

A Painter of Indians

by Eanger Irving Couse (1866-1936)

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ACADEMY NOTES



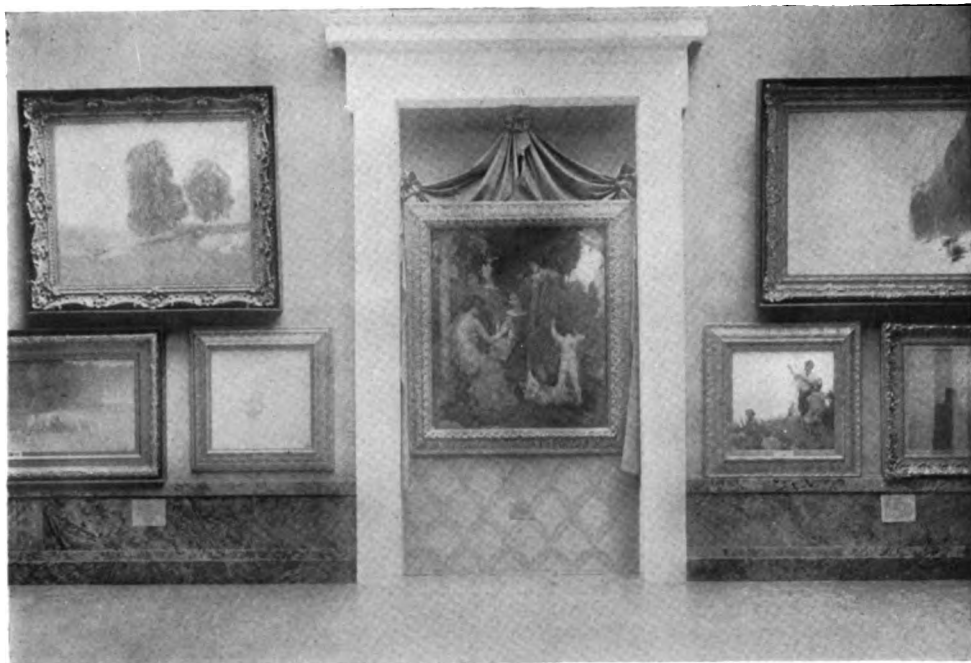
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SELECTED AMERICAN PAINTINGS AT THE ALBRIGHT ART GALLERY
GALLERY XIV—NORTH WALL

(From a Photograph by C. D. Arnold, Buffalo)

THE FIRST EXHIBITION

SELECTED PAINTINGS BY AMERICAN ARTISTS, AT THE ALBRIGHT ART GALLERY

The First Annual Exhibition of Selected Paintings by American Artists has attracted more attention thus far than any other collection at the Albright Art Gallery since the Inaugural Loan Exhibition of a year ago. Visitors not only have been numerous, but appreciative, and it is hoped that before the time comes for the dispersal of the collection a fair percentage of the works shall have found purchasers in Buffalo.

Several illustrations presented herewith will give an idea of the arrangement of the paintings on several of the gallery walls. From them it will be seen that in no case are the pictures crowded together, but that every work can be seen to the most excellent advantage.

In the general review of the Exhibit, published in the June number of "Academy Notes," many of the more important works were referred to, but only a few were de-

scribed in detail and the titles of many very worthy pictures were not even mentioned.

Most of the pictures in Gallery XIV already have been described, but there are several works to which only the merest reference has been made. One of these is the "Connecticut Woodland," of Charles Warren Eaton. The effect is of very late afternoon. One stands on the edge of a forest of pines extending into the distance on the right, with several separate trees extending across a sky glowing with sunset color in its upper reaches but enveloped in haze towards the horizon. The landscape is entirely in shadow; the herbage has the brown tones of late autumn. Beyond, in the far distance, is the suggestion of densely wooded hills, above which there are gleams of rich color which the haze does not entirely subdue. There is beautiful quality as well as charming tone and color in this picture, which not only is true, but is extremely decorative in character.

"Shelter Island," by Irving R. Wiles, is a frankly painted bit of nature. There is a sandy foreground with sparse patches of grass, then a stretch of water and a sandy

AVE MARIA

(To a Painting by Horatio Walker)

The daylight fades, the sun sinks down beyond
 The line that earth has drawn between the day
 And eventide; the reddening rays still stay
 To touch and linger on the Christ with fond
 Caress. Against the heavenly dome — the bond
 Of toil forgot — the man in reverent way
 Bows low his head; the oxen hear him pray
 While to that prayer their peaceful hearts respond.

And he who paints with subtle touch divine
 Creates! When canvas — bare a day before —
 Brings forth a man who lives and beasts of
 earth,

The modeled form of Christ, the glowing line
 Of sky and dim-lit ground. An artist — more,
 A genius — in his majesty and worth.

— *Cornelia Bentley Sage.*

A PAINTER OF INDIANS

One of the very interesting pictures in the First Annual Exhibition of Selected Paintings by American Artists, now open at the Albright Art Gallery, is the "Indian Flute Player" by Eanger Irving Couse, an illustration of which is presented in this issue of "Academy Notes." In the foreground, leaning against the trunk of a tree, is a stalwart brave playing upon a flute which he has made. A child, seated upon the ground near him, listens attentively. The figures are well drawn, are admirably modeled, and the attitudes are easy and natural. The foreground is in shadow, but one has an impression of sunlight in the open space beyond the tree trunks.

The American Indian offers exceptional opportunities for our native painters. Usually they are splendid physical types, and their costumes and customs are picturesque in the extreme. In a short time this interesting race of people will have passed away, and then these artistic records will be of the greatest interest and value. It seems strange that so few of the American painters have availed themselves of the opportunity afforded for the portrayal of this people. In the early days, Catlin — a western artist — made a great many studies of the Indians of different tribes, and later, Wimar, of St. Louis, painted pictures illustrative of Indian life. Among recent painters, Farny, of Cincinnati, Lungren, Deming, De Forest Brush, and Mr. Couse, of New York, have been the principal painters of the Indian. George De Forest Brush really made his reputation as a painter of Indian pictures, but he seems to have abandoned that class of subjects entirely. Farny and Lungren, both, were adopted into Indian tribes and came to know the Indian character intimately. Mr. Couse has a ranch at Taos, New Mexico, where he spends most of his time when away from New York. There he is in close touch with the Indians and has made, and is making, many studies of them. The "Indian Flute Player," aside from other considerations, is very admirable in its composition as well as in its coloring.

Mr. Couse was born at Saginaw, Michigan, in 1866. He was a pupil of the National Academy, New York, and of Bouguereau, Robert-Fleury and l'Ecole des Beaux Arts, Paris. He was awarded the Shaw Prize for drawing, at the Salmagundi Club, in 1899; the second Hallgarten Prize at the National Academy, 1900; the Proctor Prize, at the Salmagundi Club, 1900; and was awarded honorable mention at the Universelle Exposition, Paris, the same year. He received an honorable mention at the Pan-American Exposition, Buffalo, in 1901; and the first Hallgarten Prize at the National Academy, in 1902; and was awarded a bronze medal at the Universal Exposition at St. Louis, in 1904. He is an Associate of the National Academy and a member of the New York Water Color Club.

THE PERMANENT COLLECTION
AT THE ALBRIGHT ART GALLERY

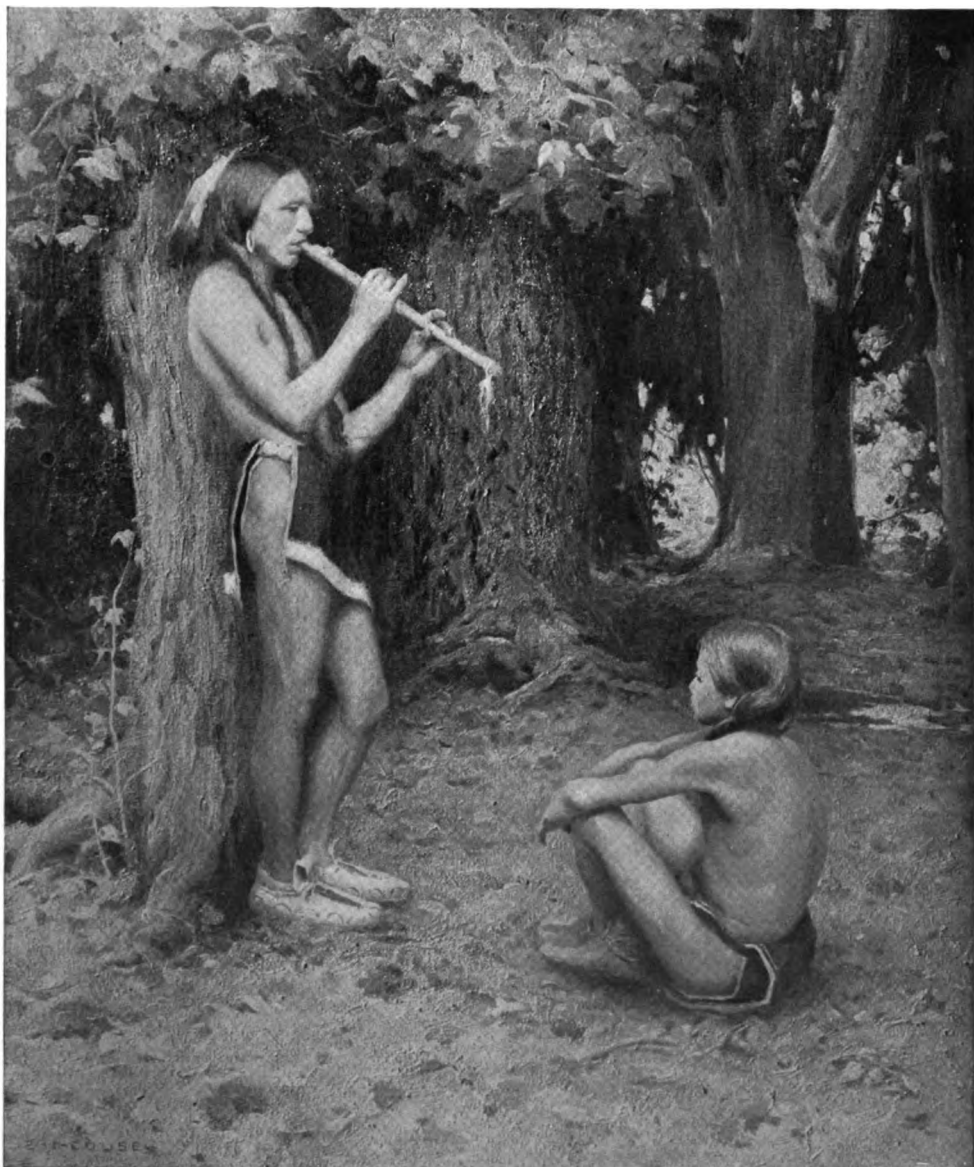
The permanent collection of paintings belonging to the Albright Art Gallery is very different to-day from what it was ten years ago; different in its representation of distinguished artists and in the artistic character of the pictures. Ten years ago the visitor to the Gallery down town found very few pictures representing the modern men. The most modern pictures in the collection were those of Bierstadt, William H. Beard, Hamilton Hamilton, Edward and Thomas Moran, L. G. Sellstedt, C. C. Coleman, Frank C. Penfold, William Graham, William and James Hart, Worthington Whittredge, Walter Shirlaw, and Jervis McEntee. The works of these men were the best pictures in the collection. Beyond these, there were a great many landscapes by Rockwell, a landscape painter who resided in Buffalo in the early days; a considerable number of copies of old masters and modern pictures, and sundry works by unknown artists, generally of a very slight degree of merit. To-day the visitor who walks through those rooms on the main floor of the Albright Art Gallery which are devoted to the permanent collection — Galleries I, II, and III — will find works which represent many of the leading American and foreign painters and which represent these men at their very best. Ten years ago, the better portion of the collection comprised works of only a limited number of American artists; to-day, not only are most of the better American artists represented, but there is a fair representation of the distinguished painters of foreign countries.

Among the American painters represented are the late George Inness, the late Alexander H. Wyant, Dwight W. Tryon, Horatio Walker, J. Francis Murphy, Charles Mellville Dewey, Henry W. Ranger, Child Hassam, Henry B. Snell, George H. Bogert, Frank W. Benson, Frank C. Penfold, Charles Caryl Coleman, F. K. M. Rehn, Charles Sprague Pierce, William A. Coffin, Edward Dufner, Rose Clark, Charles C. Curran, W. Elmer Schofield, and H. Siddons Mowbray. Among the foreign artists whose works have been added in the period mentioned may be named Charles Jacque,

Emile van Marcke, L. A. Lhermitte, J. G. Vibert, Edouard Detaille, and Charles Meissonier, of France; Hans von Bartels, and W. Veiten, of Germany; August Hagborg, of Sweden; P. J. Clays, of Belgium; Martin Rico, of Italy; Hendrik W. Mesdag and

leading American painters are now in evidence and that the foreign representation includes one or more examples from nearly every one of the art producing countries of the world.

A new catalogue for the permanent col-



AN INDIAN FLUTE PLAYER, BY EANGER IRVING COUSE, A. N. A.

Louis W. van Soest, of Holland; R. de Madrazo and Jules Worms, of Spain; August Schaeffer of Austria; and a superb representation of the painters of the Glasgow School, including works by W. Y. MacGregor, Edward A. Hornel, R. Macaulay Stevenson, George Pirie, Grosvenor Thomas, Stuart Park, and James Paterson.

Thus it is seen that the majority of the

lection and some pictures which have been lent to the Academy and which are hung in the permanent galleries is now ready. This new catalogue has been prepared with great care and gives details regarding each picture, which, it is believed, will increase the interest of the works for visitors. Later on, it is intended to prepare a much more comprehensive catalogue, giving bio-