

GO WEST! PALM SPRINGS ART MUSEUM TOMBSONE LABELS – FINAL 8/22/16

Irving R. Bacon

American, 1875–1962

The Conquest of the Prairie, 1908

oil on canvas

Buffalo Bill Center of the West, Bequest in memory of the Houx and Newell families, 14.64

Irving R. Bacon portrays William F. "Buffalo Bill" Cody as a guide bringing modern life to the West. A group of mounted warriors, whose way of life will soon be displaced, observes Cody's approach, while an industrial city gleams on the horizon. Cody purchased this painting from the artist and displayed it in his Irma Hotel in Cody, Wyoming, where it hung until it was donated to the Buffalo Bill Center of the West.

Rosa Bonheur

French, 1822–1899

Col. William F. Cody, 1889

oil on canvas

Buffalo Bill Center of the West, Given in memory of William R. Coe and Mai Rogers Coe, 8.66

Alexander Phimister Proctor

American, born Canada, 1860–1950

Indian Warrior, 1900–02

bronze

Buffalo Bill Center of the West, Gift of A. Phimister Proctor Museum with special thanks to Sandy and Sally Church, 4.08.2

Alexander Phimister Proctor portrayed his subject in a heroic pose, mounted on horseback, as military leaders have traditionally been depicted. The artist traveled to the Blackfeet reservation in Montana to research his subjects, and although an Indian named Weasel Head served as the model for this figure, the sculpture is not intended as a specific portrait. Proctor created an idealized image of the American Indian as a proud and noble warrior, blending European artistic traditions with a wholly American subject.

Thomas Mickell Burnham

American, 1818–1866

The Lewis and Clark Expedition, ca. 1850

oil on canvas

Buffalo Bill Center of the West, Museum purchase, 21.78

Meriwether Lewis and William Clark led the United States government's first official exploration of the western part of the North American continent between 1804 and 1806. Their party did not include an artist, however, so visual images of the landscape did not feature significantly in their report. In the years that followed, artists like Thomas Mickell Burnham commemorated the expedition, here depicting its leaders in a lush, idyllic landscape that imagines the West as a glorious Garden of Eden.

Alfred Jacob Miller

American, 1810–1874

A Surround of Buffalo by Indians, 1848–58

oil on canvas

Buffalo Bill Center of the West, Gift of William E. Weiss, 2.76

Alfred Jacob Miller

American, 1810–1874

Trappers Saluting the Wind River Mountains,
or ***Trappers Saluting the Rocky Mountains***, 1864

oil on canvas

Buffalo Bill Center of the West, Gift of The Coe Foundation, 10.70

Alfred Jacob Miller was one of the earliest artists to explore the central Rockies. His 1837 expedition with Scottish nobleman William Drummond Stewart took him across the Nebraska Territory along the route that later became the Oregon Trail. Miller made the earliest known views of Scotts Bluff, Chimney Rock, and Independence Rock in Nebraska, and was the only artist to witness firsthand the annual fur traders' rendezvous in Wyoming, a commercial and social gathering of trappers, traders, mountain men, and Indians.

Alfred Jacob Miller

American, 1810–1874

The Lost Greenhorn, ca. 1860

oil on canvas

Buffalo Bill Center of the West, Gift of The Coe Foundation, 9.70

The Lost Greenhorn recounts a colorful story of a young cook on Alfred Jacob Miller's 1837 expedition. The cook set out on his own, against all advice, to hunt buffalo, only to become lost amid a sea of prairie grass. The title, which plays upon the young man's overestimation of his untested skills against the deceptively vast spaces of the Great Plains, offers a humorous take on the unnerving experience many would have encountered on the journey West.

William Ranney

American, 1813–1857

Prairie Burial, 1848

oil on canvas

Buffalo Bill Center of the West, Gift of Mrs. J. Maxwell Moran, 3.97

William Ranney

American, 1813–1857

Advice on the Prairie, 1853

oil on canvas

Buffalo Bill Center of the West, Gift of Mrs. J. Maxwell Moran, 10.91

William Ranney was best known for his scenes of everyday life on the American frontier. In this painting he portrayed a group of Western immigrants, including a family with young children, camped with their wagon for the evening. They listen intently to tales of what they might encounter on their journey from a seated scout, who represents an earlier era of frontier history. The young woman standing to the rear cradling an infant represents the "Prairie Madonna," who personified manifest destiny and the idea that Euro-American populations had a divine right to settle the West.

William Jacob Hays, Sr.

American, 1830–1875

A Herd of Bison Crossing the Missouri River, or The Herd on the Move, 1863

oil on canvas

Buffalo Bill Center of the West, Gertrude Vanderbilt Whitney Trust Fund Purchase, 3.60

Henry Inman

American, 1801–1846

Shar-I-Tar-Ish, 1832

oil on canvas

Buffalo Bill Center of the West, Gift of the Blank Family Foundation, 21.95.2

Henry Inman

American, 1801–1846

Hoo-Wan-Ne-Ka (Little Elk), 1832

oil on canvas

Buffalo Bill Center of the West, Gift of Allen & Company Incorporated, 21.95.1

Between 1821 and 1828, Thomas L. McKenney, the Superintendent of Indian Affairs, commissioned portraits of hundreds of American Indian leaders on diplomatic missions to Washington, D.C. Painted first by Charles Bird King and later duplicated by Henry Inman, these portraits were intended to serve as a “National Indian Gallery.” Over 120 were reproduced in McKenney’s three-volume portfolio, *History of the Indian Tribes of North America*.

GEORGE CATLIN GROUP

George Catlin

American, 1796–1872

The Last Race, Mandan (Eeh-K’Na-K’nah-Pic),

ca. 1855–70

oil on paperboard

Buffalo Bill Center of the West, Gift of Paul Mellon, 28.86

Buffaloes (Bulls and Cows) Grazing in the Prairie, ca. 1855–70

oil on paperboard

Buffalo Bill Center of the West, Gift of Paul Mellon, 27.86

An “Oak Opening,” Mouth of the Platte, with a Party of Indians Playing on Horseback, ca. 1855–70

oil on paperboard

Buffalo Bill Center of the West, Gift of Paul Mellon, 29.86

Rain-making, Mandan, ca. 1855–70

oil on paperboard

Buffalo Bill Center of the West, Gift of Paul Mellon, 24.86

Mandan Village, Mandan—View of the Missouri above the Village whilst the Women and Children are Bathing, ca. 1855–70

oil on paperboard

Buffalo Bill Center of the West, Gift of Paul Mellon, 25.86

Wild Horses at Play in the Prairies of the Platte,

ca. 1855–70

oil on paperboard

Buffalo Bill Center of the West, Gift of Paul Mellon, 30.86

END OF GEORGE CATLIN GROUP

Carl Wimar

American, born Germany, 1828–1862

In Pursuit, ca. 1850–60

oil on canvas

Buffalo Bill Center of the West, Gift of Mr. and
Mrs. W. D. Weiss, 13.98.2

A warrior charging on horseback was a common subject for artists of the American West. Carl Wimar's heroic figure, shirtless, adorned with eagle feathers and carrying a spear, is a typical representation of the "noble savage" —an idealized primitive man ennobled by his natural, uncorrupted life. In Wimar's rendering, the warrior rides into the sunset, supporting another popular stereotype that America's native inhabitants were disappearing.

George Catlin

American, 1796–1872

Crow Chief, ca. 1850

oil on paper mounted on board

Buffalo Bill Center of the West, Bequest of Joseph M. Roebing, 7.80

Tsistsistas (Cheyenne)

Plains, 19th century

Parfleche, ca. 1885

buffalo rawhide and pigment

Buffalo Bill Center of the West, Chandler-Pohrt Collection, Gift of Mr. William D. Weiss,
NA.106.147

Women of the Cheyenne and other Plains tribes created a variety of rawhide bags, painted in vibrant geometric designs, to accommodate the shapes and sizes of the objects they held. The parfleche—a large, flat, envelope-shaped container—was the most common form. Made of durable buffalo rawhide and often found in sets of two with matching designs, parfleches filled with food, clothing, and other belongings were hung by hide loops in tipis and transported on horses and dogs when families traveled.

Lakota (Sioux)

Northern Plains, 19th century

Cradle, ca. 1880

tanned deer hide, dyed porcupine quills, wool cloth,
glass beads, and feathers

Buffalo Bill Center of the West, Irving H. “Larry” Larom Collection, NA.111.27

Women who were members of quillwork societies, or guilds, created baby cradles with designs deeply rooted in tribal traditions. The cradle’s soft hide body is covered almost entirely with rows of dyed porcupine quills. The color red, sacred to the Lakota, was meant to protect and bless the child. Such a cradle ensured the spiritual as well as physical well-being of the child as women worked and families traveled.

Oglala Lakota (Sioux)

Northern Plains, 19th century

Shirt, ca. 1885

tanned deer hide, glass beads, human hair, ermine, feathers, wool cloth, and dyed porcupine quills

Buffalo Bill Center of the West, Gift of Mr. and Mrs. Robert Maxwell James, NA.202.208

Lakota (Sioux)

Northern Plains, 19th century

Dress, ca. 1890

glass beads, tin, tanned deer hide, and sinew

Buffalo Bill Center of the West, Chandler-Pohrt Collection, Gift of Mr. William D. Weiss,
NA.202.441

During the early reservation period, beadwork on clothing became more intricate. Because of this more sedentary lifestyle, artisans were able to work on elaborate embellishments and had plentiful supplies of colorful glass beads. Lakota women created dresses such as this one featuring fully beaded yokes with geometric designs. Beautiful yet too heavy for daily wear, these dresses were worn for ceremonies, parades, and other special occasions.

So-soreh (Shoshone)

Northern Plains, 19th century

Feather Bonnet and Trailer, ca. 1880-1890

Golden eagle and hawk feathers, tanned hide, wool cloth, ermine, horn, glass beads, felt cap, dyed horse hair, and pigment

Buffalo Bill Center of the West, The Paul Dyck Plains Indian Buffalo Culture Collection, acquired through the generosity of the Dyck family and additional gifts of the Nielson Family and the Estate of Margaret S. Coe, NA.203.1498

This Shoshone bonnet and trailer symbolizes the spiritual powers of buffalo and eagles. For Plains Indian people, the buffalo was the center of their economic, cultural, and spiritual lives. They considered eagles to be the most powerful of birds, with the ability to fly highest in the sky. Warriors emulated these animals by demonstrating strength, agility, and valor in battle. The ermines, small yet ferocious animals, on each side of the bonnet also provided powerful inspiration for the wearer.

John Frederick Kensett

American, 1816–1872

Bergen Park (Colorado), 1870

oil on canvas

Buffalo Bill Center of the West, Museum purchase, 58.86

Thomas Worthington Whittredge

American, 1820–1910

Longs Peak from Denver, 1866

oil on paper mounted on canvas

Buffalo Bill Center of the West, Gift of William B. Ruger, 8.84

Albert Bierstadt

American, born Germany, 1830–1902

Island Lake, Wind River Range, Wyoming, 1861

oil on canvas

Buffalo Bill Center of the West, Museum purchase. The Board of Trustees dedicates this painting to Mr. Wiley T. Buchanan III in recognition of his faithful service as Chairman of the Whitney Gallery of Western Art Advisory Board of the Buffalo Bill Center of the West, 2005–2009, 5.79

Born and trained in Germany, Albert Bierstadt was one of the first and most successful artists to seize the American West as his artistic frontier. In 1859 he accompanied an expedition led by Colonel Frederick Lander to the Nebraska Territory and the Wind River Mountains in present-day Wyoming. Making oil studies and taking stereographic photographs, Bierstadt returned to his New York studio to create romantic views of the West composed of equal parts observation and imagination. *Island Lake* features the dramatic perspective, meticulous brushwork, and highly finished surface that were characteristic of Bierstadt's early career.

Albert Bierstadt

American, born Germany, 1830–1902

***Summer Snow on the Peaks,
or Snow Capped Mountains***, ca. 1870–80
oil on paper mounted on board

Buffalo Bill Center of the West, Gift of William F. Davidson, 21.60

Albert Bierstadt painted numerous oil studies in the field during his travels west, such as this example depicting an unknown location in the Rocky Mountains. Bierstadt was sometimes criticized for his inventive and dramatic translations of the landscape. His studies, however, were greatly admired by critics as more truthful renderings than his monumental exhibition pieces.

Albert Bierstadt

American, born Germany, 1830–1902

In the High Mountains, ca. 1870–80
oil on paper mounted on board

Buffalo Bill Center of the West, Gift of William F. Davidson, 18.60

Albert Bierstadt

American, born Germany, 1830–1902

Untitled (Estes Park, Colorado, Bierstadt Lake),
ca. 1877
oil on canvas

Buffalo Bill Center of the West, Gift of The Coe Foundation, 12.74

While his competitor Thomas Moran was best known for his paintings of the Yellowstone region, Albert Bierstadt claimed the Rocky Mountains and, later, Yosemite, as his domain. In 1876 the Earl of Dunraven commissioned Bierstadt to render scenes from the site of his future hotel, to be located on nearly 8,000 acres in Estes Park, Colorado. The result was a massive exhibition piece and several smaller works, including this painting of the Estes Park valley.

Thomas Moran

American, born England, 1837–1926

Golden Gate, Yellowstone National Park, 1893

oil on canvas

Buffalo Bill Center of the West, Museum purchase, 4.75

Born in England, Thomas Moran created thousands of oil paintings, watercolors, drawings, and prints of the American West. The artist accompanied Ferdinand V. Hayden's 1871 survey of the Yellowstone region and catapulted to fame the following year when Congress purchased his monumental painting *The Grand Cañon of the Yellowstone*, 1872. Twenty years later Moran returned to Yellowstone to paint the dramatic landscapes that had made him famous. This view of the passage known as the Golden Gate highlights a new trestle, built to accommodate the growing number of tourists drawn to America's first national park.

Albert Bierstadt

American, born Germany, 1830–1902

Geysers in Yellowstone, ca. 1881

oil on canvas

Buffalo Bill Center of the West, Gift of Townsend B. Martin, 4.77

Albert Bierstadt

American, born Germany, 1830–1902

Yellowstone Falls, ca. 1881

oil on canvas

Buffalo Bill Center of the West, Gift of Mr. and Mrs. Lloyd Taggart, 2.63

John Henry Twachtman

American, 1853–1902

Waterfall in Yellowstone, ca. 1895

oil on canvas

Buffalo Bill Center of the West, Gift of Mr. and
Mrs. Cornelius Vanderbilt Whitney, 22.69

The American Impressionist John Henry Twachtman ventured West only once in his career, though he met with good fortune when he did. Known for his luminous treatment of snow-covered landscapes, Twachtman encountered a snowstorm in Yellowstone Park during his September 1895 visit. This view of the colorful Grand Canyon and Lower Falls of the Yellowstone River is enhanced by highlights of snowy white. In contrast to the dramatic renderings of painters such as Moran and Bierstadt, Twachtman's more intimate approach invites quiet contemplation of the beauty of Yellowstone.

REMINGTON GROUP

Frederic Remington

American, 1861–1909

Sunset on the Cheyenne River, 1905

oil on board

Buffalo Bill Center of the West, Gift of The Coe Foundation, 33.67

Untitled (Desert near Range of Mountains), n.d.

oil on board

Buffalo Bill Center of the West, Gift of The Coe Foundation, 36.67

Untitled (Blue Prairie, Mountains and Sky in Background), ca. 1908

oil on board

Buffalo Bill Center of the West, Gift of The Coe Foundation, 31.67

Shoshonie, 1908

oil on board

Buffalo Bill Center of the West, Gift of The Coe Foundation, 38.67

Untitled (Ghosts of the Past), ca. 1908

oil on canvas

Buffalo Bill Center of the West, Gift of The Coe Foundation, 60.67

Untitled (Night Landscape), ca. 1908

oil on board

Buffalo Bill Center of the West, Gift of The Coe Foundation, 86.67

Night Herder, or The Night Rider, ca. 1908

oil on board

Buffalo Bill Center of the West, Gift of The Coe Foundation, 47.67

Untitled (River, Prairie, and Mountain Background), n.d.
oil on board

Buffalo Bill Center of the West, Gift of The Coe Foundation, 45.67

Untitled (Sketch of Prairie Sagebrush and Trees), n.d.
oil on board

Buffalo Bill Center of the West, Gift of The Coe Foundation, 66.67

Stormy Morning in the Bad Lands, 1906
oil on canvas

Buffalo Bill Center of the West, Gift of The Coe Foundation, 40.67

Untitled (Original sketch for **Fight for the Water Hole**), or **Untitled** (Study for **An Arizona Water Hole**), ca. 1903
oil on board

Buffalo Bill Center of the West, Gift of The Coe Foundation, 57.67

Untitled (Ranch, Haystack, Wagon, Mountain in Background), or **Untitled** (Valley Home Ranch, Southfork, Cody, Wyoming), n.d.
oil on board

Buffalo Bill Center of the West, Gift of The Coe Foundation, 69.67

END OF REMINGTON GROUP

Chahiksichahiks (Pawnee)

Central Plains, 19th century

Bear Claw Necklace, ca. 1830

otter fur and hide, bear claws, glass beads, abalone shells, tanned hide, and wool cloth

Buffalo Bill Center of the West, The Paul Dyck Plains Indian Buffalo Culture Collection, acquired through the generosity of the Dyck Family and additional gifts of the Nielson Family and the Estate of Margaret S. Coe, NA.203.1413

Apsáalooke (Crow)

Northern Plains, 19th century

Shield and Cover, ca. 1860

tanned deer hide, rawhide, glass beads, feathers, and pigment

Buffalo Bill Center of the West,
Adolf Spohr Collection, Gift of
Larry Sheerin, NA.108.15

Buffalo rawhide shields and their tanned hide covers provided both physical and spiritual protection for warriors in battle. Following dreams or visions, warriors painted their shields and covers with symbols of such sacred powers as birds, bears, buffalo, the moon, stars, thunder, and lightning. On this shield cover, the painted image of the grizzly bear, with its powerful jaws, teeth, and claws, would have protected its owner by bestowing the bear's strength and fearlessness on him as he went into battle.

Apsáalooke (Crow)

Northern Plains, 19th century

Dance Shield, ca.1870

tanned buffalo hide, tanned deer hide, rawhide, bald eagle feathers, hawk feathers, glass beads, wool cloth, pigment, fur tail, button, and medallion

Buffalo Bill Center of the West, Gift of Irving H. "Larry" Larom, NA.502.13

Lakota (Sioux)

Northern Plains, 19th century

Pipe Bag, ca. 1885

tanned deer hide, glass beads, dyed porcupine quills,
tin cones, and dyed horsehair

Buffalo Bill Center of the West, Adolf Spohr Collection, Gift of Larry Sheerin, NA.504.131

The beading on this pipe bag from the early reservation period features images of a black buffalo on one side and a horse on the other—both fundamental animals to the lives of nineteenth-century Plains Indian people.

Lakota (Sioux)

Northern Plains, 19th century

Pipe Bag, ca. 1885

tanned deer hide, glass beads, and dyed porcupine quills

Buffalo Bill Center of the West, Bequest of the Adele K. “Pokey” Willoughby Estate, NA.504.147

A warrior on horseback wearing a long, eagle-feather bonnet with a society staff is depicted on this pipe bag. Three tipi designs flank the figure. Pictographic figures and a combination of beadwork and the earlier tradition of porcupine quillwork are characteristic of early-reservation Lakota beadwork.

Albert Bierstadt

American, born Germany, 1830–1902

The Last of the Buffalo, ca. 1888

oil on canvas

Buffalo Bill Center of the West, Gertrude Vanderbilt Whitney Trust Fund Purchase, 2.60

Albert Bierstadt

American, born Germany, 1830–1902

Sketch for ***The Last of the Buffalo***, ca. 1888

oil on board

Whitney Gallery of Western Art, Gertrude Vanderbilt Whitney Trust Fund Purchase, 1.60

Albert Bierstadt

American, born Germany, 1830–1902

Buffalo Head, ca. 1879

oil on paper mounted on board

Buffalo Bill Center of the West, Gift of Carman H. Messmore, 1.62

Alexander Phimister Proctor

American, born Canada, 1860–1950

Buffalo Hunt, 1917

bronze

Buffalo Bill Center of the West, Gift of A. Phimister Proctor Museum with special thanks to Sandy and Sally Church, 4.08.3

Frederic Remington

American, 1861–1909

The War Bridle, 1909

oil on canvas

Buffalo Bill Center of the West, Gift in memory of A. Barton Hepburn and Cordelia H. Cushman, 8.12

Painted in the last year of his life, *The War Bridle* combines Frederic Remington's new interest in the color and light of the Impressionists with a narrative theme of the Old West. The subject of two cowboys breaking a pony in a corral under a bright summer sky represents the taming of nature. Critics praised Remington's new painterly style and remarked that it would assure the artist's reputation as a true American painter rather than as a mere illustrator.

Frederic Remington

American, 1861–1909

The Buffalo Hunt, 1890

oil on canvas

Buffalo Bill Center of the West, Gift of William E. Weiss, 23.62

In 1889 Frederic Remington won a medal at the prestigious Paris Exposition—the same exhibition that had very publicly rejected Bierstadt's *The Last of the Buffalo*. The following year, Remington painted this version of a buffalo hunt. The contrast between these two treatments of a similar theme is telling. Remington's realism had gained in favor over the romantic allegories of older generations. While Bierstadt's hunt appears a relic of the past, Remington's is bursting with life. Though his subject is just as anachronistic as Bierstadt's, Remington's vibrant, visceral rendering appears modern by comparison.

Frederic Remington

American, 1861-1909

The Bronco Buster, 1895

bronze, cast number 21, Roman Bronze Works

Buffalo Bill Center of the West, gift of G. J. Guthrie Nicholson Jr., and son in memory of their father/grandfather G. J. Guthrie Nicholson, rancher at Four Bear, Meeteetse, WY, 7.74

Frederic Remington

American, 1861–1909

Prospecting for Cattle Range, 1889

oil on canvas

Buffalo Bill Center of the West, Gift of Cornelius Vanderbilt Whitney, 85.60

Early in his career, Frederic Remington took advantage of a number of opportunities to paint portraits of Westerners at work. In 1889, the artist accepted a commission from Milton E. Milner to depict him and an associate, Judge Kennon, out searching for new cattle range in Montana Territory. The commission provided a welcome opportunity for Remington to provide a pictorial insight into the cattle business, to paint horses and cowboys at work, and to produce a double portrait all in the same picture.

Charles M. Russell

American, 1864–1926

When Law Dulls the Edge of Chance, 1915

oil on canvas

Buffalo Bill Center of the West, Gift of William E. Weiss, 28.78

Canada's North-West Mounted Police (later to become the Royal Canadian Mounted Police) made a favorable impression on Charles M. Russell when he met them in 1888, and their colorful adventures and heroic deeds made them the subject of four paintings by the artist. In this work, two Mounties have discovered a pair of horse thieves. One outlaw stands in a defiant pose, while the other raises his hands in surrender. Russell had sympathy for, and partially identified with, the outlaw, who still represented the independent spirit of the Old West.

Charles M. Russell

American, 1864–1926

Bronco Buster, 1915

watercolor on paper

Buffalo Bill Center of the West, Gift of William E. Weiss, 58.72

N. C. Wyeth

American, 1882–1945

Rounding Up, or ***Little Rattlesnake Creek***, 1904

oil on canvas

Buffalo Bill Center of the West, Gift of John M. Schiff, 1.77

N. C. Wyeth

American, 1882–1945

Bucking, 1904

oil on canvas

Buffalo Bill Center of the West, Gift of John M. Schiff, 2.77

N. C. Wyeth made his first trip out West in 1904, even though he had already obtained several commissions for Western illustrations as a young art student. He worked for three weeks on a cattle roundup in Colorado, which provided the inspiration for a series of swashbuckling paintings about cowboys and life on the trail. Wyeth used these images to accompany “A Day at the Roundup,” a story he wrote for *Scribner’s Magazine*.

Charles Schreyvogel

American, 1861–1912

The Summit Springs Rescue—1869, 1908

oil on canvas

Buffalo Bill Center of the West, Bequest in memory of Houx and Newell families, 11.64

This work portrays a pivotal moment in the creation of the myth of Buffalo Bill Cody. As a scout for the 5th Cavalry, he was credited with locating a Cheyenne camp near Summit Springs, Colorado. The United States Army and its Pawnee scouts attacked the camp in retaliation for a series of raids by Cheyenne soldiers, killing over fifty warriors. Schreyvogel’s is a fictionalized account of the rescue of two Anglo captives, one of whom was killed during the battle.

William Herbert Dunton

American, 1878–1936

The Custer Fight, ca. 1915

oil on canvas

Buffalo Bill Center of the West, Gertrude Vanderbilt Whitney Trust Fund Purchase, 48.61

The Battle of the Little Bighorn in 1876 captured America’s attention. In William Herbert Dunton’s painting, the Sioux warriors—rather than Custer’s soldiers—form the primary focal point. This focus on the Indian warriors, however, may be due less to an interest in portraying history from their point of view and more to a fascination with capturing their picturesque war bonnets and the painted ponies they rode into battle.

W. H. D. Koerner

American, born Germany, 1878–1938

Madonna of the Prairie, 1921

oil on canvas

Buffalo Bill Center of the West, Museum purchase, 25.77

Frederic Remington

American, 1861–1909

The Cheyenne, 1902

bronze; Cast number 9, Roman

Bronze Works

Buffalo Bill Center of the West,
Gift of Mrs. Henry H. R. Coe, 17.71

Frederic Remington worked closely with the personnel at the foundries who cast his sculptures from clay models into finished bronzes. He pushed the medium of bronze to new artistic heights, seeming to transform the hard metal into horsehide or the fur of a buffalo robe. Furthermore, bold compositions like *The Cheyenne* appear to defy gravity. Here, the mounted warrior, united as one with his horse, gallops at top speed, all four of his horse's hooves lifted off the ground.

Frederic Remington

American, 1861–1909

The Wounded Bunkie, 1896

bronze; Cast J, Henry-Bonnard Bronze Company

Buffalo Bill Center of the West, Gift of The Coe Foundation, 49.61

Charles M. Russell

American, 1864–1926

The Bucker and the Buckeroo, or ***The Weaver***, 1923–24

bronze

Buffalo Bill Center of the West, Gift of William E. Weiss, 9.81

Charles Schreyvogel

American, 1861–1912

The Last Drop, 1903

bronze

Buffalo Bill Center of the West, Gift of Mr. and Mrs. Ernest J. Goppert, Sr., 55.72

Hermon Atkins MacNeil

American, 1866–1947

The Sun Vow, 1899, cast 1919

bronze

Buffalo Bill Center of the West, Gift of William F. Davidson and John J. Cunningham by exchange, 4.66

American Indian subjects provided an opportunity for sculptors to highlight their mastery of human anatomy. These minimally dressed figures also played into the stereotype of Indians as “noble savages”—relics of the past unrestrained by the affects of modern civilization. As was typical of his time, Hermon Atkins MacNeil depicted his subjects in regalia most associated with Plains tribes—such as an eagle-feather bonnet and moccasins—that came to symbolize all Indians. A monumental version of *The Sun Vow* won a silver medal at the 1900 Paris Universal Exposition.

James Earle Fraser

American, 1876–1953

End of the Trail, ca. 1918–23

bronze

Buffalo Bill Center of the West, Clara Peck Purchase Fund, 112.67

Charles M. Russell

American, 1864–1926

Watching the Enemy (Blackfeet Indians, Montana), ca. 1918–20

watercolor on paper

Buffalo Bill Center of the West, Gift of William E. Weiss, 27.73

Charles M. Russell

American, 1864–1926

When Wagons Meant Plunder, 1900

oil on board

Buffalo Bill Center of the West, Bequest of Lewis B. Maytag, Jr, 3.93

Charles M. Russell was not only the favorite son of Montana, he came to personify the West itself. His works were immensely popular because of their narrative subject matter, romantic style, and thrilling action, as well as his ability to convincingly create fictionalized history. In this painting and many others, Russell depicted the scene from the viewpoint of its Indian subjects, inverting the more common narrative that placed Euro-Americans as the protagonists.

Charles M. Russell

American, 1864–1926

Where Great Herds Come to Drink, 1901

oil on canvas

Buffalo Bill Center of the West, Gift of Charles Ulrick
and Josephine Bay Foundation, Inc., 87.60

Charles M. Russell

American, 1864–1926

Bringing Home the Spoils, 1909

oil on canvas

Buffalo Bill Center of the West, Gift of William E. Weiss, 19.70

An Indian returning with bounty from a raid inspired one of Charles M. Russell's most mature oil paintings. By the time Russell arrived in Montana in the 1880s, the great buffalo herds had been decimated and American Indians were being relocated to reservations. Russell was sympathetic to the plight of neighboring Northern Plains tribes and was particularly interested in their traditional way of life. In his paintings and sculptures, Russell ignored the contemporary conditions of America's Indian cultures, preferring to imagine them in the days before Euro-American settlement.

Joseph Henry Sharp

American, 1859–1953

Dividing the Chief's Property, ca. 1905

oil on canvas

Buffalo Bill Center of the West, Whitney Purchase Fund, 1.61

Cincinnati artist Joseph Henry Sharp first visited the Crow Agency in Montana in 1900. He built a cabin on the reservation in 1905 and often spent his winters there. Despite witnessing the changes to Plains Indian life affected by the reservation system, Sharp sought picturesque images that looked to the past. He painted this mourning ritual of giving the deceased's belongings away not only as a witness to the event but also as a symbolic lament for traditional Indian customs.

Alexander Pope

American, 1849–1924

***Weapons of War*, 1900**

oil on canvas

Buffalo Bill Center of the West, gift of Robert Kennett, 201.69

Astley D. M. Cooper

American, 1856–1924

***In the Studio*, 1902**

oil on canvas

Buffalo Bill Center of the West, Bequest in memory of the Houx and Newell families, 3.64

Astley D. M. Cooper

American, 1856–1924

***Viewing the Curios*, 1909**

oil on canvas

Buffalo Bill Center of the West, Bequest in memory of Houx and Newell families, 5.64

Astley D. M. Cooper grew up in Saint Louis hearing stories of the American West. George Catlin was a friend of the family, and his grandfather was an Indian agent. In these paintings, Cooper questions the relationship between illusion and reality for his American Indian subjects as well as for the viewer. Warriors in feathered headdresses examine items that Euro-Americans valued about Indian culture—collectible objects such as a war club, a buffalo mount, or a painting—while viewers of these paintings see the Indian himself as a rare object, a curio.

Henry Farny

American, born France, 1847–1916

***Days of Long Ago*, 1903**

oil on paper mounted on board

Buffalo Bill Center of the West, Museum purchase, 6.75

Lakota (Sioux)

Northern Plains, 19th century

***Storage Bag*, ca. 1890**

tanned deer hide, dyed porcupine quills, tin cones,
and dyed horsehair

Buffalo Bill Center of the West, Chandler-Pohrt Collection, Gift of Mr. William D. Weiss, NA.
106.245

Apsáalooke (Crow)

Montana, 19th century

Lance Case, ca. 1890

rawhide, pigment, glass beads, leather, and wool cloth

Buffalo Bill Center of the West, The Board of Trustees dedicates this Crow Lance Case to Mrs. Harriet Stuart Spencer in recognition of her faithful service as Chairman of Plains Indian Museum Advisory Board of the Buffalo Bill Center of the West from 1998–2010, NA.108.95

Lakota (Sioux)

South Dakota, 19th century

Horse Dance Stick, ca. 1890

wood and pigment

Buffalo Bill Center of the West, Adolf Spohr Collection, Gift of Larry Sheerin, NA.502.4

Lakota (Sioux)

Pine Ridge Indian Reservation, South Dakota, late 19th–early 20th century

Hand Drum, ca. 1900

wood, leather, rawhide, and pigment

Buffalo Bill Center of the West, Chandler-Pohrt Collection, Gift of Mr. William D. Weiss, NA.505.30

Plains Indian men who performed songs at ceremonies and military society dances accompanied themselves on hand drums painted with spiritually significant images derived from visionary experiences. The painting on this Lakota Sioux drum features a spectacular running horse with horns, a crest-shaped mane, and a multicolored, painted body. Three birds are seen in the horse's flowing mane. Collected on the Pine Ridge Reservation, the drum reflects the continuing importance and spiritual relationship of horses to the people of the Great Plains.

Apsáalooke (Crow)

Montana, 19th century

Shirt, ca. 1890

tanned deer hide, glass beads, thread, yarn, ermine, horsehair and human hair, and wool cloth

Buffalo Bill Center of the West, Adolf Spohr Collection, Gift of Larry Sheerin, NA.202.351

Apsáalooke (Crow)

Montana, 19th century

Jacket, ca. 1885

tanned deer hide, pigment, cloth, otter fur, silk ribbon, glass beads, and dyed horsehair

Buffalo Bill Center of the West, Irving H. "Larry" Larom Collection, NA.202.592

Constructed in the style of a European frock coat and adorned with an abstract floral design favored in Crow beadwork, this jacket is a unique combination of cultural styles. Its surface is further embellished with otter fur, ribbons, and dyed horse hair, as well as a heavy layer of yellow pigment. All of these elements indicate a formal piece of clothing with a nod to the natural world from which the Crow drew the basis of their beliefs and traditions. This garment would have been worn by an Indian man of prominence for special occasions.

Lakota (Sioux)

Northern Plains, 19th century

Feather Bonnet, ca. 1890

feathers, wooden rods, porcupine hair, glass beads, ermine, and horse hair

Buffalo Bill Center of the West, Chandler-Pohrt Collection, gift of Mr. and Mrs. Richard A. Pohrt, Sr., NA.203.354