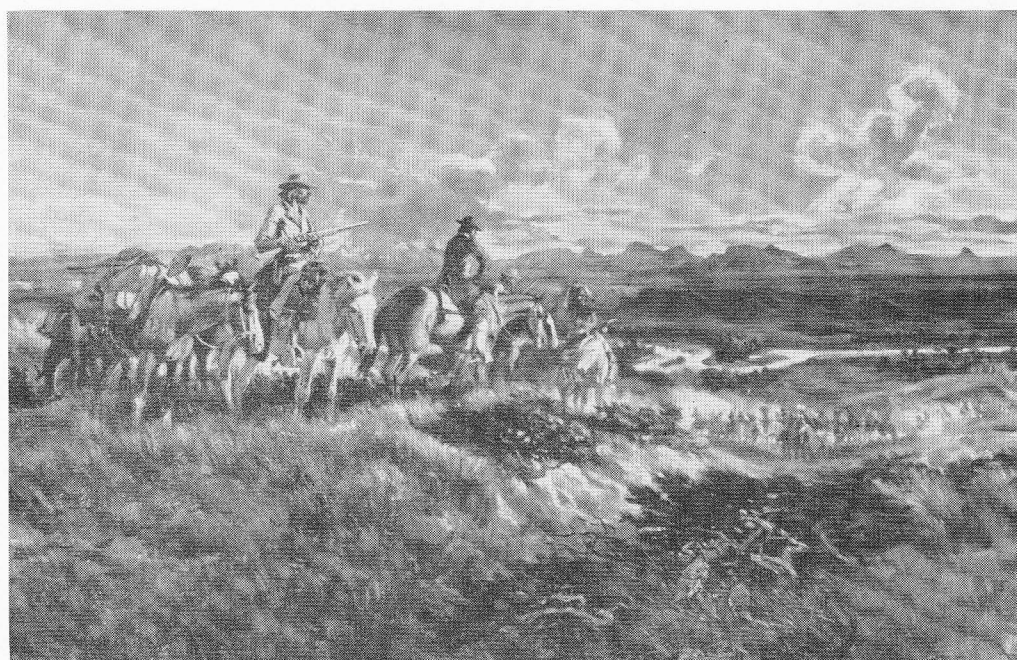
Seldom, if ever, has an artist caught the spirit of a time and a place as did Russell in this impressive painting depicting the clash of two cultures seeking to possess the great western wilderness. The effort of the white man's highly developed civilization to take over the lands of the primitive, nature-loving Indian culture provided much of

the drama of the frontier. Here the artist creates on canvas an intense moment when a party of white men come face to face with a band of Indians who block their way. The scene is set in the beautiful country of Montana's rugged expanses amid the hues so typical of the dry, clear atmosphere of the high country.



CARSON'S MEN

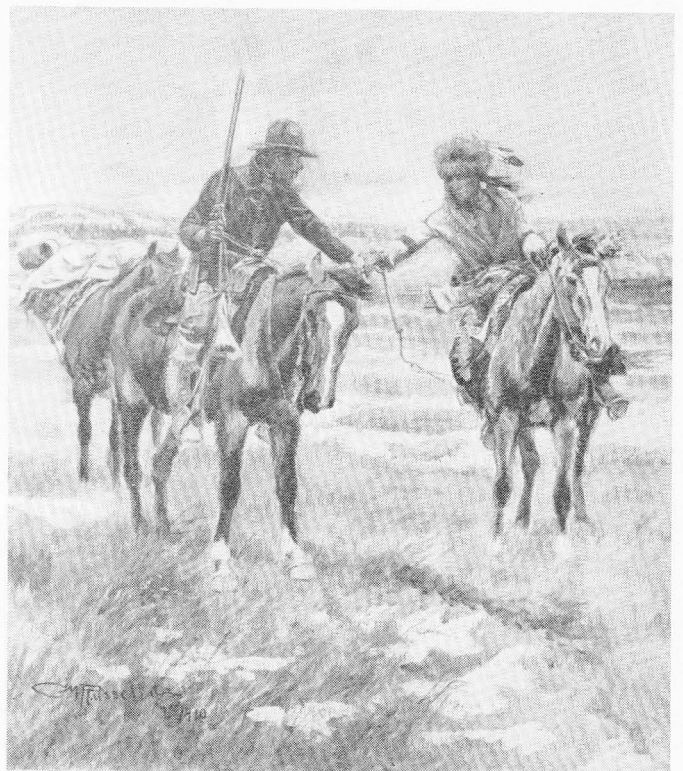
WHEN GUNS WERE
THEIR PASSPORTS



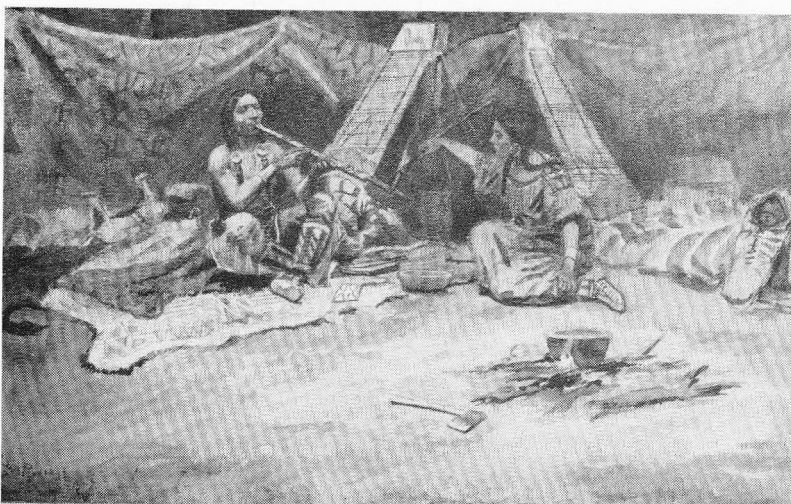
THE WAGON BOSS



BEEF FOR THE FIGHTERS



A DOUBTFUL HANDSHAKE



INSIDE THE TEEPEE

30. "Beef for the Fighters" Watercolor 1918 18x23¼

This painting is essentially a portrait of Cold Biscuit Joe, one time foreman of the Matador Ranch. Here he is driving a herd of cattle to the rails to be shipped. During the first World War the government bought beef for the army from the Matador Ranch. A foreman, such as Cold Biscuit Joe, had many responsibilities on the trail.

It is probable that Cold Biscuit Joe derived his name from the food eaten on these drives. The chuck wagon would be set up and the cook would begin his chores. The fare would usually consist of bacon, coffee, and biscuits—for the late comers, cold biscuits.

31. "A Doubtful Handshake" Watercolor 1910 27x30

A bearded hunter or trapper meets his Indian counterpart on the wintry high plains of Montana. They shake hands, but they both keep one hand on their rifles. Note that the Indian's rifle is in a buckskin cover and that the projecting butt shows the typical brass studding done by the tribesmen. The Indian wears a Hudson's Bay coat and is wrapped in what appears to be a commercial blanket. The white man is returning with his pack horse laden

with pelts—the trapping has been good.

This important Russell painting speaks of the artist's knowledge of the West as well as any of his paintings. Russell has captured the feeling of doubt which existed between the two cultures and yet he has subtly indicated the desire on the part of men on both sides to be friends, yet fearing to do so.

32. "Inside the Tepee" Watercolor no date 22½x14¼

Russell's intimacy with Indian life enabled him to paint with accuracy the inside of the tepee and the Indian family.

The tepee was made of buffalo cowskins. Eighteen cowskins would make a tepee sixteen feet in diameter. At the top were two flaps or ears left movable so that they could be adjusted to draw smoke in different types of weather. Regardless of the weather, the tepee was warm and cozy.

In Russell's painting, the inner lining of the tepee can be seen. This lining was five or six feet high, made of cow-skin and was placed inside the support poles leaving an air space which helped to insulate the home. The outside and inside of the tepee were painted according to the owners desires. The living area was furnished with couches and seats.

33. "On the Flathead" Watercolor 1904 16¼x11¼

In the beautiful pine-covered country of Montana, four Indians paddle down the river named for the Flathead Indian tribe. The canoe in which these Indians are traveling is of birch bark. This type of canoe was not originally

made by the Flathead Indians but rather was introduced to them by the French trappers who came into the country early in the 19th century.

ON THE FLATHEAD





WHEN SIOUX AND BLACKFEET MEET

34. "When Sioux and Blackfeet Meet" Watercolor 1903 27¼x16½

Blackfeet and Sioux rivalry began about 1850 when the Sioux were moving westward after the buffalo had been largely exterminated east of the Mississippi River. It intensified after Sitting Bull led his bands into Blackfoot country while fleeing the U.S. Army in 1877. Russell spent

much time with various bands of Blackfeet. He heard stories from the lips of the old warriors themselves and he painted incidents from these stories. This watercolor shows a mounted Blackfoot trying to ward off a Sioux horseman who is about to strike with a tomahawk.

35. "Yander and Yon" Watercolor 1908 19¾x12¾

Cowboy work on the range was a favorite theme of Russell as well it should be since so much of his own time had been spent on the range. Yander and Yon gives us a glimpse of three cowboys busily contending with one obstreperous longhorn which doesn't want any part of being roped. Two mounted cowboys are hurling their loops in an effort to check the protesting animal which has already

been roped by the third puncher. The range cattle of the Old West were half wild and would try hard to escape when roped. This in itself forced every cowboy to be a man of action. It was a case of either "gettin' the critter" or "gettin' out of the way." It was a matter of give and take, a sort of Yander and Yon.

36. "Custer's Last Stand" Watercolor 1903 22x12

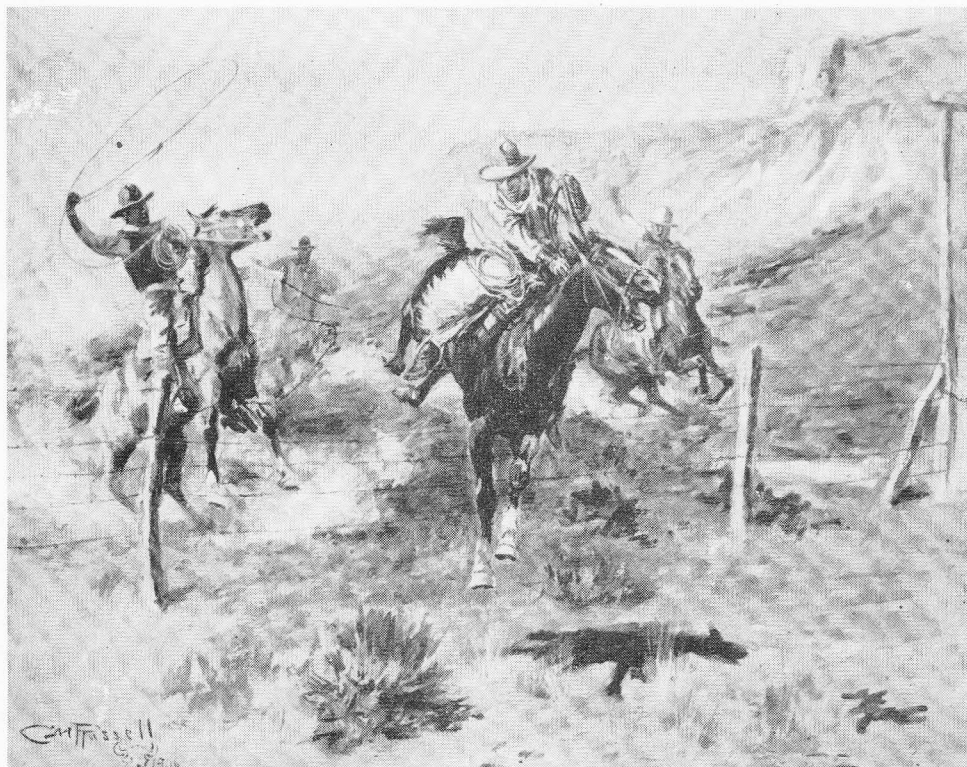
Custer's last stand has been painted time and time again. One of the most intriguing battles in military history, it is only natural that writers and artists should devote special attention to it. Nearly all of the artists' concepts have con-

tained numerous factual errors. The fight occurred June 25, 1876, and no white man lived to give a description of it. Russell's black and white watercolor sketch presents a pleasing interpretation.

37. "Blackfeet Horse Thieves" Watercolor 1909 24¾x18¾

The horse was an integral part of the Blackfeet culture. The horse raid, although made primarily to secure needed horses, was considered an act of war by the tribe whose horses were stolen. The Blackfeet were skillful horse thieves and often raided Crow and Flathead camps to get their stock. A raiding party usually consisted of four to twelve volunteers who made careful preparations for several days before the raid. Each warrior would carry a pack containing ropes, smoking materials, extra moccasins and "medicine." The latter was a sacred fetish chosen by the

warrior to accompany him on all dangerous undertakings. Scouts were sent ahead to carefully reconnoiter the countryside near the enemy camp and to watch for a favorable moment to make the steal. The rush for horses usually came at daybreak when selected men would enter the camp, cut loose the picketed horses and lead them out. Sometimes as many as fifty or more horses were taken on a single sortie. On the return journey the warriors would travel fast, pushing the herd hard lest the enemy overtake them.



THE GETAWAY

38. "The Getaway" Watercolor 1906 15½x12

Barbed wire seldom plays a part in the paintings of Charles Russell because he was concerned with the period of the open range country. But it is a prominent feature of this one which was done as an illustration depicting an incident in Bertha Bower's novel, "The Range Dwellers." For this reason it is sometimes known as "His Hind Feet Caught the Wire and Snapped it Like a Thread," this be-

ing the caption as it appeared in the first edition of the book. However Russell entitled it "The Getaway." The introduction of barbed wire removed much of the romance of the cattle industry as it is associated with the paintings of Russell who remembered well the former days.

39. "Robe Traders at Fort Benton" Watercolor 1901 29x19

The location of Fort Benton on the upper waters of the Missouri River in the heart of a most attractive fur trapping country gave it an early importance. It was built in 1847 on the north bank of the river a few miles below Fort Lewis which it replaced. The post, constructed first of logs and later of adobe, was at the head of an important terminal point many years after the fur trade had declined.

This watercolor shows a Blackfoot Indian, his squaw

and pack horses at the gate of the log fort. He is negotiating with the post trader seeking to trade furs for supplies. During this period the Indians brought great quantities of buffalo robes and beaver, fox and wolf pelts to Fort Benton in exchange for cloth, beads, coats, kettles, tobacco, knives, firearms, bells, mirrors, blankets, axes and sugar. Traders took full advantage of the primitive condition of the Indian and the fur companies made great profits in the business.

40. "Steer Rider" Pin and ink, Watercolor wash 1925 8½x10½

The rodeo show of today developed out of the sporting contests of the cowboys at roundup time. On ranches and in little towns of the West rodeos are still held to entertain the local ranch hands rather than to provide spectacles for chamber of commerce celebrations or professional performers. From time to time new events have

been added to the rodeo (pronounced ro-dee-o), others have been dropped, and the rules and customs changed. "Steer Rider" shows a cowboy riding a steer; today the cowboy rides the Brahma bull, but plain steer or Brahma bull that cowboy is in for a lot of jerks and jolts.

41. "Branding Scene" Watercolor (black & white) no date 9x6

This little black and white sketch is especially noteworthy for being one of the few survivals of the artist's earliest work. It is undated and was perhaps done on the range or in some bunkhouse when the cowhands were whiling away their time. Russell's signature is written rather than printed and the traditional buffalo skull has

not yet been adopted. There are indications that the sketch was done between 1882 and 1890. It depicts a branding scene with three men bent over a steer while two others on horseback are holding the animal taut with their ropes.

42. "Christmas Menu" Watercolor 1897 4 1/8 x 8 1/8

In 1897 Russell painted background scenes in watercolor on one hundred twenty-five menu cards commemorating the special Christmas Day dinner served by the Park Hotel in Great Falls, Montana. It is said that Russell was paid twenty dollars for this job and that at the time his paintings were not bringing much more.

Russell married Nancy Cooper the previous year and it was her influence that gradually led to a change in this economic situation. Russell came more and more to take seriously his career as an artist. He settled down in Great Falls, set up a routine and entrusted the sale of his works to Nancy. He obtained assignments to do illustrations for books and received commissions for paintings. He went to New York, became friends with artists living there and had his first one man show. Time

went on and Russell's work won great acclaim; as his fame spread his canvases commanded what Russell termed "dead man's prices."

Twenty years after painting menus for a pittance his position was secure and his work highly prized. Yet throughout it all Russell never commercialized his career. Always in his work was the true artist's need to express something of his own inner self. In this case it was Russell's sentimental attachment to Montana's frontier days which he had known and loved and which were now gone. There is something nostalgic in the paintings of Charles Russell, something philosophic which gives them permanence and priority over and beyond their technical excellence.

43. "I Savy These Folks" Watercolor Sketch 1907 11 7/8 x 7 3/4

The incomparable paintings of Charles Russell could come only from a man of penetrating imagination and deep human sympathy. He painted the life he knew or its antecedents. He loved the people and the life he painted. He expressed an essential aspect of his fine character in "I Savy These Folks." Charlie is standing with a group of cronies who represent the various population elements that made up the frontier life. Here is the prospector, the freighter, the cowboy, the Chinese laundryman, the Indian, the stage driver, the bullwhacker and the gambler. They epitomize the people of the Northwest when

Russell lived there.

Shortly before his death Russell summed up his own character and philosophy very well when he wrote: "Laughs and good judgment have saved me many a black eye, but I don't laugh at others' tears. I was a wild young man but age has made me gentle. I drank, but never alone, and when I drank it was no secret. My friends are mixed—preachers, priests, and sinners. I belong to no church but am friendly toward and respect all of them. I have always liked horses and since I was eight years old have always owned a few."

44. "Gun Powder and Arrows" Watercolor 1900 28 1/2 x 20

Indian attacks on wagon trains seldom occurred in the Old West but the subject has been a favorite one with artists, novelists, movie and television producers. It would be difficult for any artist to paint a more striking composition than the one contained in this superb watercolor. The Blackfeet are racing around the wagon corral

shooting their arrows at the improvised fortress and dodging bullets being shot back at them. In the distance a stately mountain forms the backdrop for the action. "Gunpowder and Arrows" catches the drama of the westward movement as few paintings have done.

GUN POWDER AND ARROWS



45. "The Story Teller" Watercolor c. 1915 9½x9

War Eagle, a Blackfoot medicine man, sits in his lodge weaving beautiful word pictures for his grandchildren who are assembled before him. These children listen, awe-struck, to the legends and words of wisdom that come from the old man as he sits and puffs his pipe and conjures up visions of Napi, the Blackfoot OLD MAN

who made this earth and all that is upon it. The Indians were religious people and the most devout of them all were the medicine men—the priests of the tribe. The people looked upon them with veneration and fear for the medicine man was the communicant between the Indian and the Great Mystery.

46. "Blacktail Deer" Watercolor Unfinished, unsigned 17x11

An essential feature of the Rocky Mountain West is the mule deer, sometimes known as the blacktail deer. This stately member of the deer family has a white tail tipped with black. As the season progresses his body color turns from yellow-brown to a dark gray or mouse color. In the mountain country he prefers to graze the grass-covered slopes at the base of the rimrock from which locality he can easily escape stalking enemies. When

running, the mule deer springs, or "buck jumps," with all four feet off the ground, rapidly leaping over rocks and ravines as he dashes away. A blacktail or mule deer is adept at concealing himself and when wounded will trail far away causing difficulty in tracking. Many a wounded deer has been shot only to escape and die alone in the quiet of his forest home.

47. "The Surprise Attack" Watercolor no date 12½x16

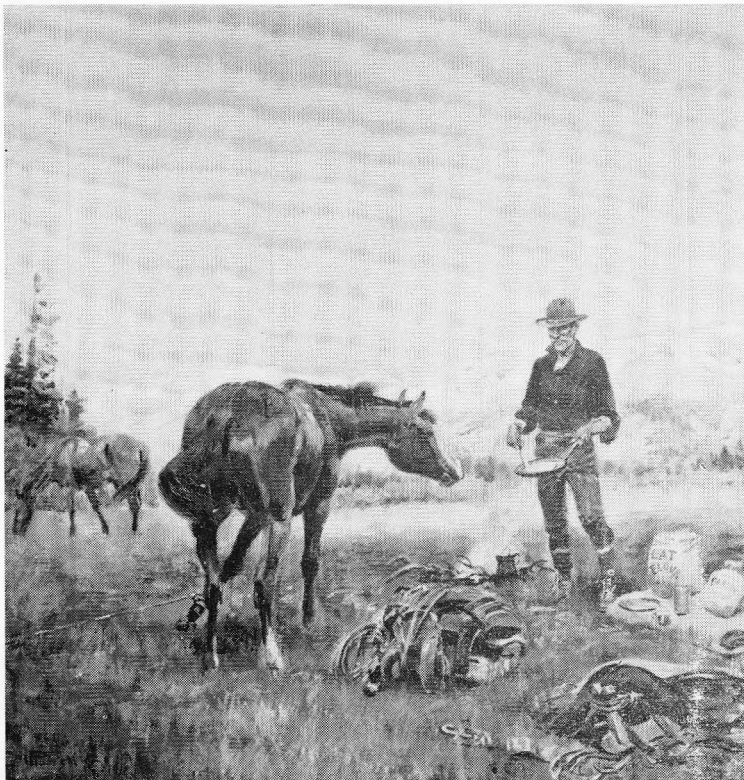
This watercolor is an example of a typical assignment given Russell when he was illustrating novels and magazine articles at the beginning of his professional career. Most of these dealt with the Indian or with cattle raising. The story plot of many of the novels revolved around

the range wars of the big cattle companies, of rustlers, or of clashes between cattle people and nesters. In all such cases there was ample room for the gunplay that is portrayed in this painting.

48. "Pardners" Watercolor 1918 18¾x18¼

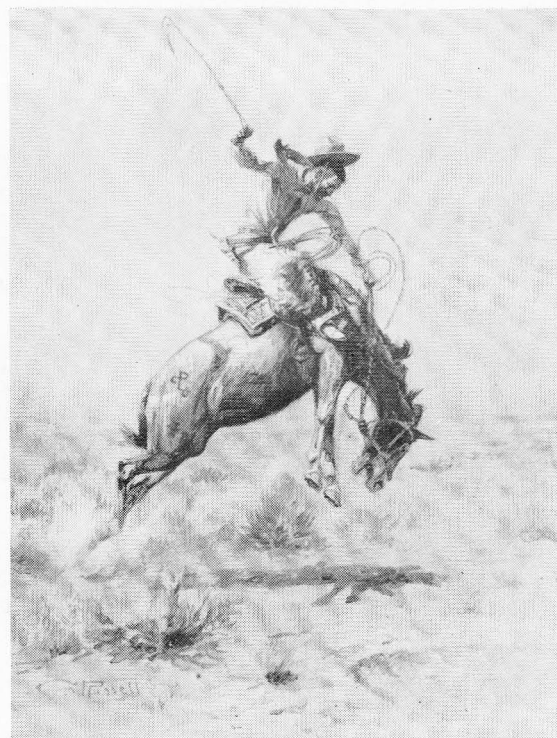
The incident of this painting is as appropriate today as when Russell painted it in 1918. Its theme is the mutual attachment of a man and his horse to each other. Horse lovers and outdoorsmen find it poignantly appealing, for they know the deep meaning of its title: "Pardners." Even today when technology and the machine over-

whelm us and the horse finds himself emancipated from the chores of bygone days, men are still powerfully attracted to the horse, a noble creature of nature. Certainly no one ever loved him better or appreciated him more than did Charles Russell.



PARDNERS

THE LAST STAND



POWDER RIVER LET 'ER BUCK

49. "Powder River, Let 'er Buck" Watercolor 1904 9½x12¼

In the western range cattle country this vibrant, lively phrase is a familiar cry whose meaning is known by all. It is a sort of password, an expostulation of confidence and defiance, an expression of encouragement. The Westerner can't tell you the definition in articulate terms. But he knows what it means, for it is a sort of vocalized

social brand that conveys various meanings but mostly a spirit—a spirit of the rugged individualism and optimism in the Old West, a devil-may-care battle cry. The title fits this scene of a rider on a pitching bronc; onlookers often shouted the phrase during such a ride.

50. "The Last Stand" Watercolor 1905

This descriptive painting hardly needs any comment. It does, however, remind the Russell student of the early but well-known "Waiting for the Chinook—or The Last of the 5000," which was done during the terrible winter of 1886-87 when great herds of cattle were destroyed by the snow and blizzard conditions in the Northwest. Russell was wintering on the O-H ranch at the time, and when the

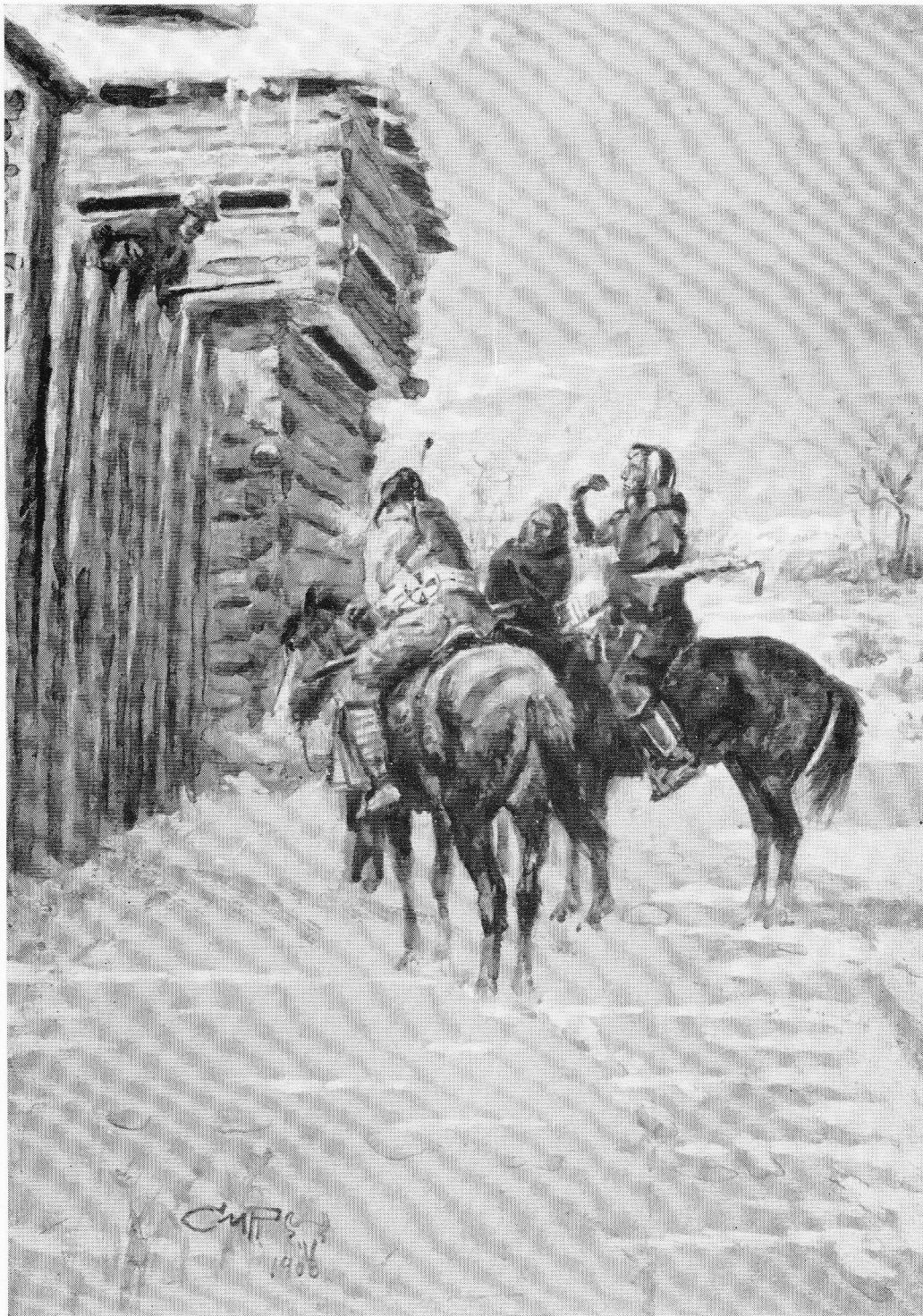
13¾x11½

foreman began to write the owner of the great loss, the young artist drew a sketch of a lone, bare-boned cow standing in a field of snow surrounded by wolves. The foreman used this instead of his letter to tell the news. This sketch came to epitomize the winter of 1886 to cattlemen and established Russell as an understanding friend of Montana ranchers.

51. "Better than Bacon" Watercolor 1903 14¾x12

The line rider who patrolled a section of the boundary of a large ranch had a tough and solitary job. He lived alone in a shack called a line camp which was far removed from the main ranch house. The line rider had to be able to eat his own cooking, and since it was too wasteful to kill a beef for one man, the diet was terribly monotonous, consisting mainly of beans and bacon. In

this painting a line rider is returning to his camp with supplies from the main ranch. He has been traveling over a well-worn trail, and has cautiously approached a spot he knows to be a likely one for game. If his shot was accurate, fresh antelope meat will improve on his bacon heavy diet for several days to come.



THE BEGGARS

52. "The Beggars" Watercolor 1908 7x10

The classic period of Plains Indian culture was a short and eventful one. Both its rise and fall were caused directly or indirectly by the activities of white men. The acquisition of the horse from the white man in the early 1700's allowed some tribes to become nomadic hunters whose life revolved around the constant pursuit of the buffalo. By the same token it was the influx of whites and the killing of the buffalo herds that finally defeated the lords of the plains. In 1875 General Sheridan said of the buffalo hunters who were then slaughtering the herds in Texas, "These men have done in the last two

years, and will do more in the next year, to settle the vexed Indian question, than the entire regular army has done in the last thirty years. They are destroying the Indian's commissary." Sheridan was absolutely correct. Emigrants into the Indian land changed conditions until the Indian was reduced to the status of a beggar. In this painting Russell is recording a specific instance of Indians asking something of the trader in a post, but he is also commenting on the end of a way of life that he greatly admired.

53. "The Night Herder"
Bronze 1925 14" /10

Managing a cattle herd, like sailing a ship, is a task that never stops. Through the long, lonely hours of the night at least two men were constantly riding in a great circle around the herd singing their soothing songs and keeping a sharp eye for any unusual movements. On a quiet night this was at best monotonous, on a stormy night with a restless herd it was a tense and frequently dangerous job. On drives or roundups this job was handled in regular shifts by the cowboys, however the horse herd usually had a wrangler and night herder of its own. During Russell's time on the range he frequently worked as night herder of the horses, and this is the way he has chosen to portray himself in this bronze.



NIGHT HERDER

SMOKING UP



54. "Smoking Up"
Bronze 1903
11" /24

Unlike his modern television counterpart, the cowboy was very seldom a "gunslinger." His pistol was one of the tools of his trade, and was apt to be used for anything from shooting rattlesnakes to pounding coffee beans; only in the very rarest circumstances was it used against another man. At the end of a long trail drive, or any other occasion for a spree in town, the gun was apt to be used as a noise maker, which is probably the circumstance shown in this bronze. This is the first Russell model to be cast in bronze.

NOTE: The last two numbers (as—1/10) on the title line refer to the bronze casting. 1/10 would mean 1st casting of 10.

55. "Buffalo Rubbing Rock" Bronze 1921 7" /20

In Charles Russell's view of the world the buffalo was a symbol of times past. His repeated use of this animal in his works reveals not only a hard-won knowledge of its

appearance and behavior, but a nostalgia for the old days that motivated much of his artistic production.

56. "An Enemy that Warns" Bronze 1921 4⁷/₈" /12

Cattlemen of Russell's era had little love for either wolves or rattlesnakes, but the artist with his profound

interest in the workings of nature could see and project the drama in this meeting of two enemies of mankind.

57. "The Last Laugh" Bronze 1916 4¹/₂" /12

As the buffalo herds were exterminated, the wolves turned from their natural prey to the herds of the cattlemen. The cowboys, in time, began to do their best to exterminate the wolves—thus the hunter became the hunted.

Here Russell indulges his sometimes ironic sense of humor by showing the wolf surveying the remains of a human enemy whom he has outlived.

58. "The Buffalo Runner" Bronze 1905 10" /9

The buffalo pony was a highly trained specialist. Once the hunter had chosen a victim, it was the pony's job to keep the hunter in proper firing position regardless of

changes in the terrain or movement of the herd. Ideally the hunter was left free to concentrate on the handling of his weapon as is shown in this bronze.

59. "Counting Coup" Bronze 1907 12¹/₂" /9

The aboriginal Plains warrior gained prestige not by killing the enemy but by performing certain prescribed deeds, known as counting coup. The highest order coup was the striking of a living enemy with something held in the hand. In this bronze the Blackfoot, Medicine Whip, is shown performing the incredible deed of counting two

coup at once against a pair of Sioux by touching the man on foot with his lance and the mounted man with his shield. This depicts a true story that was still told in Russell's time as a high spot in the history of Blackfoot warfare.

60. "Where the Best of Riders Quit" Bronze 1920 14¹/₂" /17

Many cow ponies, when being broken to the saddle, had a startling array of tricks for unseating a rider. Some

as a last resort would fall on their backs. This was indeed the time when even the best of raiders quit.

BUFFALO RUNNER



COUNTING COUP



61. "Jim Bridger" Bronze 1925 14½" /8

Explorer, trapper, guide, trader, Indian fighter and raconteur, Jim Bridger was one of the greatest among that hearty breed, the mountain men, who explored great portions of the Far West in their never ending search

for beaver pelts. Bridger is particularly remembered as the discoverer of Great Salt Lake and an early user of the famous South Pass.

62. "Will Rogers" Bronze 11" /21

It is revealing of Russell's attitude that he chose to portray his world famous friend, Will Rogers, in the role of

a very ordinary looking cowboy—this was the man he liked and admired.

63. "The Bucker and the Buckaroo" Bronze 1911 15" /19

This bronze is sometimes called the sunfisher, which describes the action of the horse. When a bucking horse twists his body into a crescent surging alternately right

and left the maneuver is called sunfishing. A really fancy stepper could do this and change directions in the air.

64. "The Blackfoot War Dance" Bronze 1905 14" /10

The Plains Indian could never rightfully be accused of lacking enthusiasm for warfare, but an evening of singing and dancing did a great deal to create the pro-

per atmosphere of courage and resolve for a man who was leaving on a raid, as well as those who would stay at home and hope for his success.

65. "Enemy Tracks" Bronze 1920 12" /17

An Indian's life might depend on his ability to see and properly interpret signs left by the movements of other men. Here Russell has caught the feeling of tension of

a man who must instantly decide a course of action based on his reading of some horse tracks he has seen crossing his trail.

66. "Secrets of the Night" Bronze 1926 13¼" /10

The Plains Indian believed that the secrets of the particular powers that controlled the universe were delivered by animal messengers in a vision. Here an owl

talks to a man on a vision quest. With a sympathetic interpretation, Russell seems to be asking—Who is to say that the owl is nothing more than a hallucination?

THE SUNFISHER



67. "A Watcher of the Plains" Bronze 1902 11" 1/14

The son of Sleeping Thunder, a Blood chief. As watcher, this brave sits looking for signs of approaching

enemy or a dust cloud, indicating a herd of buffalo.

68. "The Buffalo Family" Bronze no date 6½" /10

Russell was a master at painting and modeling the buffalo. He seemed to have had an understanding for this shaggy giant of the plains as perhaps no other artist has

ever had. Here the small family has stopped in its wandering search for food and water; the bull stands guard to give the alarm in case an enemy appears.

69. "The Texas Steer" Bronze 1925 3¾" 1/12

This small bronze is of a reclining Texas Longhorn. The animal is probably resting after many days on the trail—the large trail brand is evident on the animal's

back. The horns are at a strange and almost wind-blown angle. Old timers say that the Texas Longhorn was such a contrary critter that not even its horns grew straight.

70. "Medicine Whip" Bronze 1911 10" /10

This bronze is of the Blackfoot chief, Medicine Whip, who sits astride his pony, his bow and quiver held in front of him on the saddle. The apparent gait of the

horse and the obvious harmony between rider and mount are typical of Russell's ability in painting and in modeling the figure in motion.

71. "The Cryer" Bronze no date 11½" /11

The mounted "messenger" has just arrived with important news. He is telling the camp of an approaching enemy or of a herd of buffalo sighted nearby or of the

return of a successful hunting or warring party. He is the cryer. The camp will be prepared.

72. "The Indian Family" Bronze 1914 5" 2/11 (2 pieces)

A Hidatsa woman displays her child in a cradle board to the sun god. She dreams of the child first as a loving son and then as a comfort to her in her old age. The man is looking and dreaming too, but he sees his

son as a strong, brave warrior counting coup on all their traditional enemies. Or perhaps he will be a clever hunter, one who "speaks" with the beasts and knows the mysterious ways of nature.

73. "Indian Maiden" Bronze 1902 6½" 1/16

A Blood Indian girl, probably Etona the daughter of Sleeping Thunder, Chief of a Blackfoot tribe which lived along the border of Montana and Canada. Sleeping

Thunder was Russell's friend and the artist spent several winters in his camp in the 1880's.

74. "The Scalp Dancer" Bronze 1914 5½" /10

A Crow Indian is dancing the victory of his tribe in a raid on an enemy camp and is celebrating his own

counting coup.

75. "Oh Mother! What Is It?" Bronze 1914 4" /23

The mother grizzly is teaching her cubs a lesson in nature. In this instance, they are learning about the sharp needles of the slow, lumbering and apparently harmless

porcupine—but the cubs will find that the porcupine has its means of protection.

76. "Smoking to the Spirit of the Buffalo" Bronze 1914 4½" 2/18

The sun priest sits in ceremony smoking to the buffalo; his sacred pipe is pointed to the buffalo skull. The priest is asking the gods to send the buffalo to his people who are starving. The buffalo, a walking commissary for the

Plains Indians, was vitally important to these nomadic people. When the buffalo disappeared the Plains Indians were doomed.

77. "Offering to the Sun Gods" Bronze 1902 13" 1/9

This bronze depicts an Indian mother holding her child before the sun god for his approval. The sun gods were powerful and if a warrior were accepted by them he would

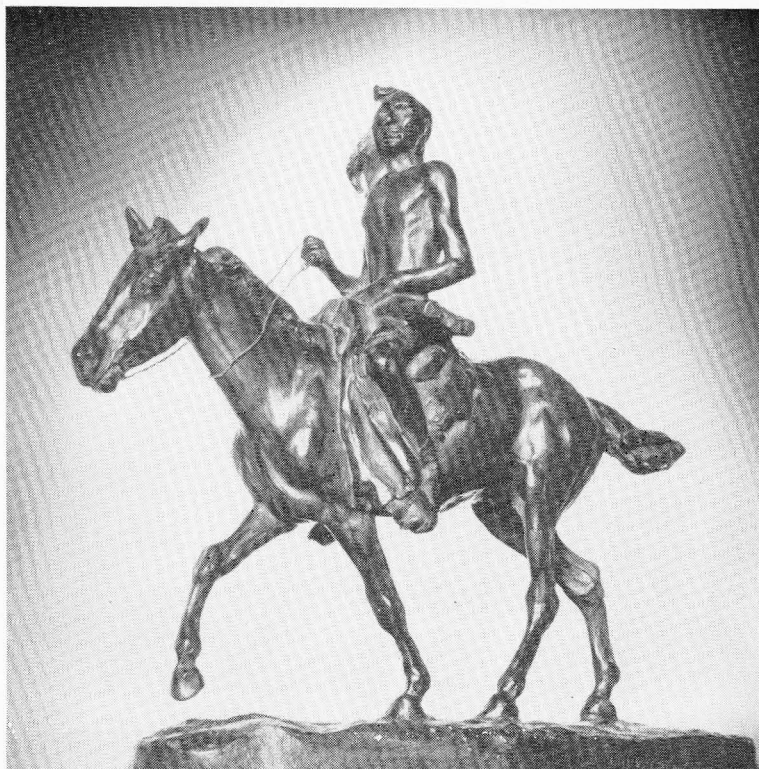
gain status as a hunter, a warrior or perhaps as a medicine man.

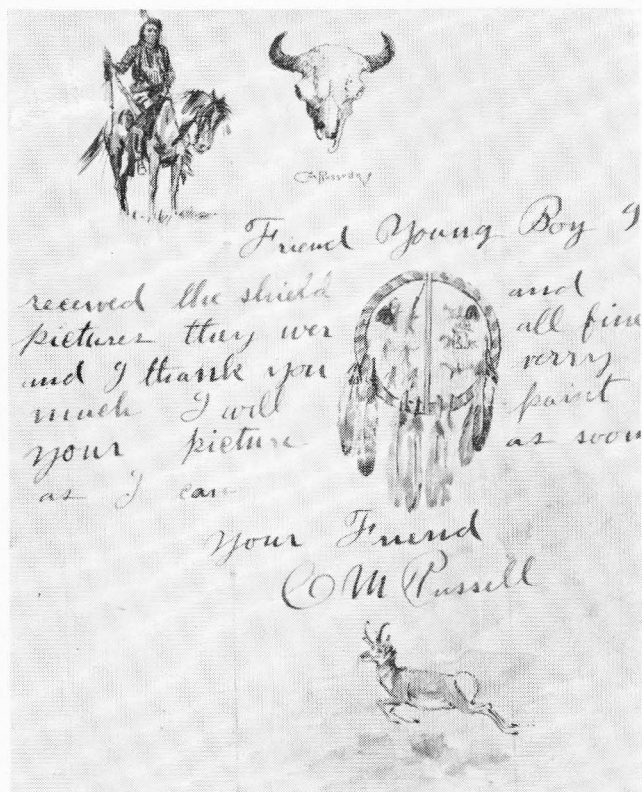
78. "Medicine Man" Bronze 1920 7" /22

The Piegan sun priest, who claims the sun as his god, chants and calls upon the bear for strength, the wolf for intelligence and the otter for cunning. He asks for these powers so that he may be of greater aid to his people. The medicine man has a bear's paw, a wolf's skull and an

otter's skin, all symbols of the spirits with whom he must communicate. He also has his medicine pipe and wears in his hair his eagle bone whistle used to drive away evil spirits.

MEDICINE MAN





Russell's Illustrated Letters

The letters of Charlie Russell, many of them illustrated with beautiful watercolor sketches and tiny significant illuminations, are almost as sought after as are his paintings and bronzes. Russell's humor and philosophy, evident in his correspondence, have added greatly to the artist's stature.

79. "Friend Young Boy" Sept. 10, 1920

Letter to Young Boy, a Cree Indian, a friend and favorite model for Russell.

I received the shield and pictures they wer all fine and

I think you verrey much
soon as I can.

I will paint your picture as

Your Friend
C. M. Russell

80. "Russell's Last Illustrated Letter"

This was the last letter written and illustrated by Russell before his death.

Dr. Phillip Cole September 26, 1926
I just received your gift the books by Will James which I like verrey much When it comes to horses no body can beat James. There is no other horse like our range horse and James savys every move they make . . . (Russell was always generous in his praise of the works of

other artists. He helped and worked with many of the younger men including the late Olaf Seltzer, Joe De Yong and many others.) ". . . when it comes to making the beautiful ma nature has man beat all way from the ace and that old lady still owns a lot of Montana . . . the medicine man at Rochester (Russell had been ill for some months) only took from me things I didn't need and was glad to get rid of . . ."

81. "Friend Beal" May 31, 1926

Cal is the only place I ever saw real cow girls. There were a fiew on this rodeo that could handle a rope but they didn't look like they knew what a lip stick was thair eye brows were the ones that God gave them and its a safe bet that they knew more about a brand book than

the Ladies home Journal . . . Beal whats the use kicken I got non comin when I come west I got the cream let the come lattys have the skim milk."

C. M. Russell

82. "Portrait of Charles M. Russell" Oil by O. C. Seltzer

83. "Charlie Russell" about 1891, with the N-N Outfit in the Judith Basin, Montana Oil by O. C. Seltzer

84. "Oh-h-h You Doctor" Watercolor caricature of Russell by O. C. Seltzer

85. "A Picture Builder" (C.M.R.) Watercolor by O. C. Seltzer

86. Illustrated letter — Dec. 21, 1926 — Olaf Seltzer to Dr. Phillip Cole

87. Illustrated letter — Oct. 24, 1927 — Olaf Seltzer to Dr. Phillip Cole

The Philosophy of Charles Russell

Charles M. Russell was a philosopher in chaps—his range talk was as rich in color and truth as were his wonderful paintings. Here are some examples.

The cowboy artist hated to see the old West destroyed by a "progress" he felt was not genuine: "Invention has made it easy for mankind, but it has made him no better."

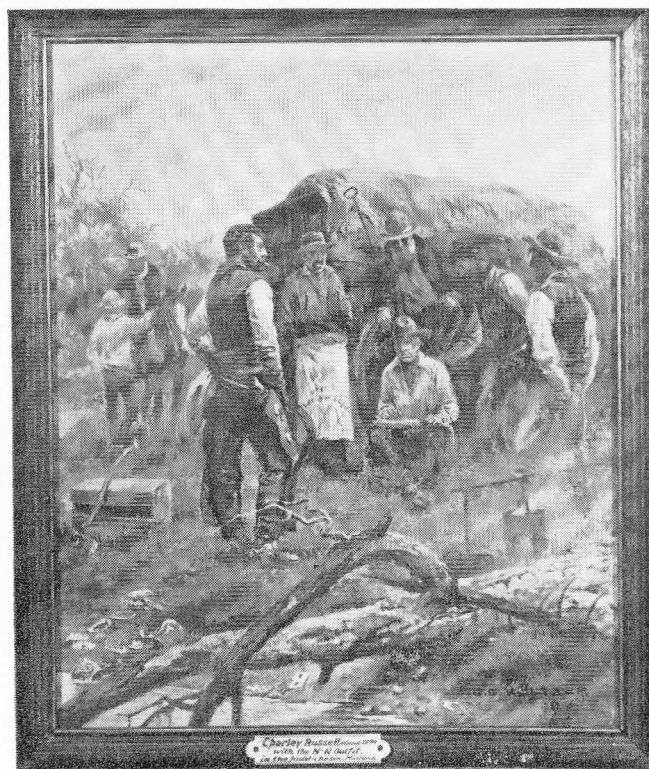
"A machine will show folks the man made things, but if people want to see God's own country, they've got to get a hoss under them. In spite of gasoline the biggest part of the Rocky Mountains still belongs to God."

Russell's sympathy was always with the Indian: "I've known some bad Injuns, but for every bad one I kin match him with ten white men. Man for man, an Injun's as good as a white man. When he's your friend he's the best friend in the world. White man's whiskey caused all the Injun trouble in the West."

"Those Indians have been living in heaven for a thousand years, and we took it way from 'em for forty dollars a month."

Russell often commented on art and his own talents: "Stick to Mother Nature, she'll never fool you!," was his advice to a young artist.

"To have talent is no credit to its owner; what man can't help he should get neither credit nor blame for—it's not his fault. I am an illustrator. There are lots better ones, but some worse. Any man that can make a living doing what he likes is lucky, and I'm that. Any time I cash in now, I win."



CHARLES M. RUSSELL WITH THE N-N OUTFIT
By his friend Olaf Seltzer

Charlie looked to the past and lamented the rapid fleeting of time . . . "When I back track memory's trail," he said, "it seems all the best camps are behind." "A birthday is only a place on the trail of life where the traveler stops to look back." But in a different vein he said: "Time only changes the outside of things. It scars the rocks and snarls the trees, but the heart inside is the same."

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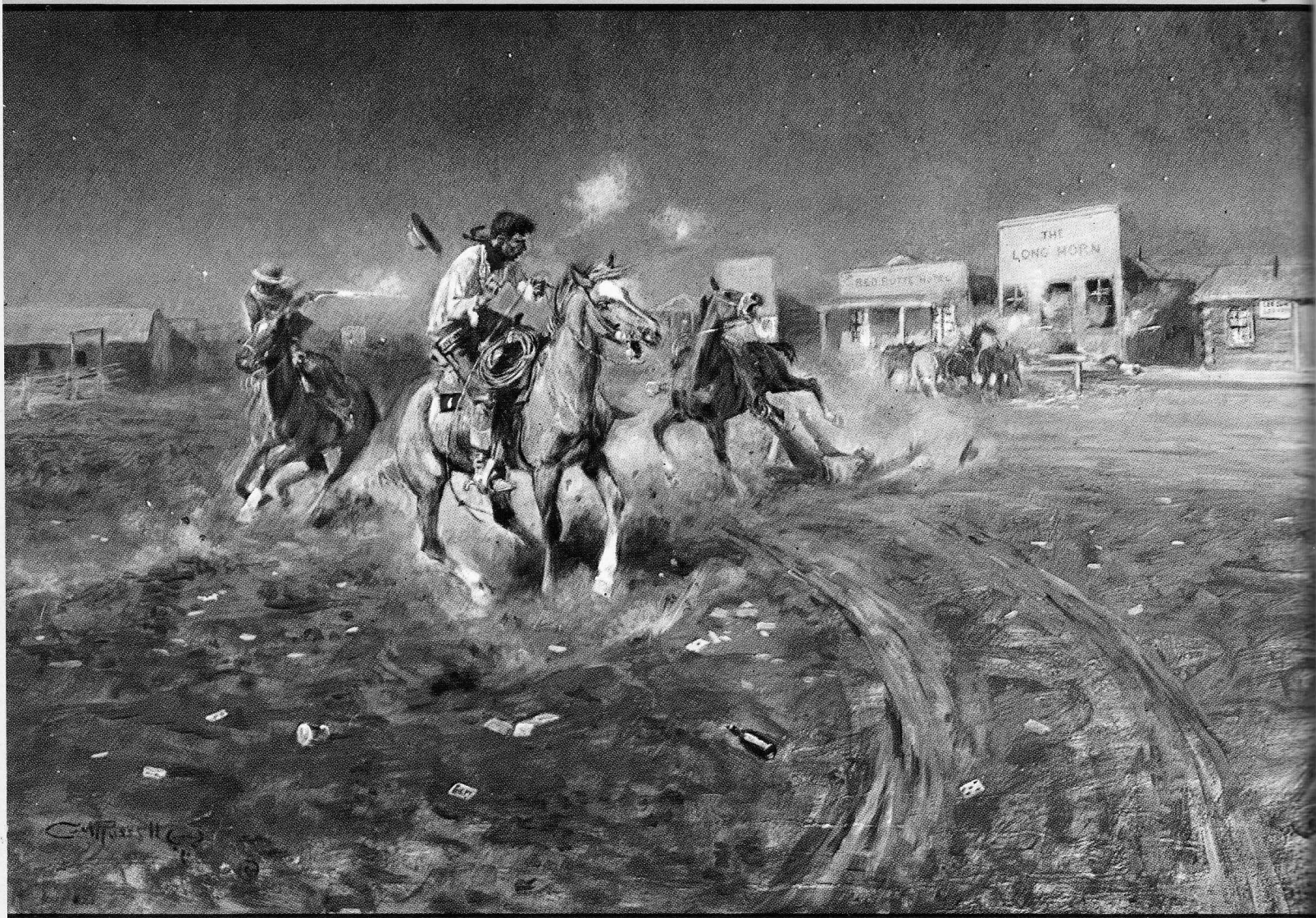
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WHEN GUNS SPEAK DEATH SETTLES DISPUTES—Charles M. Russell