

The works of

# Charles Marion Russell

1864 ~ 1926



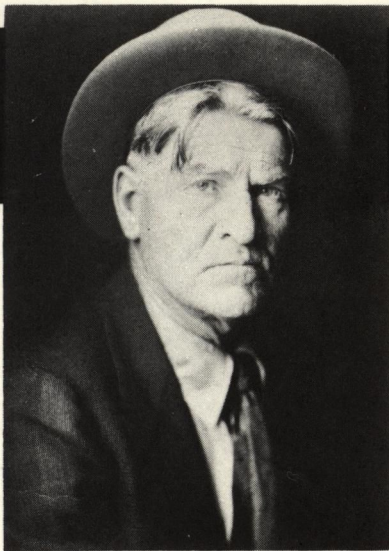
In the Permanent Collection of

The Historical Society of Montana

Helena, Montana







# Russell the man

**C**HARLES MARION RUSSELL was born in St. Louis, Mo., on March 19, 1864, a member of a prosperous family whose manufacturing business promised a secure financial future. But from early boyhood, young Charles showed a streak of nonconformity, preferring to mold figures out of clay, draw pictures, and wander down to the waterfront of St. Louis to dream and talk with the adventurers who had been to the western frontier.

By the time he was 13 years old, Russell had his dream firmly in mind; he even ran away from home to spend days at the river and return home to plead with his parents to allow him to go west. Hoping to dissuade him, the Russells enrolled him in a New Jersey military academy. When that failed, the boy's father finally agreed to send him to Montana Territory by railroad and stage in the company of Pike Miller, a family friend. It was the earnest belief of the parents that a few weeks of rugged life in Montana Territory would effect a permanent cure for Charlie's wanderlust.

It was in March, 1880, just short of his 16th birthday, that the boy and his older companion rolled into Helena, the roaring mining town on Last Chance Gulch. Instead of scaring him, the scene which met his eyes only solidified Russell's wish to stay in this territory which still had a total of less than 40,000 people.

Almost at once, young Russell cast his lot with Jake Hoover, a hunter and trapper, wise in the ways of the West. In the next two years, Russell learned much about the country, and when money came from his parents to return to St. Louis, he returned it. When he had saved enough out of his own earnings, Russell visited his home in 1882, but could stand "civilization" for only four months. He never again left his adopted state except for infrequent visits to St. Louis, other cities in America, and abroad.

By now called "Kid" Russell, the youngster hired out as a night wrangler at Billings and joined an outfit which trailed 1,000 cattle into the Judith Basin. Then came jobs with other cow outfits. In the winter of 1886-87 he painted his famous postcard-size "Waiting for a Chinook," informing Stadler and Kaufman of Helena that the tragic hard winter which marked the decline of open-range ranching, had wiped out their herd of 5,000 Bar-R cattle.

In 1888, the young wrangler (he never claimed to be a top hand) rode into Canada to live with the Blood Indians. His nimble fingers were more and more active depicting what he saw and experienced with both brush and clay. When he returned to the Judith Basin in 1889, he found the range filling with homesteaders, towns and the inevitable confinements of growth and sophistication. Vainly looking for open range, Russell moved to the Milk River area just south of Canada. He came to Great Falls in the fall of 1892, to live thereafter as an artist, although it was tough going for several years.

It was in 1896 that Russell married Nancy Cooper, who became his business manager and who is credited with encouraging him as a serious artist and demanding and getting good prices ("dead man's prices", Russell said) for his work. The artist built his log studio in Great Falls in 1903 and soon his services as an illustrator of magazine articles and books were in demand, and his other work was creating a stir in the art world.

In 1926, Russell's health began to fail and he went to Rochester, Minn. for a goiter operation. His recovery did not come as expected, and he died in Great Falls on October 24, 1926. People from all walks of life, including his beloved old cowboy and Indian friends, wept on the streets of Great Falls as his saddled horse and funeral cortege, unmechanized, passed down the street.



# C. M. RUSSELL'S LARGEST PAINTING

The largest painting ever executed by Charles M. Russell, and considered to be among the ten finest western paintings in existence, covers the wall behind the Speaker's Rostrum in Montana's House of Representatives chamber. Because the Montana Historical Society has custodial responsibility for this great canvas, measuring 24'-9" by 11'-5¼", and because so many of our visitors have expressed an interest in it, we are including a description and reproduction here.

By 1911, Russell was reaching the height of his fame. He was commissioned in that year to do a painting of mural proportions as part of the fine arts program for the capitol building. By the early Spring months of 1912, there were some misgivings that the artist might not fill his commission on time, for he was busy in New York City with one of his largest art showings. But there was no cause for concern: Russell had been on an inspection and sketching trip to Ross' hole, a small but beautiful valley at the head of the Bitter-root River near the Montana-Idaho border in southwestern Montana. And by April, the artist was working rapidly on the painting in his Great Falls studio, having the roof raised to accommodate the gigantic canvas. It was delivered to Helena for installation early in July, 1912.

Russell sought a Montana setting for this depiction of an event during the Lewis and Clark Expedition. Therefore he chose this scene instead of the more strategic meeting

with the Snake Indians (the people of Sacajawea) when vital horses for the westward journey were procured near present-day Salmon, Idaho. But on September 4, 1805, the expedition re-entered what is now Montana, traveling northward before crossing the mountain barrier into Idaho again. In the early evening, just after sunset, the two captains and members of their party parleyed with this group of Ootlashoot Indians, commonly referred to now as members of the Salish-Flathead Nation.

Members of the tribe emerge from their buffalo-skin lodges, while the head man talks in sign with the expedition's Shoshone guide. The host Indians have spread buffalo robes for the whites to sit upon while a council is held and the pipe of peace is smoked before the exchange of gifts. The unspoiled tribesmen display their splendid mounts, including the Appaloosa, pinto, calico, and the "glassy-eyed" white pony, considered especially strong medicine. Also seen are the wolf dogs, half-domesticated white wolves which were an important part of the tribal entourage. Lewis and Clark stand together, with the Shoshone guide before them. At the left of Clark, some feet away, Sacajawea is seated on the ground, while Clark's colored servant, York, stands at the back of the group with the saddle horses.

Those who view this monumental canvas today would agree with the Great Falls Tribune when it said in its issue of July 14, 1912: "If all the works of Russell save this were to perish, this picture would stand alone as a monument to his genius."

LEWIS AND CLARK MEETING INDIANS AT ROSS' HOLE 1912





## OILS



17 PORTRAIT OF AN INDIAN (1884)

Although this is a very early Russell oil, it is an interesting—and accurate—portrayal of one of his Indian friends. Certainly it is long on dignity and respect for a fellow human.

MACKAY COLLECTION



13 CAUGHT IN THE ACT 1888  
Reproduced in "Harper's Weekly" in the issue of May 12, 1888, this was the first Russell painting to appear in a magazine of national circulation. It lacks the vivid color and skilled draftsmanship of a later period, but the pathos of this hungry band of Crow Indians having to take "white man's buffalo" in order to eat, is unmistakable.

MACKAY COLLECTION



12 INDIAN CAMP 1891

At this early date, Russell was a roving cowhand and art was a pleasant avocation. Even with the poor pigments and cheap cardboard backed canvas with which he worked in 1891, however, his genius for depicting the Indian was already apparent, and his knowledge of their ways firmly implanted.

MACKAY COLLECTION



22 ON DAY HERD (1891)

This very early and unusual Russell was actually painted on the vault door of a bank in Lewistown, Mont. In his earlier years, when he was a working cowhand and did not take his art seriously, Russell often painted on such things as tables, floors—whatever was at hand.

PRESENTED BY ED HONNEN

NOTE—The subjects in this catalog, except for the frontier character series in pen and ink, are presented according to medium. Oils, water colors and pen and inks are shown in chronological order so the viewer may see the progression in the artistic output of C. M. Russell in these mediums. When the artist dated a subject, the year appears without parentheses after the title. Dates in parentheses indicate the subject was undated, but the year is known from other sources. Dates on bronzes or original models are given in the rare instances the artist dated original models.



159 THE STAGE DRIVER (1901)

Dressed in buffalo coat against the bitter cold and equipped with gauntlets and indispensable long-handled whip, this was an essential man of western travel before the coming of the railroads.



158 THE PROSPECTOR (1901)

This lone self-sufficient character had frequented Montana's gulches long before C. M. Russell arrived on the scene, and was depicted without the bitterness with which he often characterized later white intruders.



9 WATCHING THE SETTLERS 1895

After the discovery of gold in Montana Territory, the Indians were watching many scenes like this, reacting first with suspicion and later with anger and bitterness. Russell invariably presented this subject from the viewpoint of the Indian, because that's where his sympathies were.

FROM ERNEST KLEPETKO COLLECTION



11 ON THE WARPATH 1895

Many times the artist referred to the Indians as "Nature's Noblemen." Here he depicts a mounted band of five braves, moving majestically down a mountain trail. Russell's accuracy in painting the Indian was again absolute, from the beadwork of every tribe to the weapons they carried.

FROM ERNEST KLEPETKO COLLECTION



10 INDIANS DISCOVERING LEWIS AND CLARK 1896

Russell here makes a sardonic reversal of the classic point of view. Most historians and artists persist in having the great explorers of 1805-06 "discovering" the Indians. To Russell it was the other way around—the white men were the intruders.

MACKAY COLLECTION



## OILS



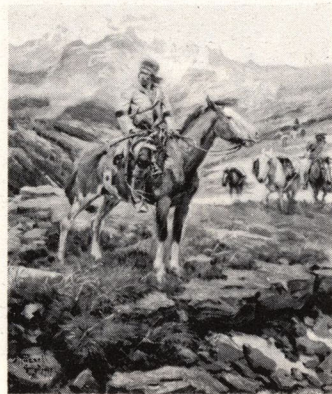
16 MAMIE 1895

In 1895, Charles Russell was about to settle down, although he didn't know it then. He had just met an attractive and very strong-willed Kentucky lass, Mamie Mann (later called Nancy Cooper) at the Ben Roberts home in Cascade.

PRESENTED BY HELENA WOMAN'S CLUB



## OILS



**1 FREE TRAPPERS 1911**  
This magnificent study of a group of Mountain Men emerging from the high country always hung in the Malcolm S. Mackay home in Tenafly, N. J., before it was acquired by the Montana Historical Society, along with other great Russell art which forms the nucleus of this collection.  
MACKAY COLLECTION



**15 THE HERD QUITTER 1897**  
Some critters were always recalcitrant and refused to conform to the herd. This spirited open range cross between a Texas Longhorn and a Durham is getting the furious attention of three cowhands in this early oil.  
PRESENTED BY WALLIS HUIDEKOPER



**14 KEEOMA No. 3 1898**  
The artist painted this stately Indian maiden more often than any other woman. Note the fine attention to detail and the growing use of bold color to establish mood and heighten display. This fine oil was purchased in San Francisco in 1953 by this institution.



**5 INDIAN HUNTERS' RETURN 1900**  
This important painting, depicting the pleasure and gratitude when freshly-killed buffalo comes into the winter camp of the Plains Indians, is not only very authentic, but it has an emotional and aesthetic impact. Again Russell's love for his red brothers is apparent.  
MACKAY COLLECTION



**50 THE ROAD AGENT (1901)**  
This specialized renegade, so ably depicted by Russell, preyed upon stage coaches which carried gold from the rich placer diggings of Montana. Again the artist's skillful little vignette extends the story.



**161 RED RIVER BREED (1901)**  
A fine study of a familiar character who frequented the early fur-trading posts. His white blood was usually of French origin, and his costume was colorful and a mixture of white and Indian. The particularly interesting vignette is of the creaking, two-wheeled Red River cart in which family possessions were carried.



**7 THE ROUNDUP 1913**  
This is the classic depiction of that famous open range institution, the spring roundup, when cattle of all outfits running on a given range were sorted, counted and the calves branded. Because he was a participant, Russell's painting of this event is completely accurate.  
MACKAY COLLECTION

**2 TOLL COLLECTORS 1913**  
From 1866 until the turn of the century, great herds of cattle came up the long trail from Texas to the free grass of Montana. Here the Indian leader demands a bounty of beef from the Trail Boss for the privilege of crossing his rapidly diminishing buffalo range.  
MACKAY COLLECTION

**6 WHEN HORSES TALK WAR THERE'S SMALL CHANCE FOR PEACE 1915**  
This graphic depiction of a miserable, wet morning in a cow camp, like many of Russell's paintings, conveys his sure knowledge of what is likely to happen next.  
MACKAY COLLECTION



**4 CHARLES M. RUSSELL AND HIS FRIENDS 1922**  
This large nostalgic oil was painted for the artist's good friend, Malcolm Mackay, as a Christmas gift. The figure in the foreground is Russell, symbolically indicating his friends of long ago. The scene is near the picturesque Square Butte just outside of Great Falls.  
MACKAY COLLECTION



## OILS



### 3 MEN OF THE OPEN RANGE 1923

This beautiful oil depicts eight cowhands leaving camp on the river bottom to work cattle on the benchlands. To most Montanans, the scene is near Cascade, Mont., on the Missouri River, with a typical sunrise in the background.

MACKAY COLLECTION



### 8 LAUGH KILLS LONESOME 1925

A year before his death, Russell's longing for the old cowboy life engendered more and more genuine sadness in his work. This is one of the most beautiful of this period. He depicts himself at a night campfire, symbolically sharing a hot cup of java and a few laughs with the cowhands.

MACKAY COLLECTION

C. M. Russell was a frequent guest at the site depicted below on Swan Lake near Bigfork, Montana, after it became the summer home of Cornelius F. Kelly, who rose from a waterboy on Butte Hill to head the Anaconda Company. A year before his death, the artist began this depiction of the primitive site, when Kootenai tribesmen used it as a campsite. He was at work on the painting early in 1926 and planned another trip there before finishing it. Russell's death in October, 1926, left this large oil—which promised to be one of his finest—in this unfinished stage.

165

### KOOTENAI CAMP ON SWAN LAKE (1926)



### 52 HALF-BREED TRADER (1901)

This part-Indian gambler and gunman wears typical regalia of his type on the frontier, including fancy vest, boots and double-barreled derringer. The vignette is as fine a small drawing of a fur-trading post as was ever executed.



### 157 SQUAW WITH BULLBOAT (1901)

Women of the Western tribes were concerned with many tasks, including those involving transportation. It was the woman's job to pack tribal belongings and do much of the actual work when camps or equipment were moved.



## WATER COLORS



### 38 MY VALENTINE (1890)

This very untypical work of the artist was said to have been done as a fund-raising item for a church social in Cascade.

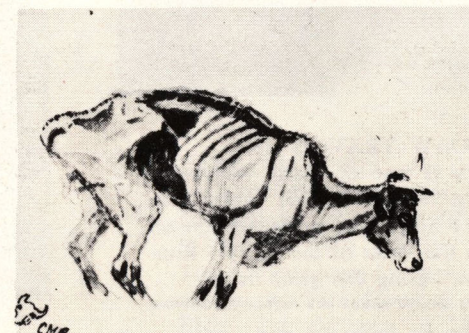
IN MEMORY OF LELA V. ROBERTS

### 25 WAITING FOR A CHINOOK 1887

This is perhaps the most famous of all Russells. When the foreman of the Bar-R Ranch had to advise the owners in Helena that their herd had perished in the terrible winter of 1886-87, Russell volunteered this dramatic sketch.

LOANED BY MONTANA STOCKGROWER'S ASS'N.

If this painting is not exhibited in this gallery it is being shown at the Trigg-Russell gallery in Great Falls. The Trigg-Russell gallery and the Montana Historical Society show this famous painting on alternate years.



### 33 INSIDE THE LODGE (1893)

This charming depiction of Indian family life, complete with childish toys, is probably a result of Russell's early association with the Canadian Bloods.

MEMORIAL TO MAUDE FORTUNE





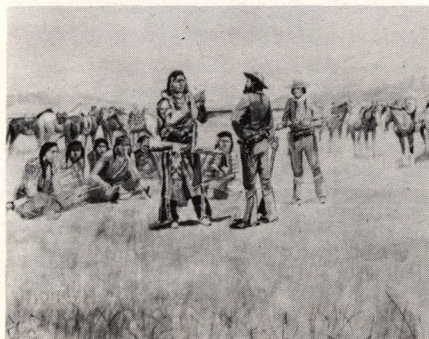
## WATER COLORS



37 SQUAW TRAVOIS 1895  
This is one of many treatments of a favorite Russell subject. In 1911 he painted a magnificent oil "In the Wake of the Buffalo Runners," using this great theme.  
MEMORIAL TO MAUDE AND FLORENCE FORTUNE



39 WILDLIFE EPISODE (1895)  
This violent wildlife episode was an unfinished product, which Russell was about to destroy. With characteristic generosity, he gave it to an admiring boy who begged him not to throw it away.  
LOANED BY CARTER V. RUBOTTOM



29 INDIANS AND SCOUTS TALKING (1895)  
This is a very early painting depicting a parley between Indians and a scouting party, a procedure on the frontier which was less sanguine and deadly than shooting first and talking later. Undoubtedly, Russell had a specific story to tell here, but it is not known now.  
MACKAY COLLECTION



36 THE SURPRISE ATTACK 1898  
One cowpuncher has been shot out of his saddle and the others are seeking to escape from a pursuing Indian war party in this early Russell water color. It is a superb picturization of horseflesh in action.  
MACKAY COLLECTION



48 THE WOLFER (1901)  
This man did an unsavory job with skill and finesse, dressed in wolfskin cap, buckskin blouse and moccasins and using a Sharp's rifle. Russell's beautiful vignette below depicts scavengers around buffalo carcasses.



160 THE CREE INDIAN (1901)  
This Canadian Indian was attuned to life in northern climes as C. M. Russell has here pictured him, equipped with snowshoes and with dog team in the vignette drawing. This tribe, some of whom joined Minnesota Chippewa in the Riel rebellion of 1885, has since lost some of its identity, along with its dignity.



40 NATURE'S SOLDIERS 1903  
A small band of warriors on the trail, ready for any adventure or peril. Note the perfect perspective as Russell depicts the lead rider and horse, followed by the rest across a typical wind-swept prairie.  
MEMORIAL TO MARY TOOHILL SCHRADER



34 IN THE MOUNTAINS 1905  
The outdoor-loving Theodore Roosevelt, who passionately loved the West, is depicted during an exciting moment on a bear hunt in the Montana Rockies. Even after he became President, Teddy never lost his yen for this kind of life.  
PRESENTED BY C. R. SMITH



30 INTRUDERS 1905  
Indians watch the approach of another stream of gold-attracted emigrants, their reaction becoming angrier and less curious than it was when they spotted the first newcomers. As usual, Russell's viewpoint was that of the Indian whenever this familiar theme was depicted.  
PRESENTED BY MRS. WADE PLUMMER



## WATER COLORS



44 CAPTAIN LEWIS AND HIS SCOUTS DISCOVERING THE GREAT FALLS OF THE MISSOURI IN 1805 (1900)  
This painting hung for many years at the old Park Hotel in Great Falls. The explorers of 1805-06 always held a particular fascination for Russell.  
LOANED BY MR. AND MRS. JOHN WILLARD



## WATER COLORS

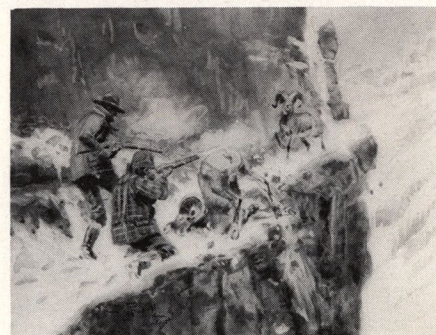


27 **BRONC TO BREAKFAST** 1908  
Many an old cowhand, viewing this beloved painting, can name all the waddies, including "Kid" Russell himself, seated on the right behind the angry camp cook. This is one of Russell's greatest action paintings.

MACKAY COLLECTION



28 **YORK** 1908  
York was the only Negro member of the Lewis and Clark Expedition, and this scene was in the Mandan villages in 1804-05 when curious Indians attempt to rub the color from York's skin, which they are certain must have been painted on. Because of its historical significance, Russell deeded this painting to the Historical Society a year after he finished it.



43 **QUICK SHOOTING SAVES OUR LIVES** (1925)  
When Malcolm Mackay wrote a book for his children "Cow Range and Hunting Trail," he chose this painting as the frontispiece, although it is not known whether or not his friend, Russell, painted it for that specific purpose.

MACKAY COLLECTION



31 **I'M SCARDER OF HIM THAN I AM OF THE INJUNS** (1926)  
The title tells the story of this exciting episode in the life of a Montana cowboy. This action-packed water gouache appeared in the book, "Trails Plowed Under."

PRESENTED BY C. R. SMITH



26 **WHEN COWS WERE WILD** (1926)  
This magnificent water color is believed to be the last painting Russell finished before his death in October, 1926.

PRESENTED BY WALLIS HUIDEKOPER



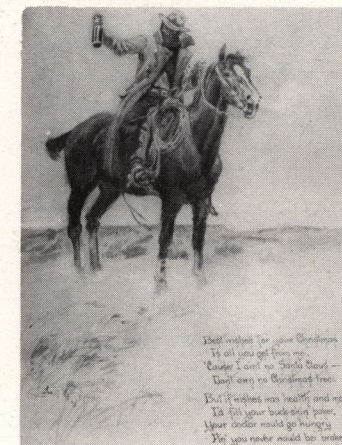
49 **THE SCOUT** (1901)  
Guide for early military and civilian groups, this quick-witted frontiersman usually wore his hair long and buckskin shirt, leggings, and moccasins. He carried a Henry rifle. In the vignette below, he is scouting an Indian camp.



51 **THE TRAPPER** (1901)  
The early Mountain Men who were the first white men to live among the Indians, came to look more and more like the red men in whose lands they sought rich beaver plews. Note the fine detail of clothing and gear. The vignette shows a trapped beaver.



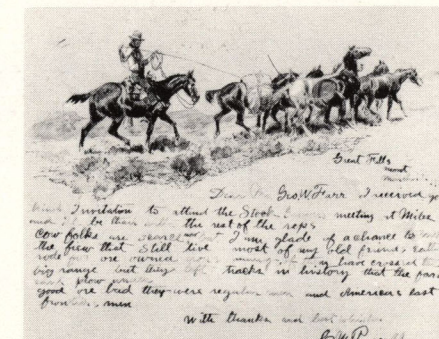
## WATER COLORS



32 **BEST WISHES FOR YOUR CHRISTMAS** 1914

This provocative painting of a lonely but well-meaning cowpoke—along with a captivating verse—was C. M. Russell's personal greeting card for the year 1914 to his friend, Malcolm Mackay.

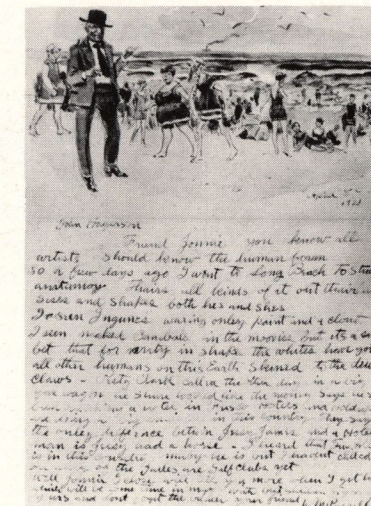
MACKAY COLLECTION



45 **I'LL BE THAIR WITH THE REST OF THE REPS** 1919

Characteristic of the beautifully illustrated letters which Russell delighted in sending his friends, this one constitutes an exceptionally fine, small water color depicting the artist as a horse wrangler.

PRESENTED BY C. R. SMITH



46 **ON THE BEACH** 1921  
Another of Russell's fascinating and humorous illustrated letters, this one to "John Hagerson" (Hagensen) containing a memorable Russell impression of the effete life in California.

LOANED BY GEORGE HAGENSEN



# PEN AND INK DRAWINGS



## 53 FORT UNION (1925)

This is Russell's conception of the great Upper Missouri trading post established in 1828 by John Jacob Astor's American Fur Co. Note the careful and accurate attention the artist gave to small details.

PRESENTED BY C. R. SMITH



No flowers deck his resting place!  
No marble marks the spot,  
But nature loved her children—  
Her child is not forgot.

Oh! times she rocks his cradle,  
Which hangs at rivers' brink,  
Her waters hum his lullaby,  
Where great herds come to drink.

His God, the sun, rides guard for him,  
And throws his golden light,  
The moon with all her children  
Watched o'er him through the night.

C. Russell 1913

## 54 HIS HEART SLEEPS (1913)

Actually, this is more verse than artwork, but both sketch and writing are products of Russell's facile pen. It indicates the undeniable fact that Russell was a skilled writer as well as painter and sculptor.

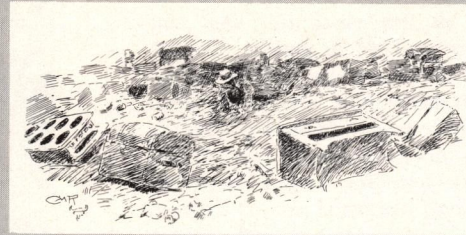
HUIDEKOPER COLLECTION



## 55 ABOUT THE THIRD JUMP, CON LOOSENS (1921)

This was done to illustrate a story about Con Price, a top Montana cowboy, who cut a caper on a capricious bronc believing that a lady homesteader was watching. She wasn't, and Con ate dirt to no avail.

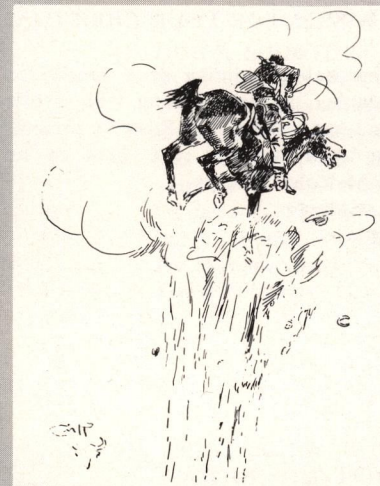
MACKAY COLLECTION



## 58 I'M IN THE CENTER OF THE TOWN DUMP (1925)

Russell used this title for the drawing in "More Rawhides," but unless you have read the story, a more apt subtitle is "city camp for a groggy cowpoke." For this waddy got drunk in Big Sandy and thought he was surrounded by 1,500 angry steers.

PRESENTED BY C. R. SMITH



## 57 THE GEYSER BUSTS LOOSE (1917)

This is the title used in "Rawhide Rawlins Stories," and since this depicts a tall tale about Pat O'Hara and his "health" resort in the old cow-town of Geyser in the Judith Basin, it's an appropriate one.

PRESENTED BY C. R. SMITH



## 56 PETE HAD A WINNING WITH CATTLE (1921)

This was done for the first edition of "Rawhide Rawlins Stories." Pete Vann, according to the story, had a winning way with cattle, and calves followed his pony. But there was a rope between calf and horse.

PRESENTED BY C. R. SMITH



## PEN AND INK DRAWINGS



**59 WE AIN'T GONE FIVE MILE WHEN THE COACH STOPS (1925)**

Used in "More Rawhides" and "Trails Plowed Under," this illustrates a stage robbery in Colorado with a bit of drama between an old cowman and a lady. Note the remarkable details of the saddle horse in the foreground.

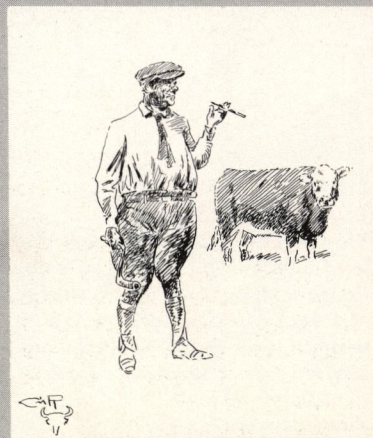
PRESENTED BY C. R. SMITH



**60 IN THE OLD DAYS THE COW RANCH WASN'T MUCH (1925)**

Sketched in the last few years of his life, Russell used this in "More Rawhides." There is real nostalgic longing for the old life in this beautiful drawing of a cow ranch in winter.

MACKAY COLLECTION



**61 MOST OF THE COW RANCHES I'VE SEEN LATELY WAS LIKE A BIG FARM (1925)**

Companion illustration for No. 60 above, this appeared in "More Rawhides" and "Trails Plowed Under." Russell sarcastically wrote: "The boss wears puttees an' a golf cap," and it was about the worst thing he ever said about anyone.

PRESENTED BY C. R. SMITH



**62 COWPUNCHERS WERE CARELESS, HOMELESS, HARD-DRINKING MEN (1926)**

Another illustration for the books mentioned before, this is a fine Russell story-telling sketch. Note the remarkable action qualities here.

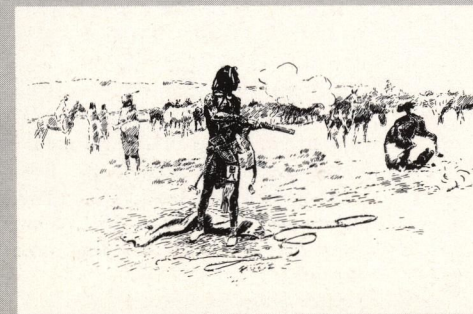
MACKAY COLLECTION



**63 I'M HANGING ON FOR ALL THERE IS IN ME (1925)**

An illustration for "Trails Plowed Under." This bit of action and near-tragedy took place when an old settler using the Indian device of a wolfskin to stalk a mean old bull, gets tossed and mangled after shooting him.

PRESENTED BY C. R. SMITH



**64 THE CHIEF FIRED AT THE PINTO (1925)**

Illustrates the story of the same title in "Trails Plowed Under," about Russell's beloved pinto "Monte" which he owned for 25 years. A Blackfoot chief tried to kill the pinto to send him to the Sand Hills, but the pony survived to become Russell's horse.

MACKAY COLLECTION



# PEN AND INK DRAWINGS



## 65 THE MOUNTAINS AND PLAINS SEEMED TO STIMULATE A MAN'S IMAGINATION (1926)

In the heat of the day two cowboys rest to talk in the shade of their horses. It illustrated a chapter "Some Liars of the Old West," in "Trails Plowed Under," and is a superb example of the artist's skill in depicting the open range.

MACKAY COLLECTION



## 68 LOOK AT THE STARS (1920)

This rather unusual drawing (for Russell) also appeared in Linderman's "Indian Old Man Stories" to illustrate the story "Look at the Stars." Russell was more familiar with the Plains Indians who did not use canoes, but this is skillful work.

PRESENTED BY C. R. SMITH



## 66 COWBOY'S BEST FRIEND (1911)

This small study of a cowboy's horse nuzzling his master's hand is one of the finest pen and inks in this collection. It first appeared in Owen Wister's famous "Virginian," published in 1911.

MACKAY COLLECTION



## 69 THE ODDS LOOKED ABOUT EVEN (1925)

The rider in this tense drama is Malcolm S. Mackay, and this actually happened on his ranch near Bear Creek, Mont. He was cutting out an old bull from the herd when his spur got tangled in the angry animal's tail.

MACKAY COLLECTION



## 67 OLD MAN SAW A CRANE FLYING OVER THE LAND (1920)

This sensitive Indian drawing is of the mythical Old Man, and appeared in 1920 in Frank B. Linderman's classic "Indian Old Man Stories" to illustrate the passage "Old Man was walking on the plains when he saw a crane flying over the land."

PRESENTED BY C. R. SMITH



## 70 LIKE A FLASH THEY TURNED (1925)

This is another true incident related by Malcolm Mackay in "Cow Range and Hunting Trail," wherein a herd of cattle being moved to summer pasture in the Beartooth Mountains is spooked by a flock of Canadian honkers.

MACKAY COLLECTION



# PEN AND INK DRAWINGS



71 COMING TO CAMP AT THE MOUTH OF SUN RIVER (1925)  
This splendid drawing first appeared as an illustration for the 40th annual Montana Stockgrowers program in 1925. The setting is believed to be the mouth of the Sun River, near Great Falls, with Square Butte in the background.  
MACKAY COLLECTION



72 A RACE FOR THE WAGONS (1926)  
The artist liked the setting of his previous sketch so well that he repeated it almost verbatim, except for the angle and the rider doffing his Stetson. It, too, appeared in "Trails Plowed Under."  
MACKAY COLLECTION



73 RAWHIDE RAWLINS (1925)  
No artist has ever been able to picture the cowhand as he really looked nearly so well as Russell. This fine pen and ink is a perfect depiction of a cowboy, a hand-rolled cigarette in one hand, riding across the prairie.  
MACKAY COLLECTION



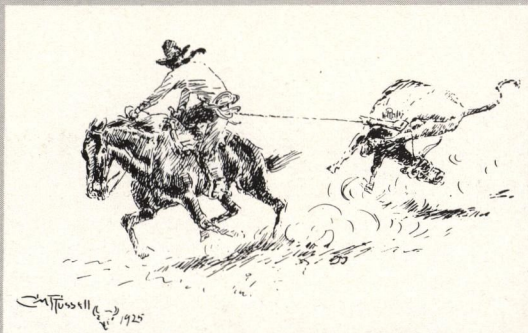
74 FROM THE SOUTHWEST COMES SPANISH AND MEXICAN TRADERS (1926)  
Here is proof that characters from other parts of the country received occasional and accurate Russell treatment. This is a moving pen and ink depiction of a Mexican vaquero.  
MACKAY COLLECTION



76 MOSQUITO SEASON IN CASCADE (Pencil Sketch) (1896)  
Depicting the early married life of Charlie and Mamie Russell in Cascade, this informal sketch was presented to the Historical Society in 1954 by Mrs. Charles Sheridan, the daughter of Ben Roberts, at whose home Mrs. Russell lived before her marriage.



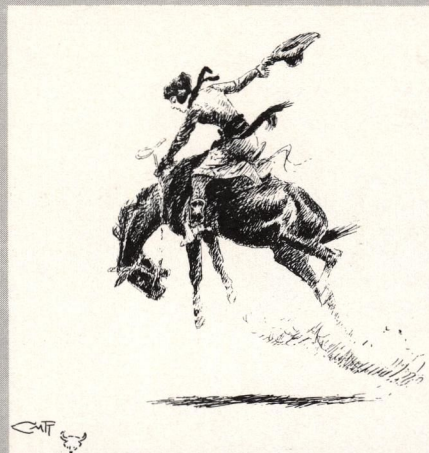
# PEN AND INK SKETCHES WITH WATER COLOR



## 77 SPREAD-EAGLED 1925

Although Russell had not roped a critter for many years, his sense of action, movement and drama are all captured here as surely as if he was fresh off the range. In swapping ends, the roped cow is about to throw herself.

MACKAY COLLECTION



## 78 LADY BUCKAROO

This colorful rodeo cowgal in blue shirt, yellow skirt and red sash fanning a pitching bronc with her Stetson depicts one of the many famous women rodeo stars which Montana has produced.

MACKAY COLLECTION



## 79 STEER RIDER

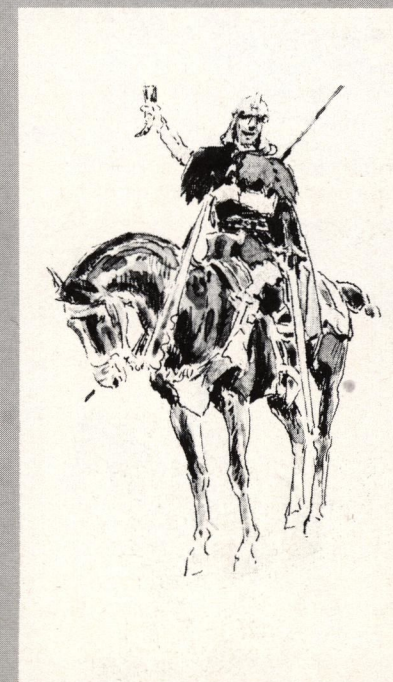
Another in Russell's rodeo series, and obviously he enjoyed depicting rodeo riders even though he once wrote that "Bronk riders and bull dogers are all hart above the waste band but it's a good bet there's nothing under there hat but hair."

PRESENTED BY C. R. SMITH

## 42 KING ARTHUR'S COW-HAND (Undated)

Unsigned, but an authentic Russell which shows another facet of Russell's many-sided nature. Usually he did these for intimate friends, not directly involved in cowboy or Indian life.

PRESENTED BY C. R. SMITH





# MODELS IN PLASTER, CLAY AND WAX\*



134 CHIEF JOSEPH  
Signed: CM Russell, Chief Joseph  
on back  
Overall:  $7\frac{3}{4} \times 6\frac{1}{2}$   
Presented by Walter V. Dobbs and  
Earl C. Adams

115 TRANSPORT TO THE NORTHERN  
LIGHTS  
(Painted wax)  
Length:  $43\frac{1}{4}$   
Width:  $5\frac{1}{2}$   
Height:  $9\frac{1}{2}$   
Presented by Sons and Daughters of  
Montana Pioneers



153 PIEGAN BRAVE  
(Painted plaster)  
Signed: CMR, skull, 1898  
Overall:  $4\frac{1}{2} \times 5\frac{1}{4}$   
Presented by F. G. Renner



121 ROMAN CHARIOT  
(Painted wax)  
Base:  $7 \times 5\frac{3}{4}$   
Height:  $2\frac{3}{4}$   
Presented by F. G. Renner



112 PIEGAN SQUAW  
(Painted plaster replica)  
Base:  $3\frac{1}{2} \times 3\frac{1}{2}$   
Height:  $6\frac{3}{4}$

119 TEXAS STEER  
(Painted plaster replica)  
Base:  $6\frac{1}{2} \times 3\frac{3}{4}$   
Height:  $4\frac{1}{2}$





# MODELS IN PLASTER, CLAY AND WAX

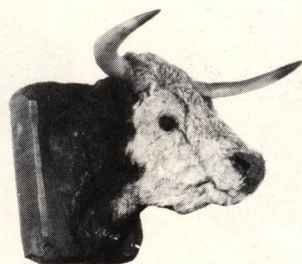
## 141 GOING GRIZZLY

Signed: CM Russell, skull, 1922  
Marked: Sculpture House, N. Y.  
Base:  $6\frac{1}{4} \times 4\frac{1}{2}$   
Height: 4  
Presented by Ed Neitzling



## 151 LONE WARRIOR

(Painted wax)  
Base:  $5\frac{1}{4} \times 2\frac{5}{8}$   
Height:  $6\frac{1}{2}$   
Presented by  
Spencer R. McCulloch



## 152 BLACKFOOT WAR CHIEF

(Painted wax)  
Signed: CM Russell, 1900, skull  
Base:  $9\frac{3}{4} \times 4\frac{3}{8}$   
Height:  $10\frac{5}{8}$   
Presented by F. G. Renner



## 156 ME HAPPY

(Painted plaster)  
Signed: CMR; skull  
Circular base:  $4\frac{3}{4}$   
Height: 16  
Presented by M. Bertram Elkind

## 132 HEREFORD

(Painted wax)  
Signed: CMR, 1925, skull  
on back of base  
Base:  $3 \times 1\frac{3}{4}$   
Presented by Chan Libbey

## 135 CARAVAN MAN

(Painted wax)  
Base:  $6\frac{1}{4} \times 2$   
Height:  $5\frac{3}{8}$   
Presented by  
Spencer R. McCulloch





## BRONZES \*



- 80 **A BRONC TWISTER**  
Signed: CM Russell, skull, ©  
Marked: Calif. Art Bronze Foundry, L. A.  
Base: 13x9½.  
Height: 17⅝  
Two are in this collection, one presented by Eugene E. Wilson in 1958 in memory of Eugene Tallmadge Wilson, the other from the Mackay Collection.



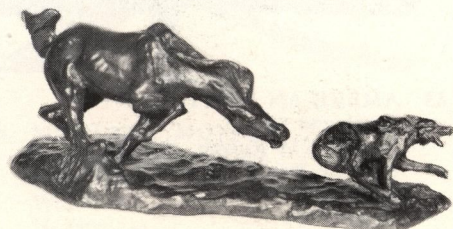
- 84 **SMOKING UP**  
Signed: CM Russell, skull  
Marked: Roman Bronze Works, N. Y.  
Base: 7⅝x5⅜  
Height: 12¼  
Mackay Collection



- 83 **THE HORSE WRANGLER**  
(Self-Portrait)  
Signed: CM Russell, skull  
Marked: Roman Bronze Works, N. Y.  
Base: 13x8  
Height: 13¾  
Mackay Collection



- 81 **JIM BRIDGER**  
Signed: CM Russell, ©, skull and Jim Bridge (mis-spelled by the artist).  
Marked: Calif. Art Bronze, L. A.  
Height: 14  
Mackay Collection.



- 85 **RANGE FATHER**  
Signed: CM Russell, skull  
Marked: RBW  
Base: 15¼x5⅝  
Height: 5⅝

- 82 **THE WEAVER**  
Signed: CM Russell, skull  
Marked: Roman Bronze Works, N. Y.  
Base: 10x8  
Height: 14¾  
Mackay Collection





# BRONZES



95 GLACIER PARK GRIZZLY  
(Book-end set in silver)  
Signed: CMR, skull  
Marked: ©, Dick Flood  
Base: 6½x5  
Height: 9  
Presented by Dick Flood



93 ROYALTY OF THE ROCKIES  
Signed: CMR, ©  
Marked: Roman Bronze, Inc., N. Y.  
Base: 5¼x3¼  
Height: 6



139 COWBOY ON A BUCKING  
BRONCO  
Marked: ©, Dick Flood  
C. M. Russell, 1905  
Base: 4¾x3¼  
Height: 5¼



94 SITTING BEAR  
(Book-end set in silver)  
Signed: CMR, skull  
Marked: © 1958, Dick Flood  
Base: 5½x5  
Height: 6½  
Presented by Dick Flood



87 AN ENEMY THAT WARNS  
Signed: CM Russell, skull  
Marked: Roman Bronze Works, N. Y.  
Base: 8x6  
Height: 5  
Mackay Collection



88 AMERICAN CATTLE  
(Book-end set)  
Signed: CM Russell, skull ©  
Marked: Roman Bronze Works, N. Y.  
Base: 8¼x4½  
Height: 6¾  
Mackay Collection



# BRONZES



163 LONE BUFFALO  
Marked: No. 17  
CM Russell  
Base: 7  
Height: 4¼  
Loaned by Dick Flood



100 PRAIRIE PALS  
Unnumbered, unmarked  
Base: 6x4½  
Height: 4½  
Presented by Frances L. Flaherty



99 MONTANA MOTHER  
Unsigned, unnumbered  
Length: 9  
Width: 4  
Height: 5¼  
Presented by Mr. and Mrs. R. J. Stallman



96 SIGN TALK  
Marked: © RBW  
Width: 5½  
Height: 6¾  
Presented by F. G. Renner



101 THE THOROUGHbred  
(Book-end set)  
Signed: CM Russell,  
Marked: ©, DJS  
Depth of model: 7½  
Height: 8¼  
Base: 6¾x4½  
Presented by Frank Henderson



97 ARABIAN HORSE  
Signed: CM Russell, 1924  
Marked: © Dick Flood, 1960  
Base: 5x3¼  
Height: 3¾  
Presented by Dick Flood



92 THE MALEMUTE  
Lead dog, cast from original model,  
TRANSPORT TO THE NORTH-  
ERN LIGHTS.  
Marked: Sculpture House, N. Y.  
Base: 6⅞x2¼  
Height: 4¾



# BRONZES



102 BLACKFOOT WAR CHIEF  
Signed: CM Russell, skull, 1900  
Marked: Roman Bronze Works, Inc.,  
N. Y.  
Base:  $9\frac{3}{4} \times 4\frac{3}{8}$   
Height:  $10\frac{5}{8}$   
Presented by F. G. Renner



98 PIEGAN BRAVE  
(Plaque)  
Signed: CMR, skull, 1898 (on back)  
Marked: Sculpture House, N. Y.  
Overall:  $5 \times 4\frac{1}{4}$   
Presented by F. G. Renner



138 BUFFALO BULL  
Marked: Roman Bronze Works, Inc.,  
N. Y.  
Base:  $5\frac{3}{4} \times 2\frac{1}{2}$   
Height: 4  
Presented by F. G. Renner



137 BEAR AND THE JUG  
Signed: CMR, skull  
Marked: Roman Bronze Works, N. Y.  
Base:  $3\frac{1}{2} \times 2\frac{3}{4}$   
Height: 5



103 SIX REINS FROM KINGDOM  
COME  
Signed: CMR, skull  
Cast by Sculpture House, N. Y., 1962,  
for Montana Historical Society.  
Length:  $21\text{--}3/16$   
Width: 4  
Height:  $4\frac{1}{2}$   
Presented by Fred Sheriff



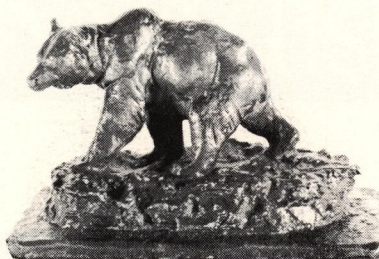
90 LONE WARRIOR  
Unsigned, unmarked  
 $5\frac{1}{2} \times 2\frac{5}{8}$   
Height:  $6\frac{1}{2}$



# BRONZES



162 CLIMBING BIGHORN  
Signed: CMR, Skull, 1924  
Unmarked  
Base: 2x1½  
Height: 3⅞  
Presented by Ed Neitzling



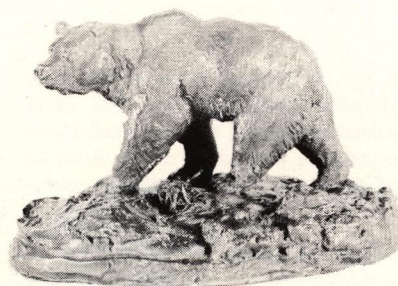
140 WALKING BEAR  
Signed: CMR, skull  
Marked: ©, Harold McCracken  
Base: 4x2¼  
Height: 2⅞



150 PEACE  
Signed: CMR, 1889  
Marked: Roman Bronze Works, Inc.,  
N. Y.  
Base: 4x3½  
Height: 13



143 TURKEY  
Signed: CMR, skull  
Black onyx base: 3x3  
Height: 4-5/16  
Presented by F. G. Renner



164 GOING GRIZZLY  
Signed: CM Russell, skull, 1922  
Marked: Sculpture House, N. Y.  
Base: 6¼x4½  
Height: 4  
Presented by Ed Neitzling



149 THE BUFFALO  
Signed: CMR, skull, ©  
Marked: C. M. Russell Memorial  
Base: 7⅜x4¾  
Height: 7⅞  
Presented by Kingman Brewster



# BRONZES



142 NATURE'S PEOPLE  
Signed: CMR, skull  
Marked: Roman Bronze Works, Inc.,  
N. Y.  
Onyx base: 8x5½  
Height: 5½  
Presented by F. G. Renner



147 BUCK DEER  
Signed: CMR, 1900, skull  
Marked: Roman Bronze Works, Inc.,  
N. Y.  
Base: 7x4  
Height: 5¼  
Presented by Thomas D'Arcy Brophy



145 XT BAR LONGHORN  
Signed: CM Russell, 1920, skull  
Marked: Roman Bronze Works, Inc.,  
N.Y.  
Base: 5½x3  
Height: 3¾  
Presented by F. G. Renner



144 DOBY CAREY'S GOAT  
Signed: CMR, skull  
Base: 2¾x2  
Height: 3¾  
Presented by Harry Carey, Jr.



148 HOG ON A HILL  
Marked: ©, Dick Flood  
C. M. Russell  
Base: 3½x1¾  
Height: 2¾



146 SITTING BEAR No. 2  
Marked: CM Russell  
©, Dick Flood  
Base: 3½x3¼  
Height: 3½



# Russell the artist



CHARLIE RUSSELL never claimed to be a good cowboy, and he was equally modest about his abilities as an artist, although there was nothing wrong with his ego, and he recognized his talents for what he believed them to be. He felt he was a competent illustrator, and said so. Yet Russell's work is great not just because he knew the horse, the Indian and the landscape of Montana. He was painting and fashioning in clay a vanishing time and scene, and he was totally and sadly aware of it. Most experts in the field of Russell art now recognize that that awareness is what accounts for his real greatness.

As J. Frank Dobie has said, "Russell's devotion to old times, old ways, the Old West did not come from age. It was congenital. Even in infancy he pictured the west of Indians, spaces and outlanders and knew what he wanted . . . He wanted room; he wanted to be left alone; he believed in other people being left alone . . . In one respect he was far ahead of his contemporaries, who generally said that the only good Indian was a dead Indian. He had profound sympathy for the Plains Indians . . . ."

Charles M. Russell was a true conservative, not because he was of the privileged class, but because he detested the change that was ending a way of life which he loved and the open range which had given him a sense of freedom he knew could not be found anywhere else. As can be seen in this collection of his art, Russell's works after 1900 contain a moving nostalgia which he genuinely felt. The consummate skill with which he portrayed this feeling is the reason why he has not ever been successfully imitated. No artist has ever felt quite as deeply about the West, and so has not been able to portray it so well regardless of his skill.

Russell himself was completely human, and even his weaknesses add in some measure to the greatness of his total production. And that includes his writings, which are recognized more and more for their philosophy as well as their humorous appeal. It is the belief of many that his writings alone would have brought Russell recognition and fame. Highly prized now are all his writings, including the illustrated letters and cards which he sent to his friends (none of whom he ever forgot), and most of which contain warmth, nostalgia and humor which was often turned on himself and was sometimes faintly satirical.

The artistry of C. M. Russell in the medium of sculpture is another facet of his genius not as familiar to most people as are his paintings and drawings. A careful inspection of the fine examples of his sculpture contained in this collection will bear out the fact that his nimble fingers were as adept at this elusive art as they were in oils, water colors and pen and ink. His sculpture reveals, as do the other mediums, that he not only possessed an unerring knowledge of anatomy and form but that he felt deeply about what he was doing.

In the years since his death, the work of this warmly human man has become so sought after that Russell himself has become part myth and part legend in Montana and throughout the country. Persons who knew him only slightly feel now that they knew him better than they did. "This is the case not merely because he was a good painter and sculptor of romantic subjects," K. Ross Toole has said, "but because behind his work was a man in love with a vanishing age and its people." His portrayals of these subjects in all mediums have a timeless beauty and a ringing authenticity now recognized by the most sophisticated art critics and loved by virtually everyone. In point of quality and significance, the Russell art seen in this building represents one of the country's great collections of the artistry of this uncommon man.



*Charlie Russell wasn't just another artist.  
He wasn't "just another" anything!*

—Will Rogers

*One cannot imagine Charles M. Russell living  
in a world without horses. If the wheel had  
never been devised, he could have been content.*

—J. Frank Dobie

*While many a story about Russell has pictured  
him as a cowboy first and an artist second, such is  
not the case. He was more a philosopher than a  
cowhand, more a translator than a doer, and all  
these elements of his nature came out in his brush  
and finger tips.*

—K. Ross Toole

*Charlie Russell has given to the world a most important con-  
tribution: realistic portrayals of one of the most colorful eras  
in our history. So long as we retain any interest in the Old West,  
or any pride in our national background, the memory and acclaim  
of "Mr. Montana" will continue to endure and increase.*

—Harold McCracken

*No one will ever again recapture the time  
and place as graphically, as devotedly, and with  
such fidelity, as did Charles Marion Russell.*

—Michael S. Kennedy

*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.*

—C. M. Russell

