

YELLOWSTONE

The Poetry of Power

Works of Thomas Moran

From the Collection of Gilcrease Museum, Tulsa, Oklahoma, U.S.A.



"Tower Falls,"
29 cm by 20 cm,
watercolor

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Introduction by Fred A. Myers
Essay by Linda Ayers

A Cultural Presentation of the United States of America

On the front cover:
"Hayden 1871," 21.5 cm by 15.25 cm, watercolor



"Great Hot Springs, Yellowstone Park," 50 cm by 76 cm, oil on canvas

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INTRODUCTION

Although today the eastern and western parts of the United States are linked by rapid and open lines of communication and information, in the nineteenth century, when the East Coast was the hub of American culture, very little was known about the West and it was the focus of great curiosity.

The nineteenth century began with the Louisiana Purchase, which extended the territory of the United States from the Mississippi River to the northern Rocky Mountains. Except for indigenous Indians, who had been living there for millennia and knew the land intimately, this region was *terra incognita*. During the course of the century, knowledge of the West increased by leaps and bounds, spurred by such activities as fur trapping in the mountains, the California gold rush, and the completion of the transcontinental railroad.

The land at the head-waters of the Yellowstone River — the locale of the Thomas Moran artworks in this exhibition — was one of the last areas to be recorded, the most remote of the remote. It was fortunate for posterity that Thomas Moran was included in the first official exploration party sent by the Federal Government from Washington, D.C., to document the area. With great effort, Moran made watercolor studies which, on his return to his studio in New York, he developed into the detailed paintings in this exhibition.

In one of the rare, happy marriages between art and politics, these visual documents were used to demonstrate to members of the Government in Washington the unique qualities of the Yellowstone area, which in turn led to the creation of the first and still the largest national park in the United States. Because of this farsighted conservation effort, the mountains, rivers, geysers, and thermal pools of the

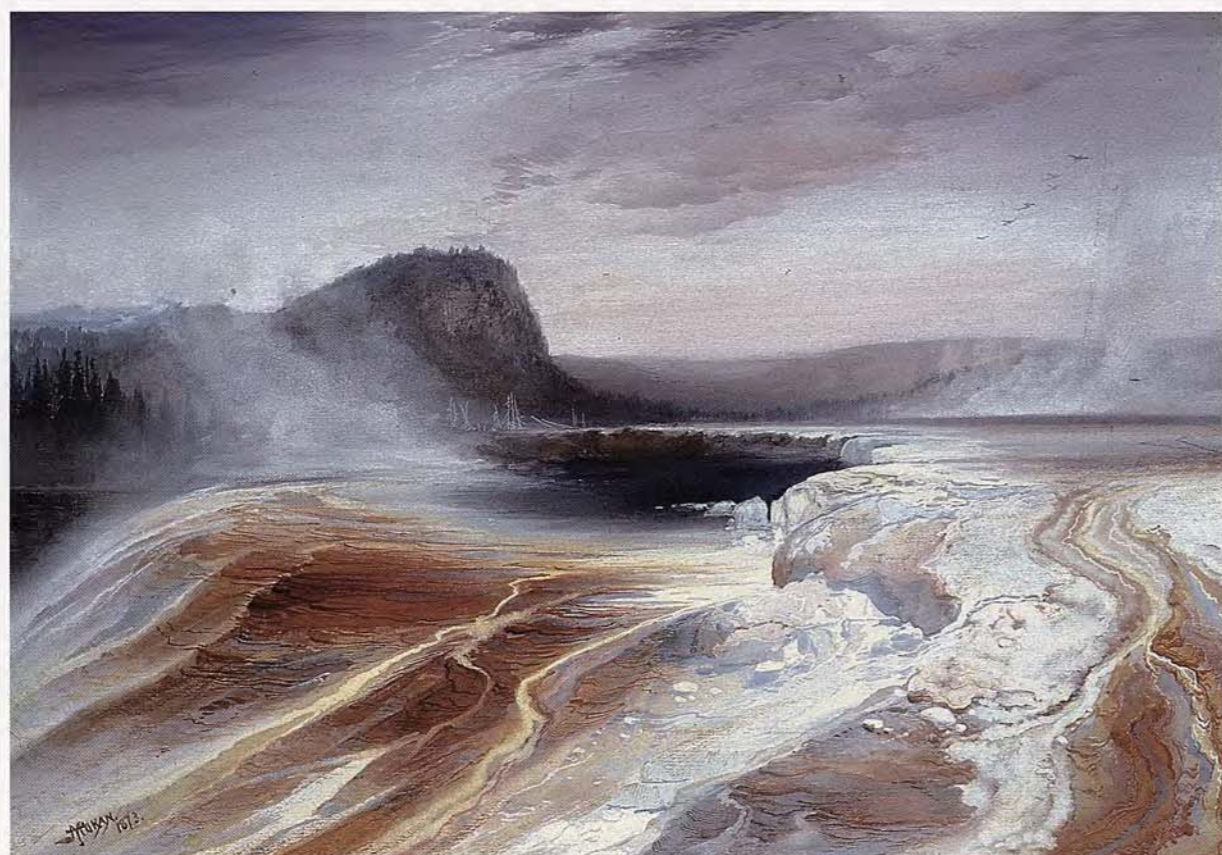
Yellowstone remain very much today as they were when Moran recorded them more than one hundred years ago.

There are more than 1,000 artworks by Thomas Moran in the collection of the Thomas Gilcrease Institute of American History and Art, the largest collection of Moran artwork in the world. Mr. Gilcrease purchased most of these works in the mid-1940s from Ruth Moran, the artist's daughter. In addition to the artworks themselves, the purchase included the business records of the artist and material about the artist's daily life. Thus Gilcrease Museum became the center of Thomas Moran studies in the United States and continues as the major resource for scholars of Moran's life and works.

The images Thomas Moran painted of the Yellowstone typify the collection of Thomas Gilcrease, an Oklahoma oil man who valued his Indian heritage. During his extensive travel in Europe in the 1920s and 1930s, it appears that, in emulation of the great museums there, he set himself the goal of creating a museum for his native area — an area where no existing collection amalgamated artifacts and the documentary art of westering America. Thomas Gilcrease devoted the remainder of his life to amassing such a collection and establishing a museum to house it.

Mr. Gilcrease deeded possession of the collection to the City of Tulsa, Oklahoma, in 1955, and his private collection is now maintained by the City of Tulsa and private sponsors for the enjoyment and edification of the public.

Fred A. Myers
Director, Gilcrease Museum



"Blue Springs, Lower Geyser Basin," 24 cm by 35 cm, watercolor

YELLOWSTONE

The Poetry of Power

BY LINDA AYERS

The second half of the nineteenth century was an age of exploration, a restless quest for the exotic that drew artists to South America, Labrador, the Middle East, and the American West in search of subject matter. Scientific exploration similarly encompassed not only foreign lands but the western part of our own country. In 1869 the final link was laid in the railroad connecting the Atlantic and Pacific, and, in that same year, the U.S. Geological Survey was founded to locate, study, and make recommendations on how frontier land and its resources should be used.

Americans were enthusiastic about the West and demanded more information about it. Easterners were especially intrigued about an area known as Yellowstone, but they received with incredulity descriptions — of acid pools, geysers, and boiling springs so hot that meat could be cooked in them — that trappers, traders, and mountainmen brought back.

Although an expedition in the early 1860s reported extensive volcanic activity in the Yellowstone territory (most of which falls within the boundaries of present-day Wyoming) and further piqued the public's interest, the Civil War halted exploration for most of that decade. An 1870 expedition of nine Montanans, led by General Henry D. Washburn and Lieutenant Gustavus C. Doane, saw the boiling springs and geysers. They spread word of these phenomena through newspaper articles, a congressional report (by Doane), and lectures in various cities by Nathaniel Langford. Langford, one of the

explorers, had an agreement to publicize Yellowstone with Jay Cooke, who was the financial agent for the Northern Pacific Railroad and had a vested interest in promoting tourism in the American West.

Langford's two articles on Yellowstone, appearing in *Scribner's Monthly* in May and June of 1871, further alerted the nation to what he described as "some of the grandest scenery on the continent." The articles were illustrated by Thomas Moran, who based his drawings on primitive sketches provided by two men on the Washburn-Doane expedition.

Two more expeditions were organized in 1871. One, led by Dr. Ferdinand Vandiveer Hayden, consisted of thirty-four men and seven wagons. Hayden, the chief of the Department of Interior's U.S. Geological and Geographical Survey of the Territories, had secured a \$40,000 congressional appropriation for the summer's journey. A smaller party, under the aegis of the Army Corps of Engineers, was directed by Captains John Barlow and David Heap and had as its mission a topographical survey of the Yellowstone Basin.

William Henry Jackson was Ferdinand Hayden's chief photographer, and Henry W. Elliott his painter; both were veterans of previous Hayden expeditions. It was at the request of officials of the Northern Pacific Railroad that Thomas Moran was allowed to join the group:

Mr. Moran is an artist (landscape painter) of much genius, who desires to take sketches of the upper Yellowstone regions, from which to paint some fine pictures on

This essay by Linda Ayers is used with the permission of the National Gallery of Art, Washington, D.C. It originally appeared in the catalogue accompanying their 1984 exhibition, "Thomas Moran's Watercolors of the Yellowstone," which included 16 watercolors which are also part of the "Yellowstone, The Poetry of Power" exhibition.

his return. That he will surpass Bierstadt's Yosemite we who know him best fully believe. . . . He will be absolutely no trouble nor expense to your expedition, & merely wishes to avail himself of the protection of your escort, & possibly 50 pounds of transportation in a wagon. . . .

To finance the trip, Moran had obtained loans from Roswell Smith, publisher of *Scribner's* (leaving his painting, "The Children of the Mountain," as collateral), and Jay Cooke (with the promise to execute for Cooke twelve watercolors of Yellowstone) Moran joined the Hayden group outside Virginia City, Montana Territory, and, as William Henry Jackson wrote years later, the artist looked "frail, almost cadaverous, [and] seemed incapable of surviving

the rigors of camp life & camp food." Moran had never before ridden a horse, but he soon adjusted, with the aid of a pillow on his saddle.

Although Moran kept a diary which provides a chronology for his Yellowstone travels, most entries are brief and of minimal interest ("sketching & photographing about the falls"). Luckily, *Scribner's* articles by Langford and Hayden and Doane's congressional report provide first-hand accounts of the wonders of Yellowstone and the explorers' reactions to them. Writing in his journal from camp at Fort Ellis (near Bozeman, Montana Territory) on 13 July 1871, Moran did describe the difficult travel by pack mules through dense forest, fallen timber, precipitous paths, and landslides. But he found the effort worthwhile. He thought the scenery



"Yellowstone Range Near Fort Ellis," 20 cm by 28 cm, watercolor

awesome and wrote, "I do not expect to see any finer general view of the Rocky Mountains." "Yellowstone Range Near Fort Ellis" depicts the rugged and majestic mountains, 1,000 feet high, that Moran had just seen for the first time. On the journey, Moran recorded his impressions in pencil and watercolor sketches which he later used to produce, in his studio, the more finished watercolors seen in the current exhibition.

On 16 July Moran, Jackson, and two others went to the Crow mission, where they were presented with buffalo robes. The watercolor, "Yellowstone Range Near Crow Mission," almost certainly derives from sketches made on that overnight trip and depicts a panoramic vista of a group of men on horseback wending their way toward the base of the blue mountains with snow-capped peaks under a dramatic Turner-esque sky. It is a scene reminiscent of the desert caravans being painted at this time by American and European artists who had been to North Africa and the Middle East.

The hot springs were the subject of a quarter of the set of Moran's sixteen Yellowstone watercolors, evidence of his keen interest in their strange formations. Two of the watercolors, "The Hot Springs at Gardiner's River, Upper Pools" and "The Main Springs at Gardiner's River," depict the fine figures of the expedition members surveying the springs. "Upper Pools" is a vertical composition anchored by a central mountain peak, offset by swirls of rainbow-colored pools. "Main Springs" provides a panoramic view of the area with its colorful rocks. The two most impressive scenes, however, contain no reference to man at all. "The Great Hot Springs, Gardiner's



"Yellowstone Range near Crow 'Mission'"
18 cm by 35 cm, watercolor



"Hot Springs of Gardiner's River, Upper Pools"
29 cm by 22 cm, watercolor

River" is a work infused with steam emanating from the springs, a subtle contrast of transparent washes of blue-grays and opaque whites. "The Hot Springs of Gardiner's River, Diana's Baths" is a dramatic depiction of the terraced layers of colored rocks, with pools of multicolored water falling from level to level.

William Henry Jackson recalled the group's excitement at reaching the Mammoth Hot Springs, "those bubbling cauldrons of nature." These nearly circular basins of water as hot as 160 degrees were from six to ten feet in diameter and two to four feet deep. Hayden's entire company felt that the view surpassed all expectations, and they took pleasure in the natural spa, with its "elegantly scalloped margins" of snowy white calcerous material tinged with iron and sulphur. Small streams colored red, yellow, and cream flowed down the sides, losing heat at each step until they eventually became as cool as spring water.

Hayden was certain that the area would become a famous resort for "invalids and



"Main Springs at Gardiner's River," 22 cm by 43 cm, watercolor

pleasure-seekers" when the Northern Pacific Railroad was completed. In fact, he reported that a "number of invalids, living in tents," had already discovered the mineral baths.

The composition of Moran's "Diana's Baths" is a similar, though reversed image, to William Henry Jackson's photograph of Moran observing the same scene. Compositional affinities exist as well between other Moran watercolors and Jackson photographs, indicative of the close collaboration between the two.

After studying the hot springs for three days, the party moved up the Yellowstone River to Tower Creek and Tower Falls, reaching the spectacular 156-foot waterfall on 25 July. Moran's arch-topped watercolor of Tower Falls depicts a dramatic view of a sacred corner of nature, as if seen through a cathedral window. Guarded by the rock pinnacles resembling church spires reaching for the heavens, the pure white water makes its steep plunge to the gorge and evergreens below. Nathaniel Langford considered this to be "one of the most beautiful cataracts in the world," and Moran's vignette reveals the majesty of the scene. In "Tower Falls" Moran has taken one section of the vast Yellowstone region, condensed it, and made it manageable for the viewer.

The "Towers of Tower Falls" concentrates on one of the fantastic monumental shale spires shaped by the water's rapid and unrelenting rush toward the falls. The tower, silhouetted against a multicolored sky, is one of the picturesque rock formations described by Hayden as "somber brecciated columns" standing "like gloomy sentinels" over the turbulent rapids near the edge of the waterfall.

Moran used the arch-topped format seen in "Tower Falls" to great advantage again in his watercolor, "Wyoming Falls, Yellowstone River," a more distant view of another steep waterfall, this one traversed by a rainbow and nestled between cliffs composed of a symphony of delicate colors. The composition emphasizes the sheer verticality of the scene and pushes the horizon line nearly to the top of the paper.

Beyond Tower Creek and Tower Falls lay the Grand Canyon of the Yellowstone, through which the river had carved a channel over 1,000 feet deep. Hayden said that the canyon might be the greatest wonder of all: "None but an artist with the most delicate perception of colors could do justice to the picture." Moran claimed that the tints were beyond the reach of human art, and although he captured the deep blues and the golden yellows of the canyon walls in "Hayden

1871," his watercolor of "The Grand Canyon of the Yellowstone" is comparatively less colorful. The stains left by the volcanic gas and mineral deposits are much more vividly portrayed in Moran's huge painting of the same title (U.S. Department of Interior). His canyon watercolor, by contrast reveals brilliant and dazzling sunlight reflecting on the lime-encrusted rock, giving the cliffs a delicate, snowy white tonality.

In dramatic contrast to the light cliffs, two small figures stand in the central foreground of the watercolor on a shadowy ledge near a dark sculptural boulder and contemplate the vast canyon and the foamy lower falls in the far distance:

the brain reels as we gaze into this profound and solemn solitude. . . . The stillness is horrible. . . . Even the voice of its waters in their convulsive agony cannot

be heard. . . . The solemn grandeur of the scene surpasses description. It must be seen to be felt. The sense of danger with which it impresses you is harrowing in the extreme. You feel the absence of sound, the oppression of absolute silence.

The party next explored Cascade Creek, a stream that was located between the upper and lower falls, and a deep, dark gorge they called the Devil's Den. Moran depicted the rugged and forbidding landscape of obsidian and basalt with dark browns and greens in his sweeping diagonal watercolor, "Devil's Den, Cascade Creek."

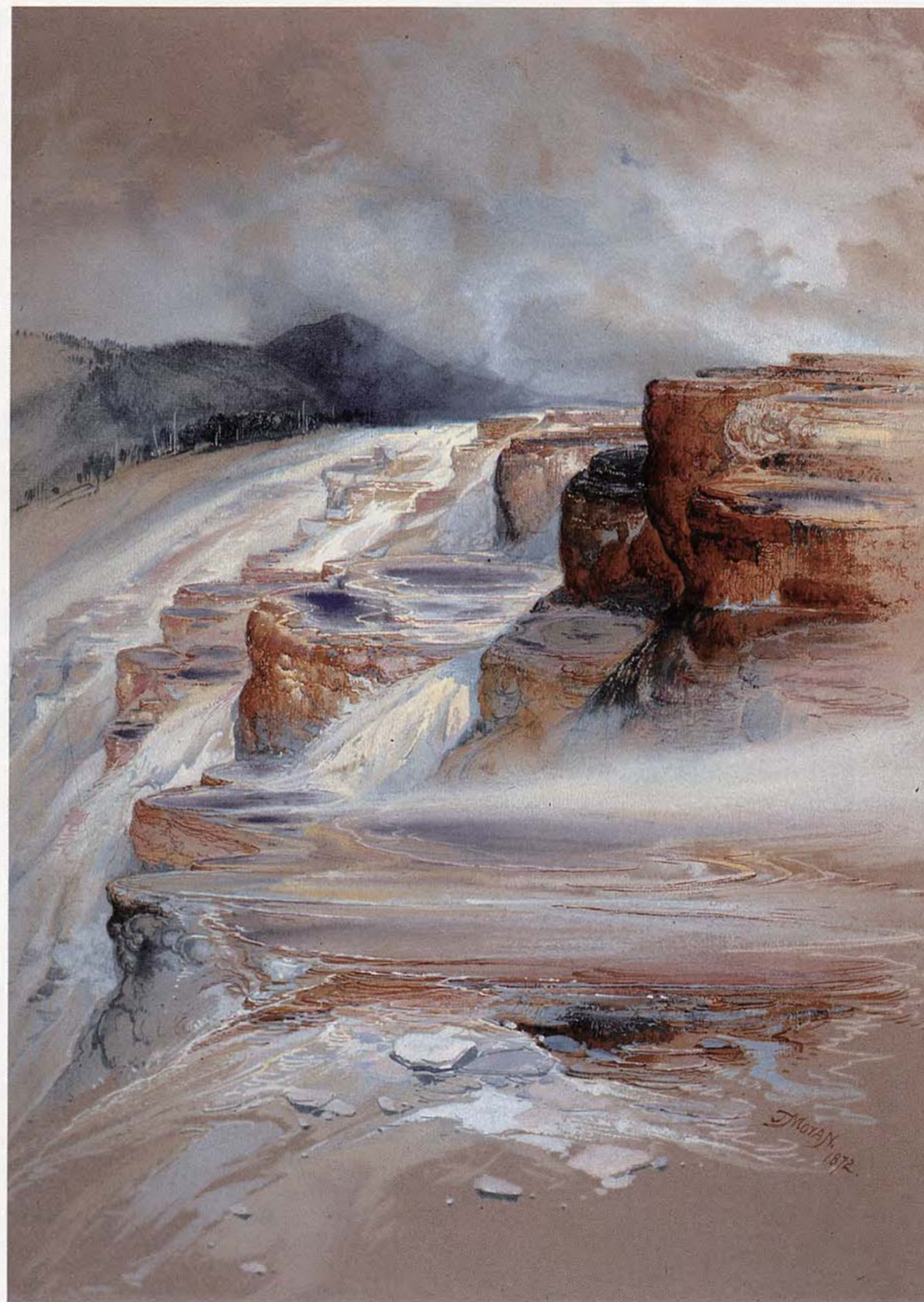
As the river rushes over the brink of the upper falls of the Yellowstone, it falls onto a ledge which shoots the water off into another direction. "The churning of the water upon the rocks reduces it to a mass of foam and spray, through which all the colors of the solar spectrum are



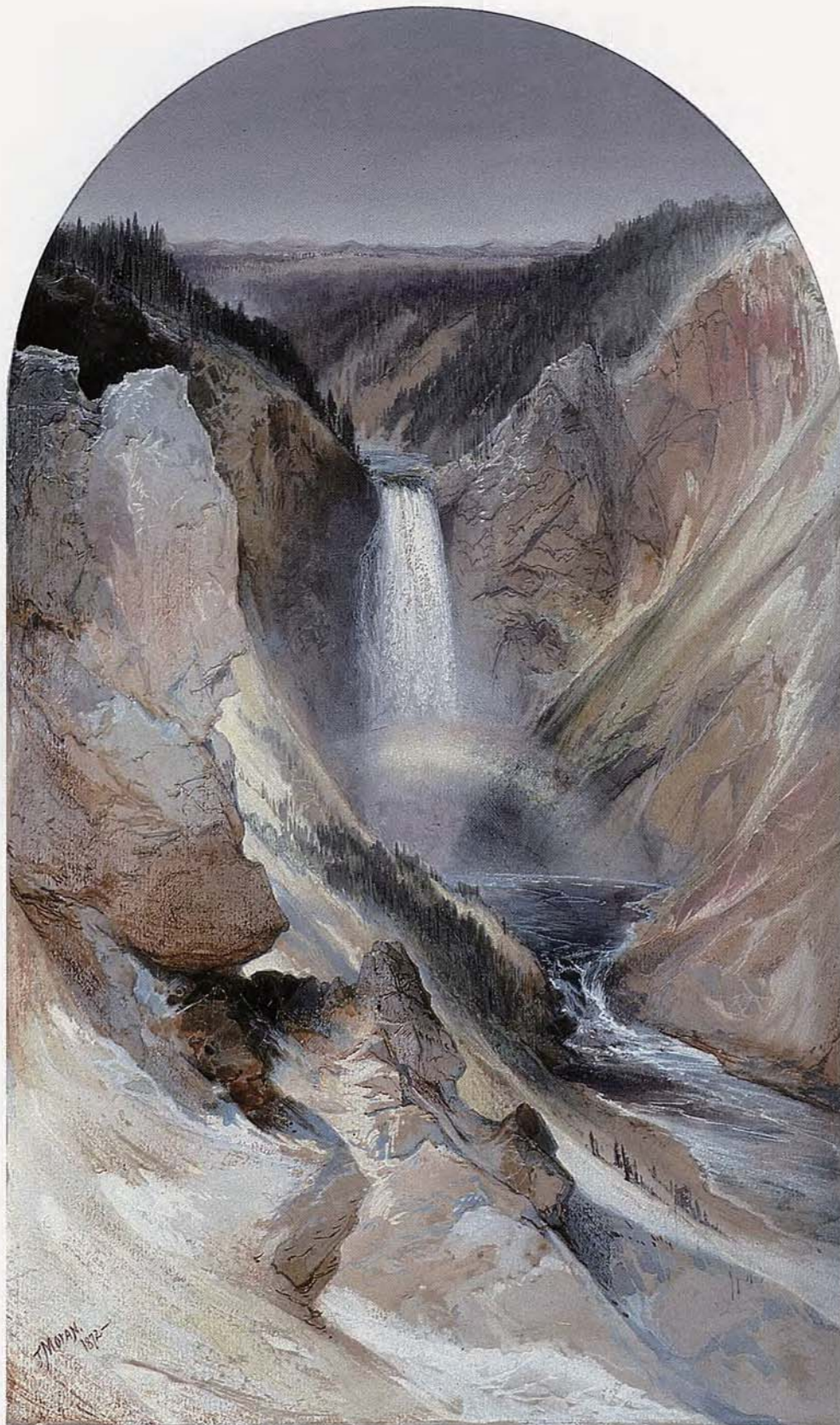
"Great Hot Springs, Gardiner's River," 23 cm by 34 cm, watercolor



"Yellowstone River," 33 cm by 24 cm, watercolor



"Diana's Baths," 34 cm by 25 cm, watercolor



"Wyoming Falls, Yellowstone River," 33 cm by 19 cm, watercolor

reproduced in astonishing profusion." In Moran's watercolor, the opaque whiteness of the waterfall dissolves into a gray, smoky explosion as it bounces off the ledge. The small figure, posing in the foreground, seems to represent man's insignificant power in relation to the roaring natural forces facing him. Huge wooden logs look like so many toothpicks on the rocky cliffs.

On 1 August the party reached Yellowstone Lake, "a beautiful sheet of water," which they navigated in a twelve-foot collapsible boat, allowing Jackson to take superb photographs from several vantage points. Moran's watercolor "The Yellowstone Lake with Hot Springs" depicts the lake surrounded by hills and pine trees and its uninviting shoreline, pock-marked by craters filled with multicolored pools, or "paint pots." A hot spring near the shore discharges a jet of steam.

Moran also depicted a tranquil scene of the Yellowstone River, with the setting sun reflecting in its calm waters, near its exit from Yellowstone Lake.

From Yellowstone Lake Hayden and a small group (accounts vary regarding whether Moran and Jackson accompanied him) made a side trip to Fire Hole Basin where they spent five days. Here they found more boiling springs as well as erupting geysers. "The Castle Geyser, Fire Hole Basin" reveals exploding white rockets of water in the midst of a colorful lunar landscape of craters and rainbow. Another watercolor, entitled "The Grotto Geyser, Fire Hole Basin," actually appears to show a solitary extinct geyser known as Liberty Cap, "composed of carbonate of lime in flexible cap-like layers, with a diameter at the base of fifteen feet, and a height of about forty feet." Moran placed two minute figures at the base of the sculptural cone for scale reference.

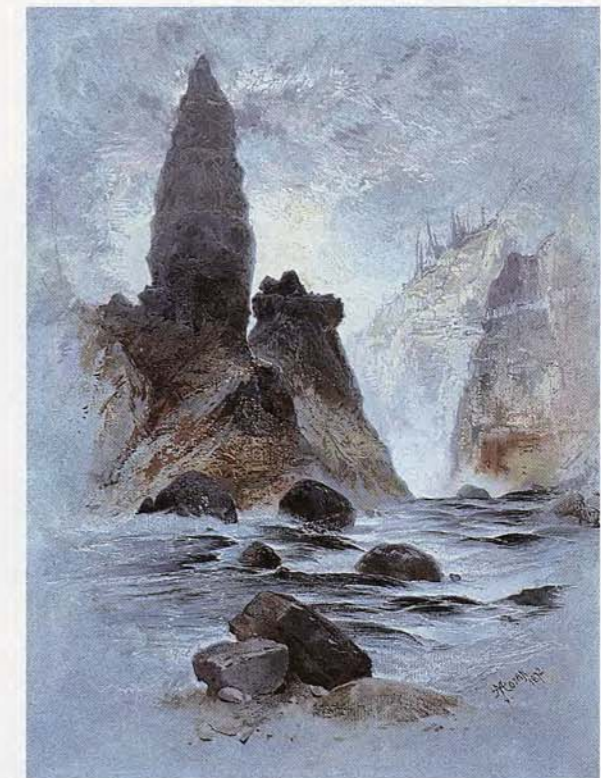
The group next arrived at the Blue Springs, Lower Geyser Basin, with its streams reminiscent of molten lava flowing in chromatic rivulets of rust, yellow, and blue. Hayden delighted in the Lower Geyser Basin's "wild, weird beauty, which wafts one at once into the land of enchantment; all the brilliant feats of fairies and genii in the Arabian Nights' Entertainments are forgotten in the actual presence of such marvelous beauty."

Moran's journal tells us that the expedition's military escort was recalled to Fort Ellis in early August, and, "as the Wonders of the Yellowstone

had been seen I concluded to return."

Heading back to Fort Ellis, Moran went through Madison Valley, seen in his watercolor view, "The Lower Madison Cañon," which takes the eye back through the sheer cliffs to the blue-gray waterfall in the distance. Because of its relatively unfinished quality and its inscribed date of "Aug. 8th," this is likely one of the field sketches Moran made on the spot.

Back East by mid-August, Moran began working from his pencil and watercolor field sketches (and possibly photographs) made on the trip to develop more highly finished watercolors and oils of Yellowstone. He, Hayden, and Jackson lobbied during the winter of 1871-1872 to promote a bill in Congress to designate Yellowstone a national park, using Moran's and Jackson's visual material as compellingly persuasive evidence of the area's grandeur.



"The Towers of Tower Falls," 27 cm by 20 cm, watercolor



"Grand Canyon of the Yellowstone," 29 cm by 20 cm, watercolor

The choice of Yellowstone as America's first national park may have seemed to some unusual. It did not exactly fit the public's mental image of the West as the new Promised Land. It was hard to believe that the boiling sulphur fountains, mud cauldrons, and geysers (thought by the Indians to be products of the Evil Spirit) were part of this Garden of Eden. In many ways, Yellowstone was unwelcoming; it looked more like Hell than Heaven. (In fact, earlier descriptions of the area by a hunter named John Colter caused the region to be known as "Colter's Hell.") It is interesting to note that the names given to the unearthly wonders of Yellowstone are filled with Satanic references, Devil's Slide, Devil's Den, and Hell Roaring River, to name but a few. Many reports stressed the violent and fearsome aspects of an unharnessed nature gone berserk. Langford described one "hideous-looking glen filled with the sulphurous vapor . . . as diabolical in appearance as the witches' cauldron in Macbeth." Congress believed, however, that this beautiful and terrifying western volcanic wonderland — which had little or no agricultural or other use — should be preserved, and the bill passed quickly. It was signed into law on 1 March 1872 by President Ulysses S. Grant.

In addition to his role in the creation of Yellowstone National Park, Moran provided sketches for Hayden's article, "The Wonders of the West—II: More About the Yellowstone," which appeared in *Scribner's* in February, 1872, and he was inundated with orders for depictions of America's latest discovery. He worked on a set of Yellowstone watercolors for Jay Cooke to repay his loan, but his most important commission — that for William Blackmore — resulted in sixteen of the nineteen watercolors in the current exhibition.

Sir William Blackmore, a British industrialist interested in ethnology and geology, was in Washington in November 1871 and probably saw there Moran's field sketches being circulated among the Congressmen. The details of the commission are undocumented, but Moran's correspondence indicates that he was at work on the project by the summer of 1872. A letter from Hayden in August of that year reported Lady Blackmore's death and mentioned the watercolors: "I think you ought to try hard to complete Blackmore's pictures. It was a sad event, the death of his wife. Now he wishes to have them as a sort of monument to her memory." Lady Blackmore and her husband



"Yellowstone Lake with Hot Springs," 17 cm by 34 cm, watercolor



"Castle Geyser, Fire Hole Basin," 19 cm by 28 cm, watercolor

had been accompanying Hayden on another Yellowstone expedition when she died. She was buried at the base of the Gallatin Mountain Range near what is now called Mount Blackmore.

Moran finished the watercolors in late 1872, and they were shown, unofficially, at Goupil's in New York before being sent to Blackmore in Salisbury, England. It was at first rumored that Blackmore planned to present them to the Queen of England, but they were more likely destined to enter Blackmore's personal museum, which was composed primarily of Indian artifacts.

These small watercolors are remarkable in that Moran has deftly captured, in color and form of the greatest delicacy, the western American landscape, which, in reality, was of almost incomprehensible proportions. And, as studio works, the Blackmore set allowed the artist the opportunity to vary the dramatic intensity of the

watercolors, from the tranquil (Yellowstone River) to the picturesque (Towers of Tower Falls) and the sublime (Upper Falls). The realistically rendered watercolors satisfied the American public's yearning for art that was scientifically correct, had exotic subject matter, yet was national in tone.

Moran's talents as a supreme colorist shine brightly in these works, and the many color notations on his field sketches (many of which are in Gilcrease Museum) attest to his interest in capturing accurately the strange color combinations of Yellowstone. Color was one of the region's most impressive characteristics; the sources of its name was the yellow banks of the river which "gleamed in the sunlight with massive gold . . . Moran was not only adept in his keen observation of color but also in the effects of atmosphere and light upon color and the way in which the high altitude caused the

outlines of trees, rocks, and lakes to be very clear, even though far away.

In their views of dramatic skies and distant mountains, their brilliant yet delicate coloration, and impressive atmospheric effects, the watercolors are evidence of a deep appreciation for the work of J.M.W. Turner, and especially Turner's watercolors of rural England and Alpine subjects. Moran's attention to detail and his eye for majestic mountainous scenery also indicate the influence of yet another Englishman, John Ruskin, who was Turner's champion. Ruskin's aesthetic theories were widely disseminated to American artists in the mid-nineteenth century, first through journals such as *The Crayon*, then *The New Path* (published by the Society for the Advancement of Truth in Art), and in an 1865 American edition of *Ruskin's Modern Painters*.

Although the Ruskinian American Pre-Raphaelite movement was primarily centered in New York, where Thomas Farrer and John William Hill were working, it was also influential in Philadelphia — Moran's residence before his Yellowstone trip — due to the presence of another devoted follower of Ruskin, William Trost Richards. The impact of the Pre-Raphaelite style of meticulously detailed and spiritually uplifting views of nature is evident in "Tower Falls," probably the most Ruskinian of Moran's Yellowstone watercolors.

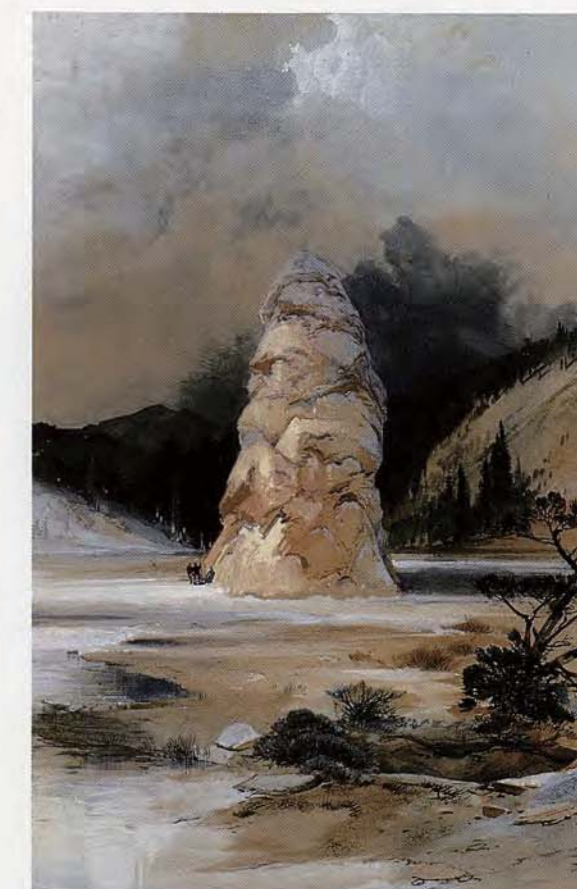
Because of their beauty and the novelty of their subject, it is not surprising that the Blackmore set of Yellowstone watercolors was greeted enthusiastically by the public and the press. A critic in *The Nation* reported: "They are abundantly finer works than the painting ('The Grand Canyon of the Yellowstone') we have been admiring. They are rapid, racy, powerful, romantic specimens of watercolor sketching, showing in each example faculties that any artist ought to glory in."

In January 1873, *Scribner's* noted:

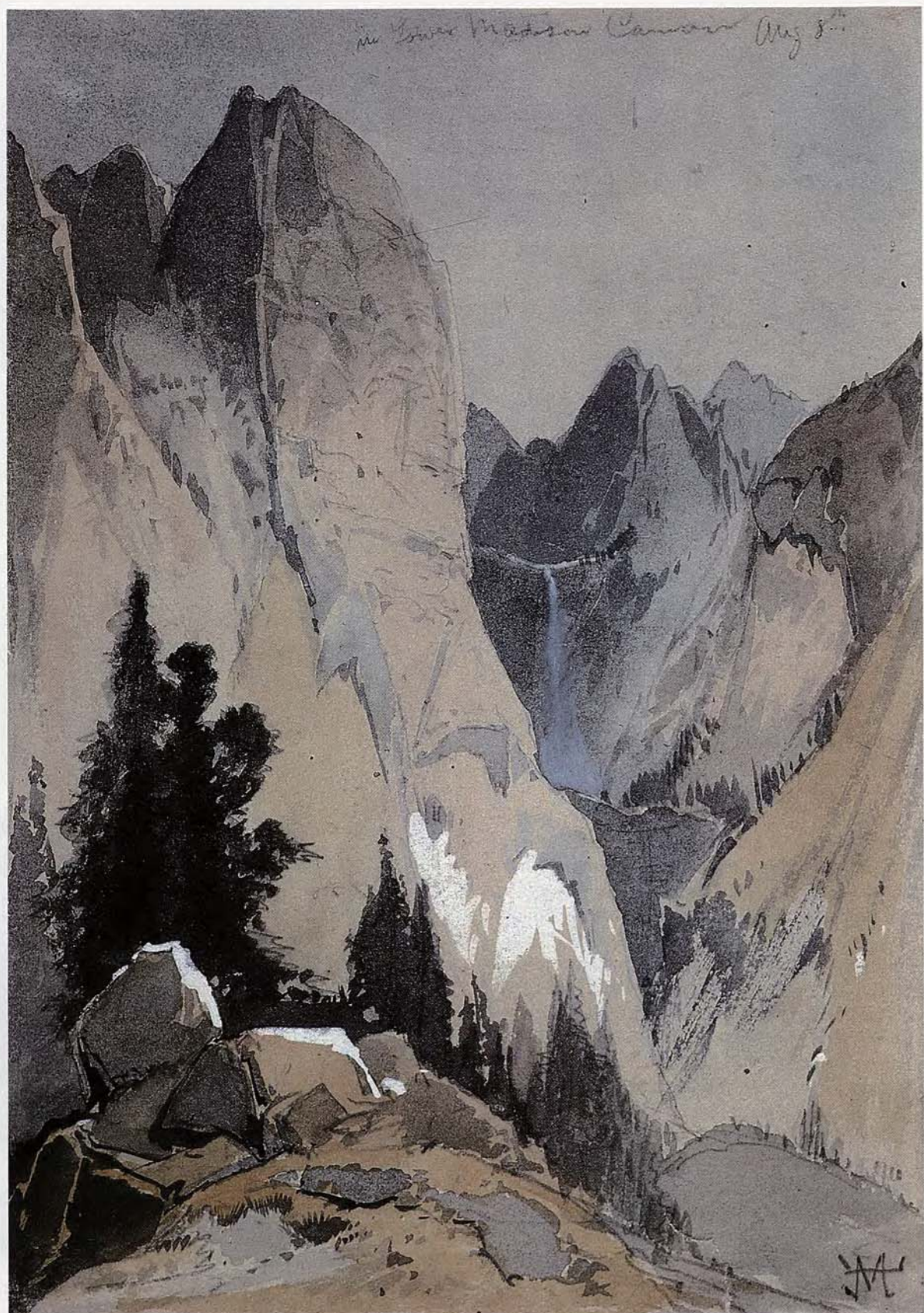
To say that these drawings are the most brilliant and poetic pictures that have been done in America thus far, is unfortunately not to say much. . . . But Mr. Moran's watercolors show a strong man rejoicing to run a race; and with all his senses alive for rich and strange and tender shimmering color, rainbow, and mist, with fleeting cloud, and more hues that Iris with her

purple scarf can show. His love of form is as strong as his love of color, and his lines betray the same innate grace of spirit, the same delicately moving mind. In these drawings, . . . the artist is on such strange, unaccustomed ground, that one suspects some trick, some stage-play, and fears to be caught with unrealities . . . the wild western desert has found in him a most faithful because more poetic voice.

Their power and poetry have not diminished to this day, and they still vividly convey to the viewer Thomas Moran's sense of wonder on first seeing Yellowstone.



"Grotto Geyser, Fire Hole Basin" 26 cm by 17 cm, watercolor



"In Lower Madison Cañon," 21 cm by 15 cm, watercolor



"Upper Falls of the Yellowstone," 26 cm by 20 cm, watercolor



"Devil's Den, Cascade Creek," 33 cm by 24 cm, watercolor

THOMAS MORAN, N.A.

*This autobiography of Thomas Moran
is from the collection of Gilcrease Museum.
In it Moran himself has given us
the highlights of his long and successful career.
It is considered by many
Moran critics and scholars that his major paintings
date from 1871, after his return
from the Yellowstone, until his death in 1926.*

Thomas Moran was born in Bolton, Lancashire, England in 1837. The family came to the United States in 1844 and settled in Philadelphia where he received his education in the public schools.

At an early age he showed a predilection for art, & at sixteen he was apprenticed to an engraver on wood. During this period he made the acquaintance of James Hamilton the Marine painter, to whose influence & criticism, he owes much of the character that marks his works; although in the ordinary sense he was never his pupil nor the pupil of any other artist. Through Hamilton he learned to appreciate the works of the greatest of landscape painters J.M.W. Turner. And he visited England in 1861 expressly to study his works in the English National Gallery which made a lasting impression that is perceptible in his paintings.

In 1867 he visited England & the continent more particularly to study the works of the old masters.

Although gaining most of his art knowledge abroad, he has remained an essentially American painter; nearly all of his important works being drawn from American subjects.

In 1871 he accompanied the U.S. Exploring expedition to the then unknown Yellowstone Country; as a result he painted his large canvas "The Grand Cañon of the Yellowstone" which was immediately purchased by the government

for \$10,000 — and now hangs in the Capitol in Washington.

The year following he accompanied Major Powells expedition to the great Canons of the Colorado River, which resulted in a picture of "The Chasm of the Colorado" which was also purchased by Congress for the Capitol.

Then followed in succession a number of pictures of large sizes of the grand Scenery of the Far West, Among them the "Mt of the Holy Cross," "Rock Towers of the Colorado," "The Cliffs of Green River" and many others depicting the Magnificent & peculiar Western Scenery. He visited Venice for the first time in 1886; and finding the material there congenial to his poetic temperament, he has painted many venetian subjects.

To Venice again in 1890. On the voyage he had a fine opportunity to study & sketch Icebergs in Mid-Ocean. On his return he painted his latest important large work "Spectres from the North."

He has done much as an illustrator of Books, Magazines etc; but has abandoned that class of work and now devotes himself entirely to painting.

[Here it continues in pencil.]

His reputation as an etcher is of the first rank and his plates are very numerous. In early life when about 15 Mr. T. Moran tried to enter the office of a lawyer whose office was decorated with the pictures of the then living artists of

Philadelphia. Familiar with their works he incidentally remarked that such & such pictures were by so & so. This cut short his application for place as the lawyer shrewdly remarked that a boy who could distinguish the characteristics of the painter had better develop his tastes in the direction of art & generously offered to introduce him to the artists of the day. & offered to secure him tuition under them, but the diffident boy never returned to his office frightened at the idea of meeting a real artist. Apprenticed to a wood engraver, Mr. Scattergood, proved a more congenial field & very directly led the way to an artistic career — drawing rather than engraving proved to be the outcome of this connection & after 3 years of this service Young Moran abruptly severed the connection & launched out on his own account as a water color painter but soon forsook his medium for the more substantial qualities to be obtained in oil, & he soon took his place among the painters of the day. The usual vicissitudes of an artist life fell to his lot but in 1861 he was able to make a trip to England & then he assiduously studied the works of the old and modern masters as shown in the South Kensington museum & the National Gallery in London.

In 1871 circumstances made it possible for him to visit the far west with the U.S. Geological survey under prof. Hayden. Which he gladly seized. The expedition had started a month before & he must seek them in the wilderness. A perfect tenderfoot in Western travel he found & accompanied the expedition to the Yellowstone country, accepting the fatigues of such a journey, at that time as matters of course & on his return painted the large picture now owned by the government & hanging in the capitol in Washington. The year following with Maj. G.W. Powell he visited the northern rim of the Grand Canon & painted a large picture of it which was

also purchased by the gov. & hang in the Capitol. Succeeding years found Mr. Moran in various parts of the West. In Idaho, Montana, Colorado, Arizona etc. His mountain of the Holy Cross in Colorado is known the world over. Under the circumstances his knowledge of frontier life is very extended & his name is a household word in the far west. His opinion of the Indian character is quite different from that generally held of the Red man. He thinks that the abuse & villany of the White man toward him has been the cause of all the troubles between them & that the treachery of the Indian is not [to] be compared to the utterly unjustifiable treachery of the whites. The White man under similar conditions would have been more bloody than the Indian. In 1881 Mr. Moran made a quite extended tour of Mexico. Going in at Vera Cruz & coming out at Laredo in Texas.

This trip (speaking no spanish) was exceedingly difficult but furnished him with materials for a number of water color drawings & several oils of importance among his works although born in England Mr. Moran has always aimed to be a thorough American in his art & everything else. Venice he has visited several times & painted many pictures of it, but he considers Venice belongs to the world. It is about the only foreign material that he has ever painted believing that every character of subject needed for motives can be had here at home. Art it is true has no nationality but he believes that every artist must bear the stamp of his nationality in sympathy with his own nation, her aspects & people. He believes in a National Art that shall be as well marked as the difference between the Italian, German, Dutch or the French & English. He says he must have an American Art whatever it may be, in preference to a rehash of the modern masters in Europe. Let us have no Dutch or Frenchy fying of American Landscape.



"Lower Falls, Yellowstone Park," 103 cm by 153 cm, oil on canvas

YELLOWSTONE

The Poetry of Power

EXHIBITION LIST

"Hayden 1871"
21.5 cm by 15.25 cm, watercolor

"Tower Falls"
29 cm by 20 cm, watercolor

"Great Hot Springs, Yellowstone Park"
50 cm by 76 cm, oil on canvas

"Blue Springs, Lower Geyser Basin"
24 cm by 35 cm, watercolor

"Yellowstone Range Near Fort Ellis"
20 cm by 28 cm, watercolor

"Yellowstone Range near Crow 'Mission' "
18 cm by 35 cm, watercolor

"Hot Springs of Gardiner's River, Upper Pools"
29 cm by 22 cm, watercolor

"Main Springs at Gardiner's River"
22 cm by 43 cm, watercolor

"Great Hot Springs, Gardiner's River"
23 cm by 34 cm, watercolor

"Yellowstone River"
33 cm by 24 cm, watercolor

"Diana's Baths"
34 cm by 25 cm, watercolor

"Wyoming Falls, Yellowstone River"
33 cm by 19 cm, watercolor

"The Towers of Tower Falls"
27 cm by 20 cm, watercolor

"Grand Canyon of the Yellowstone"
29 cm by 20 cm, watercolor

"Yellowstone Lake with Hot Springs"
17 cm by 34 cm, watercolor

"Castle Geyser, Fire Hole Basin"
19 cm by 28 cm, watercolor

"Grotto Geyser, Fire Hole Basin"
26 cm by 17 cm, watercolor

"In Lower Madison Cañon"
21 cm by 15 cm, watercolor

"Upper Falls of the Yellowstone"
26 cm by 20 cm, watercolor

"Devil's Den, Cascade Creek"
33 cm by 24 cm, watercolor

"Lower Falls, Yellowstone Park"
103 cm by 153 cm, oil on canvas

"Lower Falls, Yellowstone"
29 cm by 20 cm, etching

"Tower Falls"
15 cm by 9 cm, etching

"Yellowstone River Morning"
16 cm by 22 cm, etching