POINTS WEST

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POINTS WEST

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All images contained herein, unless noted otherwise, are associated with the *Wildlife and Western Heroes: Alexander Phimister Proctor, Sculptor* exhibition.

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Cover: Photographer Unknown. Photograph of Alexander Phimister Proctor, ca. 1880. Courtesy of A. Phimister Proctor Museum, Poulsbo, Washington.

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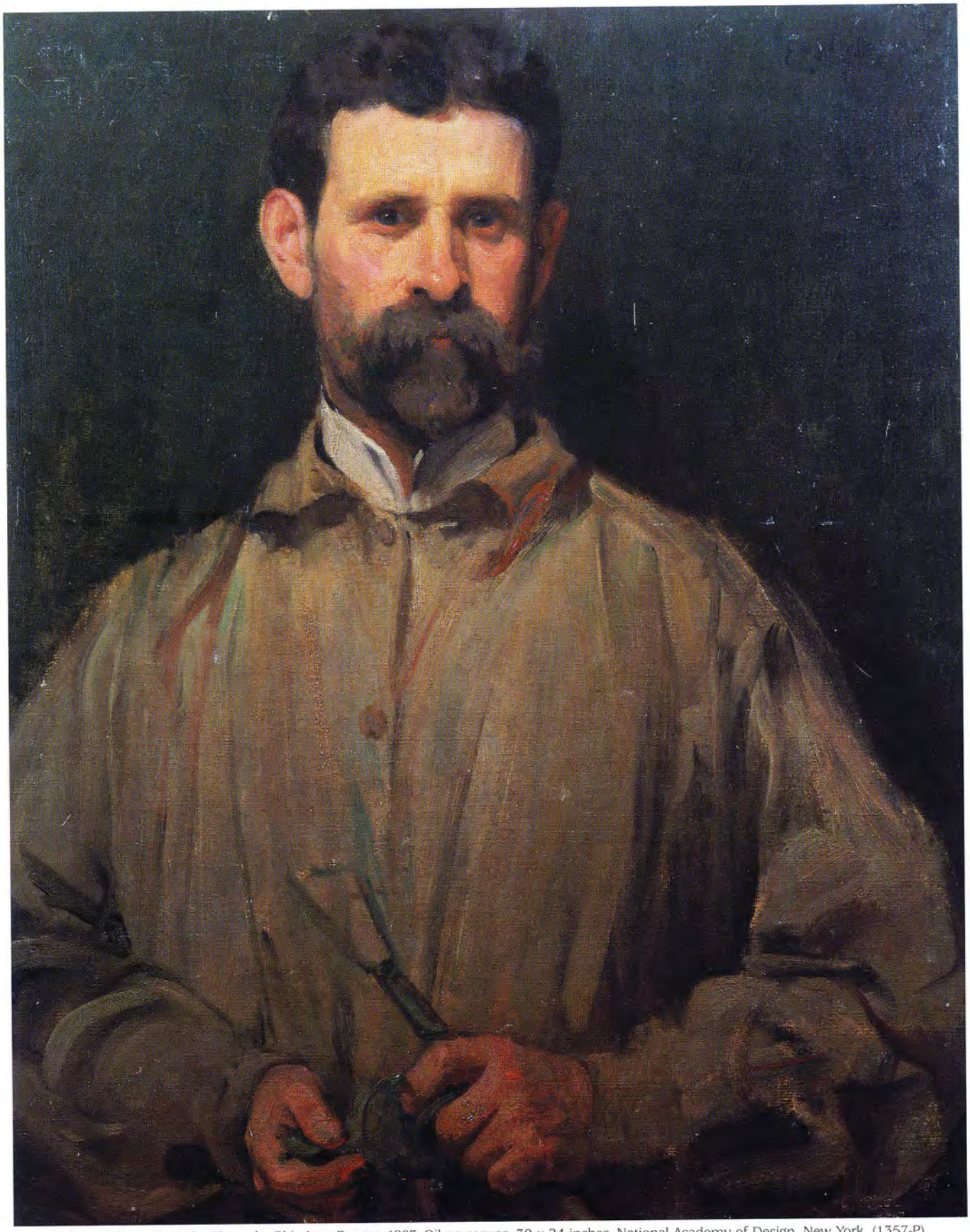


Robert William Vonnoh, *Alexander Phimister Proctor, 1903.* Oil on canvas, 30 x 24 inches. National Academy of Design, New York. (1357-P)

PROCTOR:
AMERICA'S PREMIER SCULPTOR OF WESTERN ANIMALS AND HEROES

by Peter H. Hassrick

Alexander Phimister Proctor was known over a long and prosperous career as America's premier sculptor of western animals and heroes. His career lasted nearly seventy years during a lifespan of almost ninety (1860–1950). Born in Canada and raised in Colorado, Proctor went on to study art in New York and Paris. He was an exponent of Beaux-arts, French romantic naturalism, throughout his life.

Proctor's first success stemmed from his production of a bronze casting of a small fawn that was shown in New York's Century Club in 1887. Frank D. Millet, who was later in charge of the decorations for the grounds of the World's Columbian Exposition in Chicago, had seen it there and met the artist. In 1891, Millet would invite Proctor to be part of a team of artists to provide monumental plaster sculptures for the fair's elaborate promenades. Proctor accepted an assignment to decorate the end posts of the fair's bridges with heroic-sized animals from America's western wilds. He would work side by side with the nation's most esteemed sculptors. It was what he would term "my first big commission."

Artist and historian Lorado Taft wrote that "few things in the entire exposition were more interesting or impressive than those great motionless creatures, the native American animals as sculpted by Proctor."

Because his sculpture was inspired by French art, with his obvious indebtedness to master *animalier* Antoine Barye, Proctor would be regarded as one of New York's "exponents of the modern tendency." In hopes of building "a great national art," practitioners were called upon to exercise spontaneity in their creative lives, an immediacy tailored perfectly for Proctor's approach. This spontaneity found expression in Proctor's work for the Chicago Exposition. Fairs like this were designed as venues for promoting nationalistic sentiments. This made Proctor, a student of the new American art and an advocate for the West's native animals, a logical choice for such work. The original commission called for six animals to adorn bridges over the lagoons. By January 1, 1893, four months before the fair was to open, Proctor had completed eight pairs of animals. They were all judged "strong and purposeful to a remarkable degree." Artist and historian Lorado Taft wrote that "few things in the entire exposition were more interesting or impressive than those great motionless creatures, the native American animals as sculpted by Proctor."

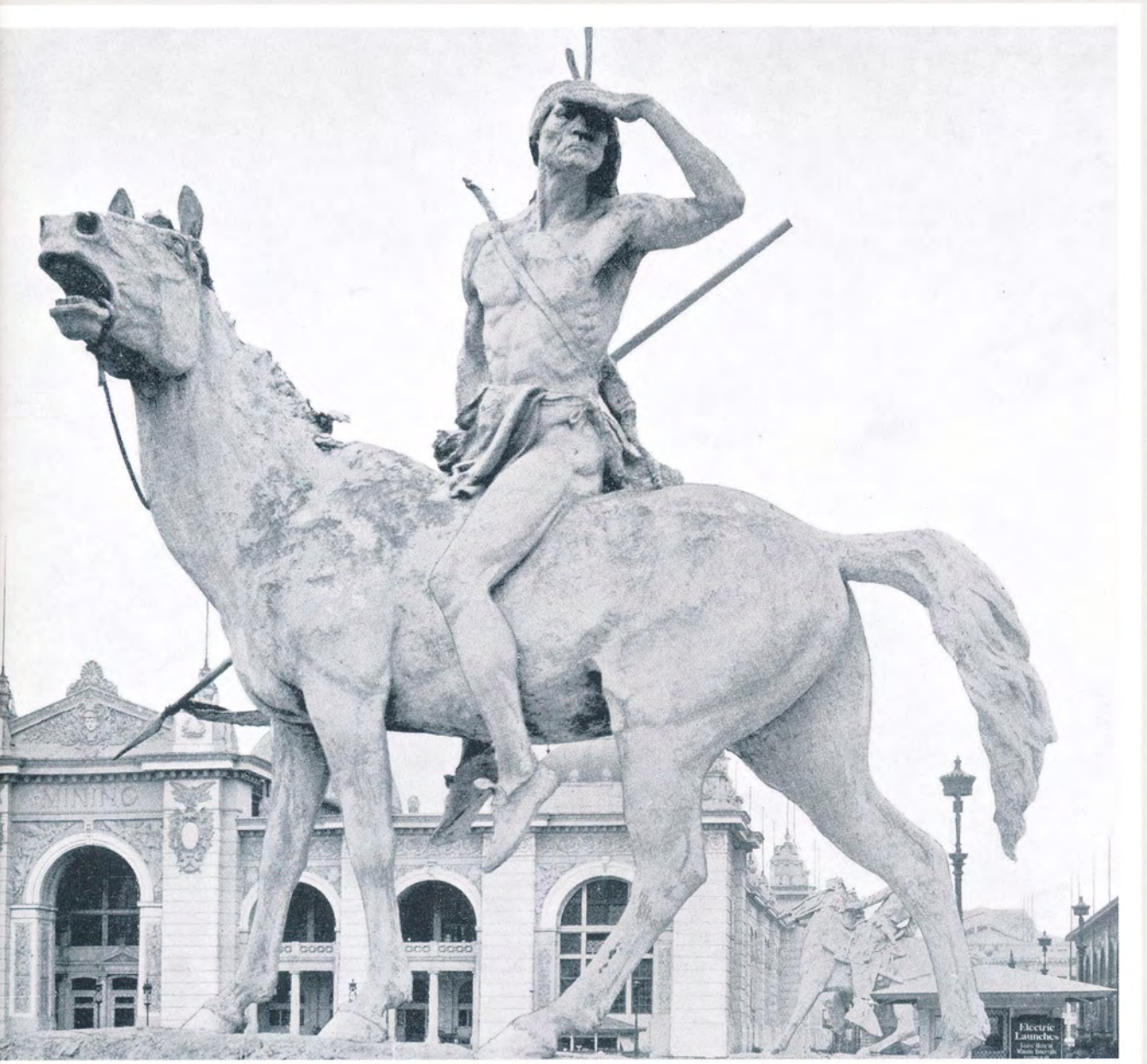
Once the animal commission was complete, Millet returned to Proctor with a further request. Now he asked the Colorado artist to create two equestrian plaster sculptures, one of a cowboy and the other of an Indian. For the cowboy group alone, Proctor protested, he would need at least a year. But Millet was persuasive and in a hurry, and Proctor completed the *Cowboy* in six weeks. The *Indian* was ready for the fair's opening on May 1, 1893.

Proctor used the Chicago zoo to model his animals in combination with sketches from his Colorado fieldwork. He had shot and then drawn many elk, bear, and cougar. For the cowboy and Indian, ample sources were close at hand; camped just outside the exposition gates were William F. Cody and his Wild West troupe. Cody graciously offered performers from his exposition as models. The cowboy who posed (his identity is unknown) appeared to have been cooperative. The Indian model, Kills-Him-Twice, proved less so. Though "fierce and majestic," according to Proctor, he was also petulant and impatient. The artist ended up using the Sioux Chief Red Cloud's son, Jack, instead.

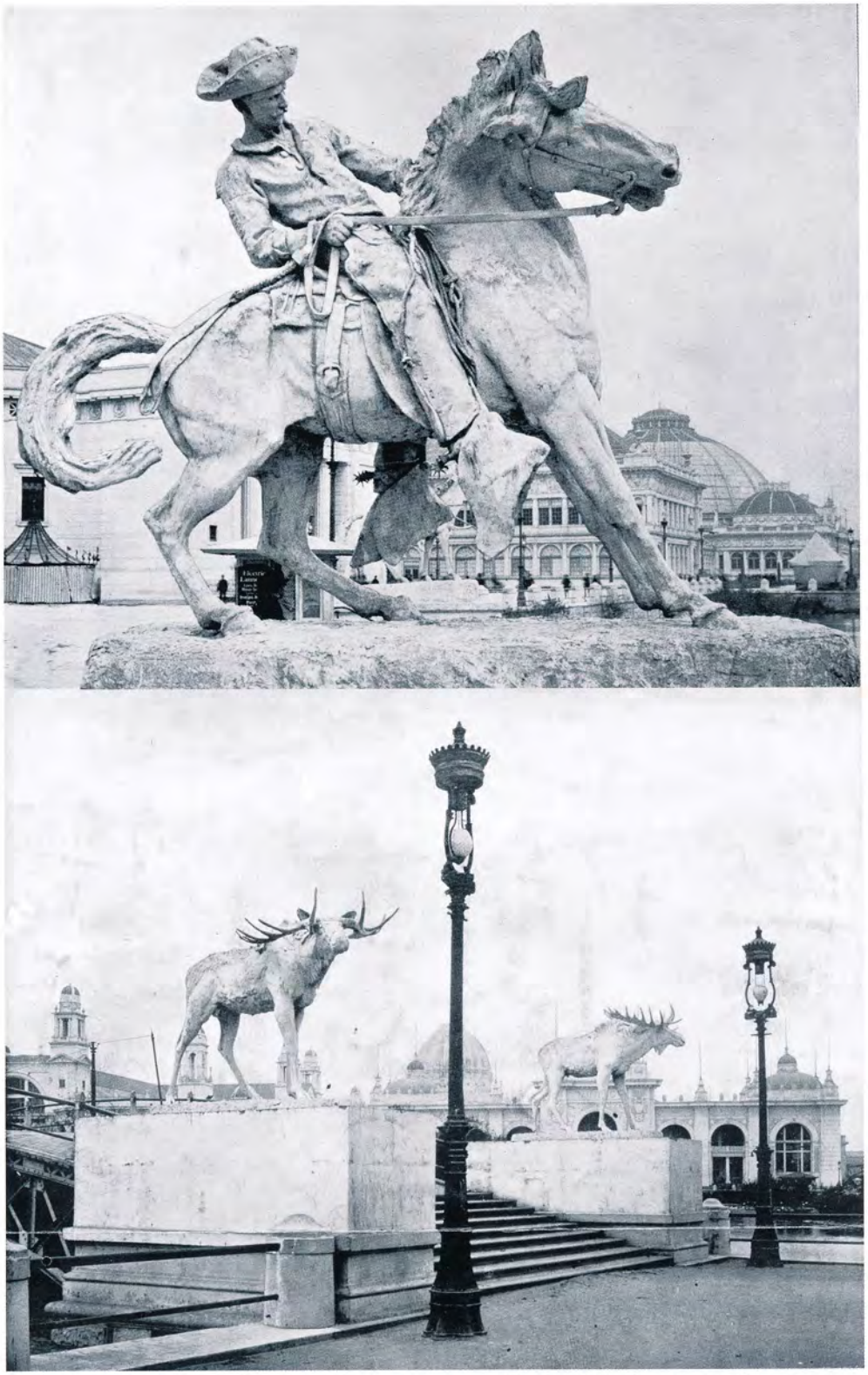
Once the fair opened and a few of the cowboys had visited the grounds, Proctor found he had a problem. On May 26 a Chicago newspaper reported that a group of Wild West cowboys had been gathered around Proctor's *Cowboy* "having all kinds of fun criticizing the rider's seat in the saddle and the 'help! help!' way in which the cowboy was hanging on to the reins." They planned to sneak onto the fairgrounds and push the statue into the lagoon, that is, until Buffalo Bill learned of the plot and came to the rescue. He assembled the cowboys and advised them to mute their art criticism, since while "it was considered fashionable and perfectly correct to call things by their proper names on the other side of the Missouri, on this side a man had to be quite a graceful liar to be in good standing in society." He admonished them that he would take it personally if the statue were molested. The scheme thus dissolved in grumbles. The cowboys had wanted literal transcriptions of nature and not artistic interpretations.

The *Cowboy* was Proctor's first equestrian statue. It was also the first sculptural depiction of a cowboy in the history of American art. Its companion work, the *Indian,* was deemed more successful, though it was neither as original a composition nor was it the first of its kind. Proctor's big plasters did not go unnoticed. Among the dozens of monumental outdoor decorations, Proctor's were judged by one writer "by far the most striking of all these impressive figures."

The two sculptures symbolized the past. With their white plaster images reflected in the lagoon and silhouetted in front of Louis Sullivan's avant-garde Transportation Building, they provided a brilliant emblem of loss and change. Like the Indian, the cowboy in 1893 was seen as a dying breed. Both figures and several of the species of large animals with which Proctor had decorated the bridges, as well as the frontier itself, had been proclaimed that year as part of a passing scene. For that reason Proctor was singled out among a legion of sculptors to eulogize a region, its people, their cultures, and even nature itself. As one writer penned after seeing the works of Proctor at the fair, "He is a Western man and he naturally seizes Western types, because, after all, the West is nearer to nature than we of the East can ever be."



Proctor's *Indian* at the World's Columbian Exposition, Chicago, 1893. Photographic illustration from *The Dream City, A Portfolio of Photographic Views of the World's Columbian Exposition with an introduction by Halsey C. Ives* (St. Louis: N.D. Thompson Co., 1893–94).



Top: Proctor's *Cowboy* at the World's Columbian Exposition, Chicago, 1893. Photographic illustration from *The Dream City, A Portfolio of Photographic Views of the World's Columbian Exposition with an introduction by Halsey C. Ives* (St. Louis: N.D. Thompson Co., 1893–94).

Below: Proctor's *Moose* at the World's Columbian Exposition, Chicago, 1893. Phimister Proctor Museum Archives, Poulsbo, Washington. Reproduction photograph by Howard Giske.

On an island in the lagoon, connected to the massive Beaux-arts buildings by a bridge decorated with two of Proctor's guardian elks, stood a small, rustic log structure called the "Hunters' Cabin." It served as headquarters for the Boone and Crockett Club, an organization that sought to do something about nature's perceived demise. Proctor was inducted into the club that year. Although not the first artist to join (Albert Bierstadt was a charter member), he proved a loyal and zealous cadet. He welcomed the opportunity to address the increasing feminization of American culture (most of the animals he depicted at the fair, for example, were male) and to resist the threatening encroachment of civilization on wilderness areas.

The impact of Chicago's Exposition was far-reaching, not only for American cultural history but also for individual artists like Proctor. It provided a springboard for his, and many others' careers. It also put money in his pocket, gave him enough credibility as an aspiring artist to enable him to win the hand of a fellow sculptor at the fair, Margaret Gerow, and afforded him an opportunity to further his studies in Europe. In October 1893, as plans were being made to ship his *Cowboy* and *Indian* plasters to Denver for extended display in their city park, Proctor and his bride boarded the *City of Paris* for France. Ten years later, art critic Roberta Balfour would note Proctor's promise at this time:

> *The cowboy, puma and Indian, treated as Proctor treated them, were new subjects for the art critics. Ere the world's fair ended it was authoritatively announced and generally conceded that Proctor was the greatest of young American sculptors.*

A. Phimister Proctor, *Moose*, c. 1907; Bronze, 15 x 5.5 x 19.5 inches; Markings: "A.P. Proctor" and "RT.–07" on the base. Buffalo Bill Historical Center, Cody, Wyoming, 53.61

Proctor returned to America permanently in 1900. He began immediately to produce animal sculptures for influential gentlemen like Henry Frick and Cornelius Vanderbilt Whitney. Proctor's 1907 cast of a bull moose was originally modeled for his old friend Gifford Pinchot. The two men shared affection for nature and interest in the preservation of its wonders. Serving as Roosevelt's chief of the federal Forestry Division, Pinchot had just that year coined the word "conservation." He and the President were about to embark on a national program of managed natural resources that would revolutionize American use of public lands. The moose was emblematic of their efforts.

The predecessors to Proctor's *Moose* also had associations with conservation. Fourteen years earlier Proctor had sculpted four large plaster moose for the bridges to the "Wooded Island" and Roosevelt's "Hunters' Cabin," built to promote his nascent Boone and Crockett Club and accommodate its meetings. One of the souvenir albums that illustrated Proctor's Chicago *Moose* claimed it was commonly believed in 1893 that the animals were on the verge of extinction. The declared mandate of the Boone and Crockett Club was to preserve huntable populations of America's game animals, a mission with which the artist, as a sportsman, was in full accord. Proctor felt that his Chicago *Moose* symbolized both the glory of one of nature's most eccentric forms and the hope for its continuance as a viable species. By 1907 Proctor's skills were fully matured, and he felt confident that reworking the old model for the exposition *Moose* would produce good results. He was right; the new bronze succeeded in formally revitalizing and improving Proctor's earlier composition.

On July 8, 1915, Proctor copyrighted his first bronze celebrating the American cowboy. He titled it *Buckaroo,* a term used in the Northwest to describe cowboys, especially those who rode and broke wild horses. In his autobiography Proctor acknowledged that this was his second attempt to produce an equestrian cowboy sculpture: "I had made one in plaster for the Columbian Exposition in Chicago twenty years before." What he now had in mind, however, was dramatically different in pose and (at least to begin with) in scale. The result would be one of Proctor's most successful and popular works.

A. Phimister Proctor, *Buckaroo*, 1915. Bronze. Denver Public Library, Western History Collection.

Back in the spring of 1903, Proctor had received a long and cordial letter from an old Denver crony, Curtis Chamberlain. Proctor was pleased to hear from Chamberlain that his big *Cowboy* and *Indian* plasters were still standing in Denver's City Park after a decade of exposure to the elements. The sculptures being made of plaster for the 1893 Exposition, he was amazed. "When I modeled those two groups," Proctor responded, "I had no idea they would be in existence ten years from that date." In his letter Chamberlain had also suggested that many citizens of Denver would enjoy having Proctor's two sculptures redesigned and cast in bronze as a permanent part of the city's landscape. Proctor answered with unreserved affirmation. Nothing came of this idea, but a seed had been planted that would some day sprout. A dozen years later, after a summer at the Pendleton Round-Up in Oregon, Proctor produced a small model for what would ultimately become his first permanent monumental sculpture. He titled it *Buckaroo.*

Proctor's desire to eventually have the *Buckaroo* enlarged to over-life-size materialized some years later in Denver. The site was one of the most prominent possible: the city's new Civic Center. This came about when Proctor and his wife, Margaret, arrived in Denver in late May 1917. They were there to attend Buffalo Bill's funeral and to discuss with Denver's Buffalo Bill Memorial Association ideas for a heroic-sized monument (that sadly never materialized) to the celebrated scout. To demonstrate his abilities with the human as well as the animal form, Proctor brought with him a casting of his *Buckaroo.* He presented the work to interested parties including the city's dynamic mayor, Robert Walter Speer, who said he would be "proud to show this work of a former Denver boy to some of our wealthy citizens. I have no doubt Mr. [John K.] Mullen . . . may wish a life size figure of this subject for our Civic Center."

Speer's vision for monumental art in Denver, while including Proctor's work, went well beyond that in scope. He had been impressed with the buildings and grounds at the exposition in Chicago. Inspired like other municipal builders of the era with the ensuing "City Beautiful" movement, Speer returned to Denver with a dream for the Queen City. Once he was elected mayor in 1904, he had the political clout to turn Denver into one of America's flagship City Beautiful models. Speer persuaded Mullen, a Denver miller, to give the *Broncho Buster* (as the monument was titled) to the city and convinced another benefactor, Stephen Knight, to donate its companion piece, an equestrian Indian, *On the War Trail.*

Over the next several decades, Proctor and his *Broncho Buster* continued to bolster Denver's civic pride. *Municipal Facts,* a Denver promotional magazine, boasted in 1926 that the "Civic Center is conceded by artists to be the spoke of the most effective city plan in America," and below a photograph of Proctor's bronze silhouetted before silver-lined clouds, the magazine concluded grandly that "in a few years more . . . Denver will be generally acknowledged as 'The Paris of America.'" Proctor had helped issue that passport to international acclaim even if it represented a leap nearly as large as that of the monument's bucking horse.

Buffalo Bill's loan of models and his defense of Proctor's art back in 1893 had thus come full swing in supporting the sculptor's aspirations to produce large-scale monuments to Western heroes for public enjoyment in the West. Proctor went on to complete many more highly acclaimed monuments for cities like Kansas City, Wichita, Eugene, Salem, Pendleton, and Portland. ■

Photographer unknown. Alexander Phimister Proctor's *Broncho Buster* in Denver's Civic Center Plaza, dedicated 1920. Photograph courtesy A. Phimister Proctor Museum, Poulsbo, Washington.

Alexander Phimister Proctor

By Sarah E. Boehme, Ph.D.
The John S. Bugas Curator, Whitney Gallery of Western Art

The art of sculpture has had an important role in the commemoration of heroic ideals throughout the history of art. Two American artists contributed significantly to heroic memorialization through their monumental works. Both Alexander Phimister Proctor (1860–1950) and Gertrude Vanderbilt Whitney (1875–1942) devoted significant portions of their careers to monumental public sculpture, and each crafted important historical statements. They developed stylistically within the same tradition, yet created distinctive, individual works of art. At an important point in their careers, their studios were near each other, and each of these artists was approached to create a monument to William F. "Buffalo Bill" Cody. Although their paths intertwined, they also veered in different directions. Comparing their careers reveals the differing ways that artists surmount obstacles in pursuit of an artistic vision.

With Proctor and Whitney, the circumstances of their births contrast vividly. One was a boy born to a family that had modest means and would live in the West, and the other was a girl born to a family of great wealth in the East.

With Proctor and Whitney, the circumstances of their births contrast vividly. One was a boy born to a family that had modest means and would live in the West, and the other was a girl born to a family of great wealth in the East. Alexander Phimister Proctor was born first, in 1860 in Canada.[1] He was the fourth son of Alexander and Tirzah Smith Proctor, who would have eleven children. The Proctors moved several times, settling in Colorado in 1871, where the father worked as a tailor and later had mining claims. Young Phim, as he was called, grew up with a yearning both for art and for the great outdoors. He drew and sketched, as well as hunted and fished. His father observed his talent in drawing, encouraged him, and arranged for art lessons. Phim attended public school through the eighth grade, then was apprenticed to J. Harrison Mills, a Denver artist and engraver, who would become a mentor for Proctor. Phim Proctor would spend summers at Grand Lake, Colorado, experiencing the rugged outdoors. In his autobiography, he wrote that "the most important event of my young life" was the day when, as a fourteen-year-old youth, he shot two deer, both bucks with "splendid" antlers.[2] He did not neglect his art but used the experience to make sketches of the carcasses, and in this way, he learned animal anatomy. Proctor's frontier persona would later lead him to be called the "sculptor in buckskin."

and Gertrude Vanderbilt Whitney

Sculptor in Buckskin and American Princess

Left: Photographer Unknown. Photograph of Alexander Phimister Proctor, ca. 1880. Courtesy of A. Phimister Proctor Museum, Poulsbo, Washington.

Below: Photographer Unknown. Photograph of Gertrude Vanderbilt Whitney. Inscribed by Whitney to Mrs. (Mary Jester) Allen, 1923. Buffalo Bill Historical Center, Cody, Wyoming, P.69.508

Photographer unknown. Sepia-toned photograph of Titantic Memorial by Gertrude Vanderbilt Whitney. Photograph in collection of Buffalo Bill Historical Center, Cody, Wyoming, P.69.1311

Gertrude Vanderbilt was born in 1875 in New York City to Cornelius and Alice Gwynne Vanderbilt. She was the oldest surviving daughter (an older sister died in childhood) and would grow up with four brothers and a sister in a family with extraordinary wealth. Young Gertrude was educated at home by a governess, then at the Brearley School, and spent her summers in elegant Newport, Rhode Island. She sketched, but in her youth she seemed more inclined to be a writer than a visual artist. In her extensive written journals, she chronicled her experiences and confided her feelings. At an early age, she became aware of the effects of her family's social position. In a penned autobiography, she wrote that she had learned "there were lots of things I could not do simply because I was Miss Vanderbilt."[3] She felt the "burden of riches" and longed for a simpler life. Yet the family's resources made it possible to travel to Europe where she visited and sketched in the great museums. The press styled Gertrude Vanderbilt as "the American princess."[4]

Gertrude Vanderbilt Whitney (1875–1942), *Buffalo Bill — The Scout*, 1924, bronze. Buffalo Bill Historical Center, Cody, Wyoming, Gift of the artist, 3.58

Both Alexander Phimister Proctor and Gertrude Vanderbilt Whitney knew that education would be necessary to develop as artists and each obtained crucial art training in New York. For Proctor, it was necessary to go to New York to find instruction to develop his skills, but he did not have the finances to move. He tried mining to earn enough money to make the trip and then sold his Colorado homestead. In 1885 he had the resources to move to the city and study painting. Proctor enrolled in a class at National Academy of Design, where the curriculum required him to draw meticulous copies from antique works. He extended his education by sketching wild animals at the city's menagerie, so he balanced learning from the past with learning from nature. The following year he transferred to the Art Students League, where again the drawing classes stressed copying from the antique. Having been influenced by seeing the work of the great French animal sculptor, Antoine-Louis Barye, and the sculptural groupings of John Rogers, Proctor gradually began shifting his interest from painting to sculpture. New York City was important to him as a center for the arts, but his longing for the wilderness would take him to Colorado and other western areas in the summers.

Photographer unknown. Alexander Phimister Proctor's *Broncho Buster* in Denver's Civic Center Plaza, dedicated 1920. Photograph courtesy A. Phimister Proctor Museum, Poulsbo, Washington.

Gertrude Vanderbilt Whitney became more serious about the visual arts as an adult. After resuming her sketching, she gravitated toward sculpture. She first studied as she had as a young child, through private instruction. Through her social connections, she was introduced to Hendrik Andersen, a Norwegian-born artist whose family had settled in Newport, Rhode Island. Around 1900, he provided initial lessons in modeling and advice on producing sculpture to Gertrude. Later she, like Proctor, enrolled in New York's largest and most significant school of art, the Art Students League. There she studied with James Earle Fraser, the sculptor now known for the sculpture of the dejected Indian, *The End of the Trail*, and also the designer of the Indian head and buffalo nickel.

World's fairs, the grand expositions that became popular leisure-time activities in the late nineteenth century, provided significant opportunities for artists to have their works of art seen by the multitudes. Both Proctor and Whitney had important early exposure at such expositions. Proctor had his first important commission at the World's Columbian Exposition in Chicago in 1893, and he would exhibit at other fairs, such as the Pan-American Exposition in Buffalo in 1901, where he was also a judge. At that same Pan-American fair, Whitney showed her first large sculpture, *Aspiration*. These early successes at the fairs gave both artists a taste of how sculpture could be integrated into cultural life, provided the opportunity to work in a large scale early in their careers, and opened up new possibilities for their work.

Alexander Phimister Proctor and Gertrude Vanderbilt Whitney crossed paths when each established a studio in MacDougal Alley in Greenwich Village.

Marriage and family affected the lives of both these sculptors. Proctor met his future wife, Margaret (Mody) Gerow, in Chicago when he was working on the sculptures for the exposition. Margaret Gerow, also an artist, was an assistant to sculptor Lorado Taft when the two first met. They married in 1893 and Margaret Gerow Proctor gave up her artistic career to be a wife and mother to the eight children they would have. Alexander Phimister Proctor's son Gifford Proctor (also a sculptor) acknowledged the importance of his mother's role in his father's success, saying that she freed him to do his work by taking on the cares of the family and the household, managing the many moves that they made, loving and encouraging him.[5]

Young Gertrude Vanderbilt and Harry Payne Whitney knew each other as young people whose families were in the same social circles since the Whitneys were also wealthy and socially prominent. The young couple became engaged during a visit to Florida, and they married in 1896. Harry Payne Whitney, a law student then businessman, devoted much time and energy to his love of horses, horse racing, and polo. It was during the early years of their marriage that Gertrude determined that she would not be confined to a life of social obligations but would pursue her art as a passion. Although other family members were not enthusiastic about her art efforts, her husband at first encouraged her to set up a studio and develop her talent, but it is thought that he saw her interest as a hobby.[6] The Whitneys had three children, and Gertrude would later gain custody of her niece, Gloria Vanderbilt. Gertrude Vanderbilt Whitney's financial resources made it possible for her to pursue her artistic career while still raising a family, yet her societal position meant that she was expected to maintain a certain established role, which was not that of professional artist.

Photographer unknown. Alexander Phimister Proctor's *Pioneer Mother* (Equestrian) in Penn Valley Park, Kansas City, Missouri, dedicated 1927. Photograph courtesy A. Phimister Proctor Museum, Poulsbo, Washington.

Desire for more education led both artists to Europe. Proctor traveled to France in 1893 to study at the Académie Julian, and although he would turn down the prestigious Prix de Rome, he would in 1925 have a studio at the American Academy in Rome. Gertrude Vanderbilt Whitney had a studio in Paris, where the great French sculptor Auguste Rodin visited her, gave her advice and encouragement, and influenced the style of her work.

Alexander Phimister Proctor and Gertrude Vanderbilt Whitney crossed paths when each established a studio in MacDougal Alley in Greenwich Village. The Alley attracted a coterie of artists who found the Village a congenial site. Proctor moved his studio there in 1904, the same year he was elected to membership in the National Academy of Design. At the urging of James Earle Fraser, Whitney scouted the area and found a stable at 19 MacDougal Alley, which she converted to a studio in 1907. Malvina Hoffman, who was working as an assistant to Proctor at that time, marveled at "the perfect order of Gertrude Whitney's splendid place on the north side of the alley, with high, well-lighted studios and fully equipped workrooms . . . Mrs. Whitney . . . worked tirelessly but was never too busy to help young sculptors; her generosity was well known to the profession."[7] Hoffman's admiration was not shared by all; Gertrude Vanderbilt Whitney was not really accepted by the other artists who seemed to consider her a wealthy amateur.[8]

Although both Proctor and Whitney continued to develop as sculptors and to find individual success, they moved in different directions in the next decade. The West continued to have a strong hold on Proctor, and he traveled to British Columbia, Montana, and Oregon. The Pendleton Round-Up inspired him to create works such as the *Broncho Buster*, a tribute to the cowboy as an ideal of rugged fortitude. He so liked Oregon that he left New York and moved his family to Oregon in 1914, and there he would later receive important commissions for monuments such as the presidential hero, *Theodore Roosevelt*, and a religious leader, *The Circuit Rider*. Gertrude Vanderbilt Whitney solidified her New York roots, buying a building on Eighth Street that could be connected with the MacDougal Alley studio. There she began to show her collection of art, which would develop into the Whitney Museum of Art. In 1914 she was awarded the commission for the *Titanic Memorial*, a commemoration of the many people who had lost their lives in a tragic accident at sea. The war in Europe drew her concern, and, at the end of the year, she sailed to France to aid in World War I relief efforts. After the war, she would produce several memorials to those who had sacrificed their lives, and she argued for the importance of memorials that would be dedicated only to preserving the memories of those who died and that would not be used for other purposes.[9]

Both Proctor and Whitney vied for the honor of producing a monument to William F. "Buffalo Bill" Cody. For a monument planned in Colorado shortly after Cody's death in 1917, Theodore Roosevelt recommended Proctor, who had known Cody from the days of the Columbian Exposition in Chicago. Proctor drew a sketch, based on Wild West posters, but World War I interrupted the fundraising, the project never resumed, and Proctor went on to other projects, such as *On the War Trail* and the monument to *Theodore Roosevelt*.[10] Efforts for a memorial to Buffalo Bill in Wyoming were also started in 1917 when the Wyoming legislature voted a sum of $5,000, but it likewise seemed to have stalled due to the war. In 1922, the townsfolk of Cody, Wyoming, revived the project. Although Mary Jester Allen, a niece of Buffalo Bill, is often credited with initially approaching Gertrude Vanderbilt Whitney, the suggestion for Whitney as artist came from publisher Col. Arthur W. Little, who spent time in Cody. Little and W.R. Coe, who had an estate on Long Island near Whitney's home as well as property in Wyoming, presented the idea to Whitney.[11] Always eager to be taken seriously as an artist with a commission, Whitney was intrigued by the idea of a monument to Cody as a great American pioneer hero. Her efforts resulted in *Buffalo Bill — The Scout*, the dynamic sculpture installed in Cody, Wyoming, in 1924.

Proctor and Whitney, two individuals seeking to become artists, encountered obstacles, but these roadblocks also became advantages. The modest circumstances of Proctor's family introduced him to a life of hunting and the outdoors, which aided him in understanding animal anatomy and in emotionally connecting with ideas about frontier valor for works such as multi-figure *Pioneer Mother*. Whitney's wealth and social connections, which had set her apart and made others unwilling to regard her as a serious artist, also helped her to secure commissions and to be able to carry them out, as in the case of the monument to Cody. The works of Alexander Phimister Proctor and Gertrude Vanderbilt Whitney will continue to inspire many generations of viewers who experience their heroic conceptions in public settings across the nation from east to west. ■

Notes:

[1] See Peter H. Hassrick, *Wildlife and Western Heroes: Alexander Phimister Proctor, Sculptor* (Fort Worth: Amon Carter Museum in association with Third Millennium Publishing, 2003) for background on Proctor.

[2] Alexander Phimister Proctor, *Sculptor in Buckskin: An Autobiography* (Norman: University of Oklahoma Press, 1971), 31.

[3] Gertrude Vanderbilt Whitney, "My History" as quoted in B.H. Friedman, *Gertrude Vanderbilt Whitney* (Garden City, New York: Doubleday & Company, Inc., 1978), 5.

[4] "Another Miss Vanderbilt: The Daughter of the Head of the House and Her Charities" undated clipping, from the *Chicago Inter Ocean*, and "Just Like a Princess: Miss Gertrude Vanderbilt Is More carefully Guarded than Maude of Wales," *San Francisco Examiner*, c. 1896, Archives of American Art, Gertrude Vanderbilt Whitney papers.

[5] "'Needs Must When the Devil Drives': Recollections of a Sculptor's Son" by Gifford Proctor, in Peter H. Hassrick, *Wildlife and Western Heroes: Alexander Phimister Proctor, Sculptor*, 12–13.

[6] Friedman, *Gertrude Vanderbilt Whitney*, 171.

[7] Malvina Hoffman, quoted in Friedman, *Gertrude Vanderbilt Whitney*, 246.

[8] Avis Berman, *Rebels on Eighth Street: Juliana Force and the Whitney Museum of American Art* (New York: Athenaeum, 1990), 77.

[9] Gertrude Vanderbilt Whitney, "The 'Useless' Memorial," *Art and Decoration*, Vol. XII, no. 6, 421.

[10] Hassrick, *Wildlife and Western Heroes: Alexander Phimister Proctor*, 74.

[11] "Mrs. Harry Payne Whitney Keen on Making Statue of Buffalo Bill," *Park County Enterprise*, Feb. 8, 1922, 1.

This exquisite shirt is but one of many items of clothing and Indian artifacts collected by Alexander Phimister Proctor for inspiration and accuracy in his work. Proctor made several trips to Montana and Canada to search for models for his art and, in his words, "to study the Indians from a sculptural standpoint." Along the way, he developed sincere friendships with many of the Indians who modeled for him. As a result, his rich and eclectic collection of Indian objects includes several items that belonged to his models or that were given as gifts. According to family, this particular shirt obtained by Proctor was worn by Chief Crow Foot.

Man's shirt, Blackfoot, ca. 1885–1890. Tanned hide, beads, ermine. Loan from A. Phimister Proctor Museum, L.258.2003.20

TELL ME A STORY:

by Julie Tachick
Curatorial Assistant, Whitney Gallery of Western Art

Recognized during his lifetime as one of the leading sculptors of wildlife and western heroes, Alexander Phimister Proctor was also a gifted storyteller. His eldest daughter, Hester, would recall, "To his friends, he was an endless source of tales and anecdotes, tall and otherwise. His early adventures and escapes were many and exciting and they cost nothing in the telling."[1]

Growing up in Colorado during the frontier period had a lasting impact on Proctor. Like many young men during this time, he intensely explored the wilderness and took great pleasure in the pursuit of hunting. Reflecting on these experiences in Denver, he would pen in his autobiography, "It colored my life and influenced me greatly."[2]

Throughout his busy life as a sculptor, Proctor continued to make time for hunting excursions. He also delighted in retelling his adventures, which often included his own weaknesses and misfortunes. His role as hunter was a large part of his self-image. In fact, whenever the artist was interviewed or asked to speak about himself in public, he often began and ended his message with stories, invariably ones that reflected his prowess with a rifle and his adventure on the hunt.[3] Inevitably, his hunting escapades found their way into his sculptures, ultimately strengthening his power of observation and association with wildlife. His wonderful sense of humor also permeated his works, particularly his smaller, more intimate pieces such as *Bear Cub and Rabbit*. Here Proctor exhibits a fearful, yet playful spirit between two of nature's familiar inhabitants, capturing them in a moment of surprise and wonder. One can only guess, with a grin, the next move. A contemporary of Proctor, Charles M. Russell, also used humor in many of his sculptures depicting wildlife. In *Mountain Mother*, Russell focused on the family unit and juxtaposed the playful nature of the cubs with the watchful, protective instinct of the sow. In both cases, the works reveal a tender, good-humored side of the artist. In making their animal sculptures, Proctor and Russell drew on personal experiences, stories, and observations.

Toward the end of his career, in response to urgings by his family, Proctor began writing about his adventurous life.

Toward the end of his career, in response to urgings by his family, Proctor began writing about his adventurous life. In addition to passages about his childhood and life events, which were later compiled into his autobiography, *Sculptor in Buckskin*, he also wrote an array of short stories. These stories add a remarkable dimension to his life and our understanding and insight of him as a sculptor. To our knowledge, the short stories have never been published and, therefore, further attest to the richness and depth of the Proctor archives, which include historic family and career photographs, unpublished chapters to his autobiography, correspondence, and newspaper clippings related to his works. The artist's family, through the A. Phimister Proctor Museum in Poulsbo, Washington, recently donated his extensive archives to the Buffalo Bill Historical Center. It is with great pleasure that we present one sample from his writings. ■

Proctor as Storyteller

Notes:

[1] Alexander Phimister Proctor, Edited and Foreword by Hester Elizabeth Proctor, Introduction by Vivian A. Paladin. *Sculptor in Buckskin* (Norman: University of Oklahoma Press, 1971).
[2] Ibid., 202.
[3] Peter Hassrick. *Wildlife and Western Heroes: Alexander Phimister Proctor, Sculptor* (Fort Worth, TX: Amon Carter Museum in association with Third Millennium Publishing, London, 2003), 102.

Charles M. Russell (1864–1926), *Mountain Mother*, 1924. Bronze, 6 3/4 x 14 x 5 1/2 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of William E. Weiss. 16.81

Mrs. Bruin and Cubs

by A. Phimister Proctor

"Woof! Woof!" growled Mrs. Bear.

I took aim with my rifle and was just touching the trigger when a wee cub rushed to its mother's side from the bushes. I lowered my rifle. I didn't want to shoot the mamma of such a young cub.

"Woof!" Mother said again.

Another little chap came out from hiding.

"Woof!" again said the mother.

Nothing happened. Mrs. Bear was standing on her hind legs, looking anxiously in every direction. Then, with her nose, she tested the breeze for scent. Nothing doing. The breeze was coming from her to me. She dropped on all fours.

"Woof! Woof! Woof!" The last warning was louder and sterner. It brought out No. 3 cub. He was sleepy and sulky. He didn't want to come.

Mother scolded him. For some reason Mrs. Cuffy become more alarmed. She had heard me coming down the mountain on horseback, but couldn't see me. Hastily she grabbed little No. 1. She pushed her to a tree and made her climb up. Then, hastily, Mamma hustled No. 2 up the tree. He didn't want to go. As she pushed him up, No. 1 slid down. She boxed her ears and sent her back whining. Then they both tried to come down. Mamma spanked them both and made them squeal. Mother dashed for No. 3. He skipped off into the brush, she after him.

She turned. The first two were slipping down. In a moment she was spanking them up. She again got after No. 3. He tore around through bushes. She caught him and cuffed his ears. He hadn't heard any noise. There wasn't any danger. Why was Mummy so worried?

She had to drop him again and rush at 1 and 2. Back up they clawed, squealing peevishly. No. 3 was a pest. Mother was getting cross. She spanked him so hard, he squalled. Just as she got him to the tree, No. 2 dropped.

Then Mother got angry. She spanked them so hard they were all squealing. No. 3 was sassing her. What he got sent him up the tree way out of reach of Mummy's paws.

Then, standing on her hind legs, the old she looked about. Nothing in sight. She gave some orders to the babies (I couldn't understand them), then she galloped up the mountain.

I think she told them to stay up the tree where they were safe.

In a few moments they started to slip down out of the tree, the wee'st baby of them was last. She slipped and fell eight feet and landed with a squawk. She lit out after the others, crying and whining for mamma. ■

Alexander Phimister Proctor (1860–1950), *Bear Cub and Rabbit*, modeled ca. 1894, cast ca. 1894. Bronze, $4\frac{3}{8}$ x $3\frac{3}{16}$ x $2\frac{3}{8}$ inches. San Diego Museum of Art. Bequest of Mrs. Henry A. Everett. (1938:142)

Buffalo Bill celebrated the ancient relationship between horse and man in his Wild West exhibition. Here, horsemen from all over the world share the stage. Buffalo Bill Historical Center, Cody, Wyoming. Gift of The Coe Foundation. 1.69.170

Weaving a Cinematic Web: *Hidalgo* and the Search for Frank Hopkins

by Juti A. Winchester, Ph.D.
Ernest J. Goppert Curator,
Buffalo Bill Museum

People frequently ask me what a curator's job entails. At the Buffalo Bill Museum, I oversee and develop the Cody-related collections, I perform research for exhibits and publication, and I educate the public in various ways about Buffalo Bill. I spend some of my time thinking about ways to make history interesting to non-historians. Another aspect of any curator's job is answering inquiries by researchers. This is the brief story of a seemingly small research query that assumed epic, or more appropriately Hollywood, proportions.

Since the earliest days of the movies, people have been making films about Buffalo Bill. William F. Cody himself appeared in some of the first silent films recorded by Edison and later played himself in *Life of Buffalo Bill* (Pawnee Bill Film Company, 1912) and *The Indian Wars* (Essanay, 1913). Over the years, at least thirty-nine movies have featured Cody as a character or as the main subject, and one more is about to hit the big screen as this issue goes to press.

Touchstone Pictures' *Hidalgo* stars Viggo Mortensen as Buffalo Bill's Wild West cast member and cowboy Frank T. Hopkins. In the movie scheduled for release in March 2004, Nate Salsbury sponsors Hopkins and his mustang Hidalgo (played by "T.J.") in a three thousand mile race across Saudi Arabia in the early 1890s, pitting the pair against Arabian horses, hostile and wily foreigners, and an impossible climate. The movie trailer shows a visually stunning epic starring a personable little paint horse and his disaffected, sculptured-jawed human companion who dash through a variety of locations (including a re-creation of Buffalo Bill's Wild West) and through a multitude of dangers, finally winning the day with American pluck and determination. "Based on a true story" the advertising proudly proclaims. In the case of *Hidalgo*, though, truth is an elusive commodity.

For several months beginning in March 2002, Buffalo Bill Museum curatorial assistant Lynn Johnson Houze answered inquiries from members of the *Hidalgo* film research crew. They wanted to put together the most accurate portrayal of Buffalo Bill possible, they claimed. What kind of cigar did he smoke? Could the museum provide a schematic of the Wild West show's layout? How were the stands constructed? The researchers also asked some very interesting questions, such as, "was the Wild West segregated according to race?" Lynn provided them with information, and we looked forward to seeing the finished movie with high hopes that somebody would *finally* get Buffalo Bill right.

Always interested in what Cody's contemporaries had to say about him, we . . . found that nothing Hopkins had written about Buffalo Bill, the Wild West, or anything connected with them resembled fact.

Late in 2002, we began to receive inquiries regarding Frank T. Hopkins, the film's main character who was supposed to have worked for Buffalo Bill's Wild West. Our files and databases revealed nothing about this man who claimed to have had a long and publicly lauded career with Cody, and we were somewhat puzzled. However, information comes to us all the time, so we were confident that if Hopkins were a legitimate Wild West cast member, we would eventually turn over the right rock and find him. Lynn and I could scarcely believe the nature of the information that finally surfaced, thanks to some unofficial long-distance volunteers.

While conducting his own research on Hopkins in early 2003, author and independent journalist CuChullaine O'Reilly contacted the Buffalo Bill Museum. Members of The Long Riders' Guild, O'Reilly and his wife Basha maintain a website that records feats of equestrian endurance, and like the others who previously inquired, they were looking for independent verification of several of Hopkins's claims. When we replied that we had nothing in the William F. Cody Collection that mentioned anyone named Hopkins, the O'Reillys' hunt began in earnest, and Wyoming proved to be a fruitful field. In a feat of research endurance, they uncovered hundreds of pages of material written by Hopkins himself, including a copy of a manuscript hidden in the Don Russell Collection at the McCracken Research Library, and copies of other works plus letters and photographs in the American Heritage Center at the University of Wyoming. The O'Reillys generously shared everything they found with the Buffalo Bill Museum.

Always interested in what Cody's contemporaries had to say about him, we studied the articles and found that nothing Hopkins had written about Buffalo Bill, the Wild West, or anything connected with them resembled fact. Hopkins claimed to be a headline act for the Wild West's first and second European tours, but when we examined historical records such as ships' manifests, program books, and the extensive newspaper clipping scrapbooks, we discovered no evidence that anyone named Frank T. Hopkins had anything to do with Buffalo Bill or his exhibition. Months of diligent searching by Lynn, two hardworking interns, and myself revealed no independently verifiable record of Hopkins, who was supposed to have worked for Cody for thirty-one years and even have been present at his death.

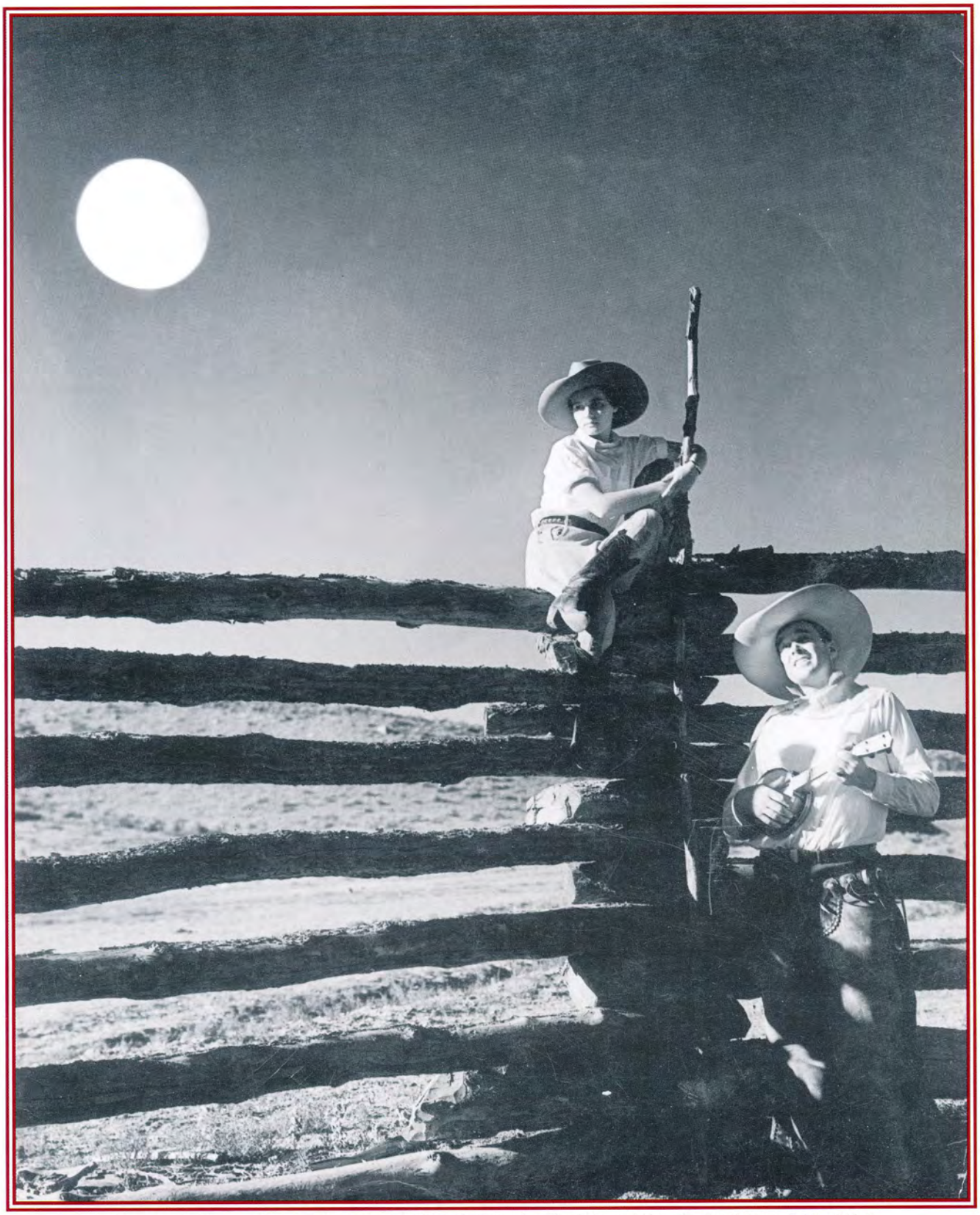
As members of the press learned of the O'Reillys' search, journalists representing four magazines, two American newspapers, and one Saudi Arabian newspaper called the Buffalo Bill Museum offices with questions about Hopkins. In April 2003, a History Channel crew came to the

Buffalo Bill Historical Center to film a documentary, "The Search for Frank Hopkins," which will probably air in March 2004. Every questioner has asked, "Is *Hidalgo* really a true story, as the filmmakers claim?" Sadly, we have had to inform them that it is not, at least from the perspective of Hopkins's non-existent connection with Buffalo Bill and the Wild West. It's a great story, but it never happened.

The Hopkins search is far from over. With the release of *Hidalgo* and the History Channel documentary, Buffalo Bill Museum staff members anticipate an upsurge of interest in Buffalo Bill, the Wild West, and, unfortunately, the movie's lead character. Sadly, my job as curator will include disappointing people, at least when they ask for more information about their new hero Frank T. Hopkins.

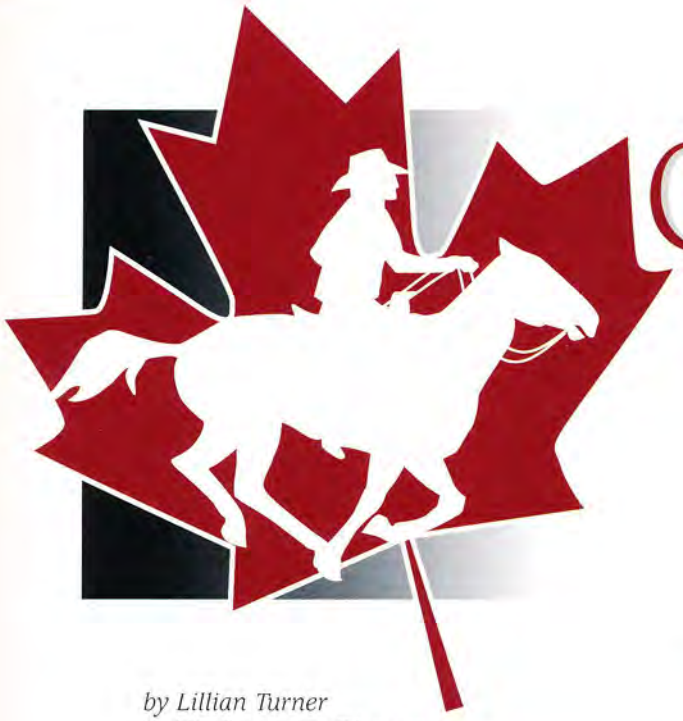
Since the cowboy first aimed his gun at the cinema audience in *The Great Train Robbery* (Lubin, 1903), movies and especially Westerns have entertained and fascinated us with their stories, their landscapes, and their characters. Modern audiences will be interested anew in mustangs, cowboys, and Buffalo Bill, thanks to the power of *Hidalgo's* visual imagery and the acknowledged influence of moving pictures on the public. But, as they've been telling us for about a hundred years, you can't believe what you see in the movies. ■

Cowboys were colorful main characters in Buffalo Bill's Wild West. This poster suggests that their dangerous and exciting stunts were based on real occupational hazards. Buffalo Bill Historical Center, Cody, Wyoming. 1.69.425



Charles J. Belden, (1887–1966), black and white photograph. Gift of Mr. and Mrs. Charles Belden. P. 67.1346.1

A cowgirl sitting on the top rail of a fence while a cowboy sings and plays a small banjo. The scene is typical of the way an Eastern girl (or dudine) visualizes the romance of the West. Photographed on Bones Bros. Dude Ranch, at Birney, Montana. Cowboy is Big Bones Anderson.



COWBOYS, CATTLE, AND CANADA

by Lillian Turner
Public Programs Director

We're headin' for the round-up, going to the big stampede.
Old Dick Cosgrove ridin' in the lead.
The old chuck wagon rattlin', the snortin' buckin' broncs,
We're a-headin' for the Calgary Stampede.

—Wilf Carter

The cattle industry which began in Mexico in the 1530s did not reach Canada until the 1860s when Americans trailed herds from Oregon to the mining areas of the Fraser River Valley of British Columbia. Although ranching would continue sporadically in this intermontane region, it was the foothills and plains east of the Rockies in Alberta and Saskatchewan that became the great open-range ranching area of Canada.

"The rough and festive cowboy of Texas and Oregon has no counterpart here . . . the genuine Alberta cowboy is a gentleman."

Two factors played a role in the beginning of Canadian cattle ranching: the demise of the buffalo herds and the establishment of law and order by the North-West Mounted Police. In contrast to the western territories of the United States, the Canadian West had law and order before it had European settlers. The Mounties arrived in 1874, establishing the rule of law before the first American cowboys trailed cattle herds onto the rich grass of the Canadian prairies.

Canadians took pride in the fact that their frontier history was more orderly and law abiding. They were quick to defend the Canadian cowboy against any criticism, as stated in the *Calgary Herald* in 1884: "The rough and festive cowboy of Texas and Oregon has no counterpart here . . . the genuine Alberta cowboy is a gentleman."

The American cowboy, however, played an important role in Canadian ranching history. As ranching began in Canada, most of the cattle came from the United States, especially from Wyoming, Idaho, and Montana. Many of the cowboys who drove the herds north of the 49th parallel remained to work, bringing with them the clothing, tack, and gear which for centuries bespoke their Spanish heritage. As Canadian historian Hugh Dempsey stated: "The Canadian cowboy inherited much of the Spanish heritage from the American cowboy, wore the same clothes as his counterpart across the line, and spoke the same lingo — often with the same Texas drawl." Or as Wallace Stegner stated in *Wolf Willow*: "The Texas men made it certain that nobody would ever be thrown from a horse in Saskatchewan; he would be piled. They made sure that no Canadian steer would ever be angry or stubborn; he would be o'nery or ringy or on the prod."

While much of cowboy tradition traveled from the United States to the plains and prairie north of the border, there were contrasts in the ranching histories of the two regions. These contrasts can be seen in the corporate nature of ranching in Canada and in the on-going strong cultural ties to Great Britain. In addition, Blacks and Hispanics who made up a third of the ranks of American cowboys were rarely accepted on Canadian ranches. However, Native cowboys, often because of their expertise in breeding and training horses, were frequently employed and often established their own ranching communities.

From Wilf Carter of the 1930s to Ian Tyson of the 1990s, Canadian singers have helped keep alive a romantic and sometimes soulful picture of the Canadian cowboy.

In Canada as well as in the United States, today's image of the cowboy is often a mix of fact, movies, Western novels, and television and often carries a negative representation. There are two areas, according to historian Dempsey, in which the media-driven image of the Canadian cowboy is overridden by more enduring and positive depictions. The first of these is rodeo in which the chuck wagon race is seen as a Canadian invention, and Canadians take pride in the fact that their rodeo stock is in great demand throughout the continent. The second positive representation is in the realm of Western music. "Canada has taken a leading role in fostering cowboy ballads and promoting a concept that is universal and positive. From Wilf Carter of the 1930s to Ian Tyson of the 1990s, Canadian singers have helped keep alive a romantic and sometimes soulful picture of the Canadian cowboy."

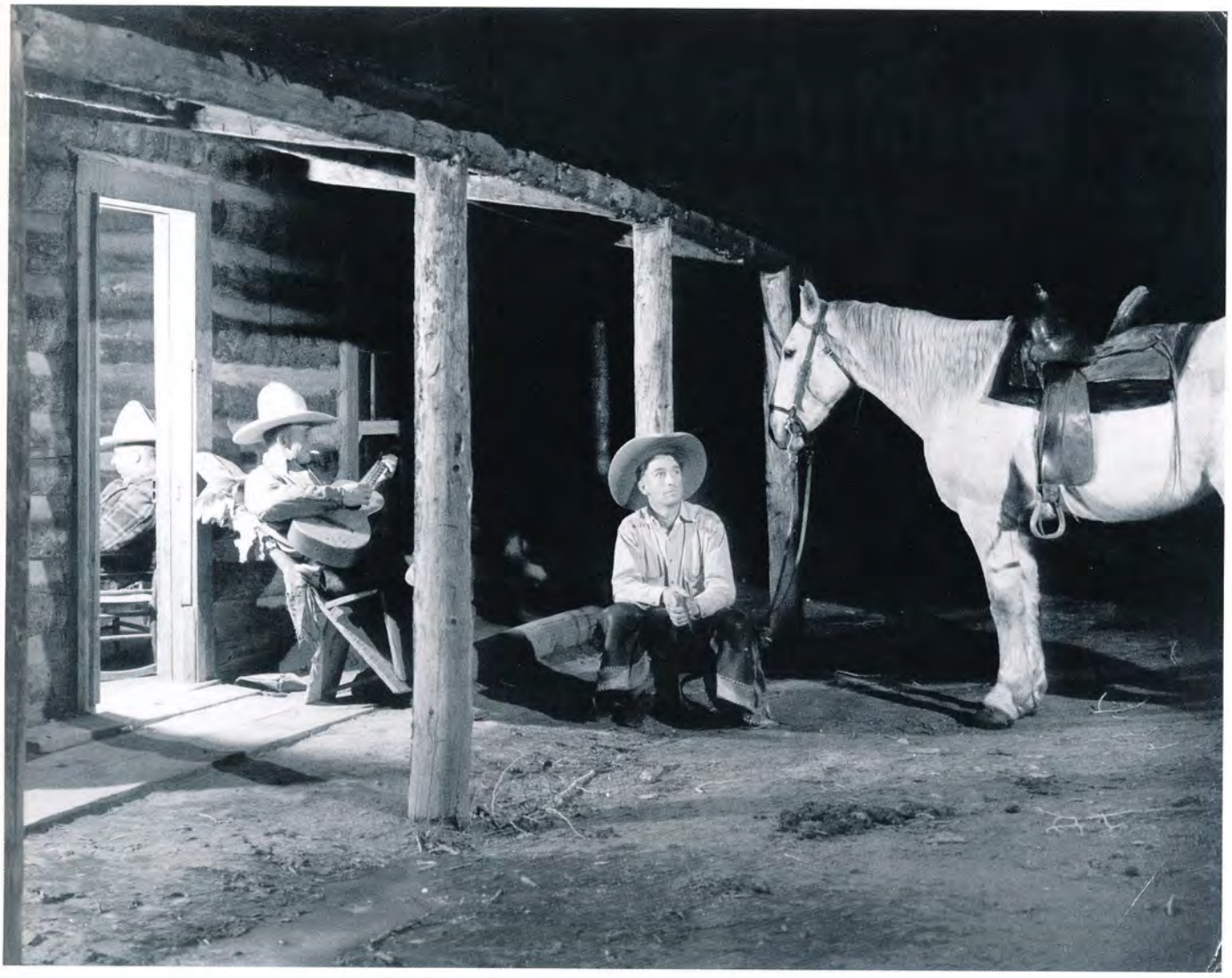
The history of cowboy and Western music in Canada followed a trail similar to that of its counterpart in the western United States. The cowboy was one of the first occupational groups to arrive on the plains of southern Canada when settlement began. American cowboys brought with them their music traditions which were adapted to the Canadian context. As in America, an additional influence was the music of the British Isles brought, for example, by the Scottish cattle drovers who sought new opportunities in Canada. From this mixture came the music which would be popularized by radio and the early recordings of such personalities as Allen Erwin, the Calgary Kid; Ray Little and his Radio Cowboys; Vic Siebert and his Sons of the Saddle; and best known of them all, Wilf Carter, known to his American audiences as Montana Slim.

Originally from Nova Scotia, Carter moved west to Alberta where he sang in bunkhouses and camps and at dances and house parties. He worked as a cowhand and was hired by the Canadian Pacific Railway as a guide for trail rides in the Rockies. His early songs reflected various aspects of his Western experience: "The Calgary Roundup," "He Rode the Strawberry Roan," "Pete Knight,

The King of the Cowboys." He first appeared on the radio in 1928, and his first recording made in 1933 was a smash hit, securing for him a fifteen-minute program on CBS in New York.

Wilf Carter's success paved the way for future Canadian artists. Today's performers and songwriters, like Carter, draw inspiration from the Canadian West and its cowboy culture with award-winning results. Recognized not only by their Canadian peers, several have also been recipients of performance and songwriting awards from the Academy of Western Artists, the Western Music Association, and the National Cowboy Hall of Fame and Western Heritage Center's Wrangler Award.

The 2004 Cowboy Songs and Range Ballads program will feature award-winning, Canadian performers Cowboy Celtic, Curly Jim Musgrave, Eli Barsi, and Hugh McLennan, while the Cowboy Songs Symposium will focus on the parallel histories of cattle ranching and cowboy culture in Canada and the United States which have influenced their shared cowboy music tradition. ■



Charles J. Belden (1887–1966), black and white photograph. Gift of Mr. and Mrs. Charles Belden. P.67.8.1
Harry Thair (inside) and Jack Rhodes, Sr. (with Charles Belden's hat on) and Hugh Winsor, ca. late 1920s.

22ND ANNUAL

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BUFFALO BILL HISTORICAL CENTER
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Probably one of the best-known and best-loved cowboy poems is this story of two Prescott, Arizona, area cowboys who got a little tired of the boredom of roundup and headed to town for a spree.

Written in 1917 by Gail I. Gardner, this poem has been set to music and sung by many famous folk and cowboy singers ever since. We hope you enjoy it and through it can gain a true sense of what it was like to be a hard-working, hard-playing cowboy in the twilight days of the Old West.

"It takes a lively calf to dodge the accurately thrown lariat of the skilled cowboy," detail, n.d. MS 3 Charles J. Belden Collection, P.67.111.1. Gift of Mr. and Mrs. Charles Belden.

THE SIERRY PETES (OR, TYING KNOTS IN THE DEVIL'S TAIL)

Away up high in the Sierry Petes,
Where the yeller pines grows tall,
Ole Sandy Bob an' Buster Jig,
Had a rodeer camp last fall.

Oh, they taken their hosses and runnin' irons
And maybe a dog or two,
An' they 'lowed they'd brand all the long-yered calves,
That come within their view.

And any old dogie that flapped long yeres,
An' didn't bush up by day,
Got his long yeres whittled an' his old hide scorched,
In a most artistic way.

Now one fine day ole Sandy Bob,
He throwed his seago down,
"I'm sick of the smell of burnin' hair,
And I 'lows I'm a-goin' to town."

So they saddles up an' hits 'em a lope,
Fer it warnt no sight of a ride,
And them was the days when a Buckeroo
Could ile up his inside.

Oh, they starts her in at the Kaintucky Bar,
At the head of Whiskey Row,
And they winds up down by the Depot House,
Some forty drinks below.

They then sets up and turns around,
And goes her the other way,
An' to tell you the Gawd-forsaken truth,
Them boys got stewed that day.

As they was a-ridin' back to camp,
A-packin' a pretty good load,
Who should they meet but the Devil himself,
A-prancin' down the road.

Sez he, "You ornery cowboy skunks,
You'd better hunt yer holes,
Fer I've come up from Hell's Rim Rock,
To gather in yer souls."

Sez Sandy Bob, "Old Devil be damned,
We boys is kinda tight,
But you ain't a-goin' to gather no cowboy souls,
'Thout you has some kind of a fight."

So Sandy Bob punched a hole in his rope,
And he swang her straight and true,
He lapped it on to the Devil's horns,
An' he taken his dallies too.

Now Buster Jig was a riata man,
With his gut-line coiled up neat,
So he shaken her out an' he built him a loop,
An' he lassed the Devil's hind feet.

Oh, they stretched him out an' they tailed him down,
While the irons was a-gettin' hot,
They cropped and swaller-forked his yeres,
Then they branded him up a lot.

They pruned him up with a de-hornin' saw.
An' they knotted his tail fer a joke,
They then rid off and left him there,
Necked to a Black-Jack oak.

If you're ever up high in the Sierry Petes,
An' you hear one Hell of a wail,
You'll know it's that Devil a-bellerin' around,
About them knots in his tail.

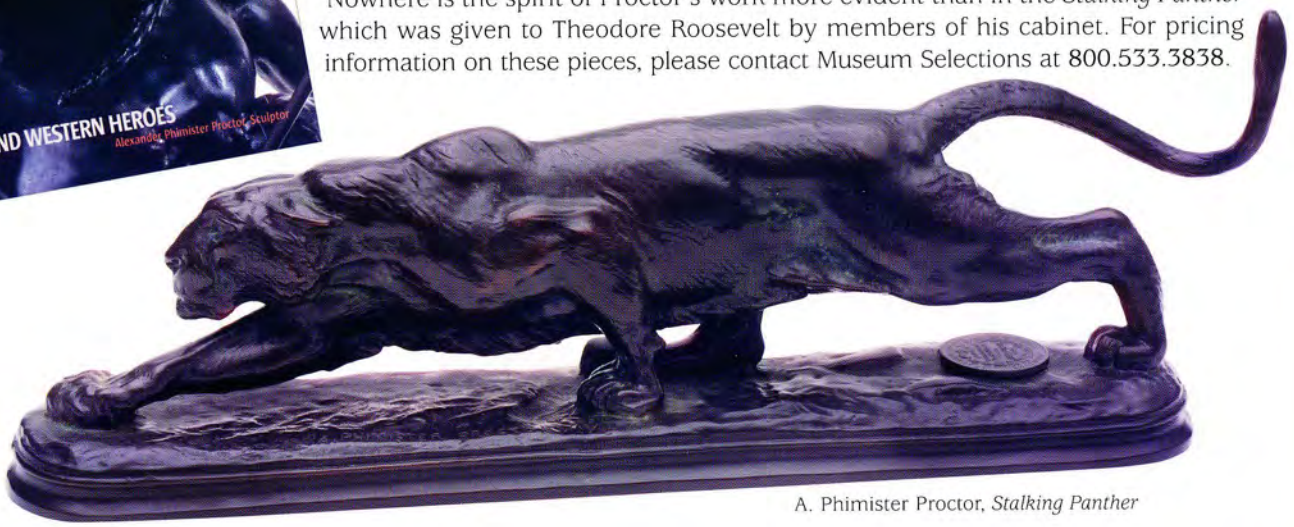
Gail I. Gardner, 1917
Reprinted with permission of the Gardner/Steiger family

Museum Selections is proud to offer a preview of the upcoming Proctor exhibition in the book *Wildlife and Western Heroes: Alexander Phimister Proctor, Sculptor,* by Peter H. Hassrick.

This book examines the life and work of one of America's most prolific and successful sculptors of public monument, Alexander Phimister Proctor (1860–1950). Patrons price just $51.00.

In stock for the first time, reproductions of major works by Proctor, including: *The Buckaroo, Stalking Panther, (Small), Animal Shields featuring either a panther, wolf, or ram, Big Beaver Torso, Buffalo (Challenge), Bear Cub and Frog, Bust of Teddy Roosevelt,* and *Colt.*

Nowhere is the spirit of Proctor's work more evident than in the *Stalking Panther* which was given to Theodore Roosevelt by members of his cabinet. For pricing information on these pieces, please contact Museum Selections at 800.533.3838.



A. Phimister Proctor, *Stalking Panther*

In *Stalking Panther*, Proctor paid a romantic tribute to Yellowstone National Park and the West, to the wild instinct for survival, and to the fundamental reality of predation in the balance of nature. Proctor definitely privileged the cougar as a dominant pervasive force in nature's scheme. Regular Price $3,500. Now $2,800.

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