**The Historic Art of Southern Utah**
Part One, 1857 to 1876  Richard Kohler

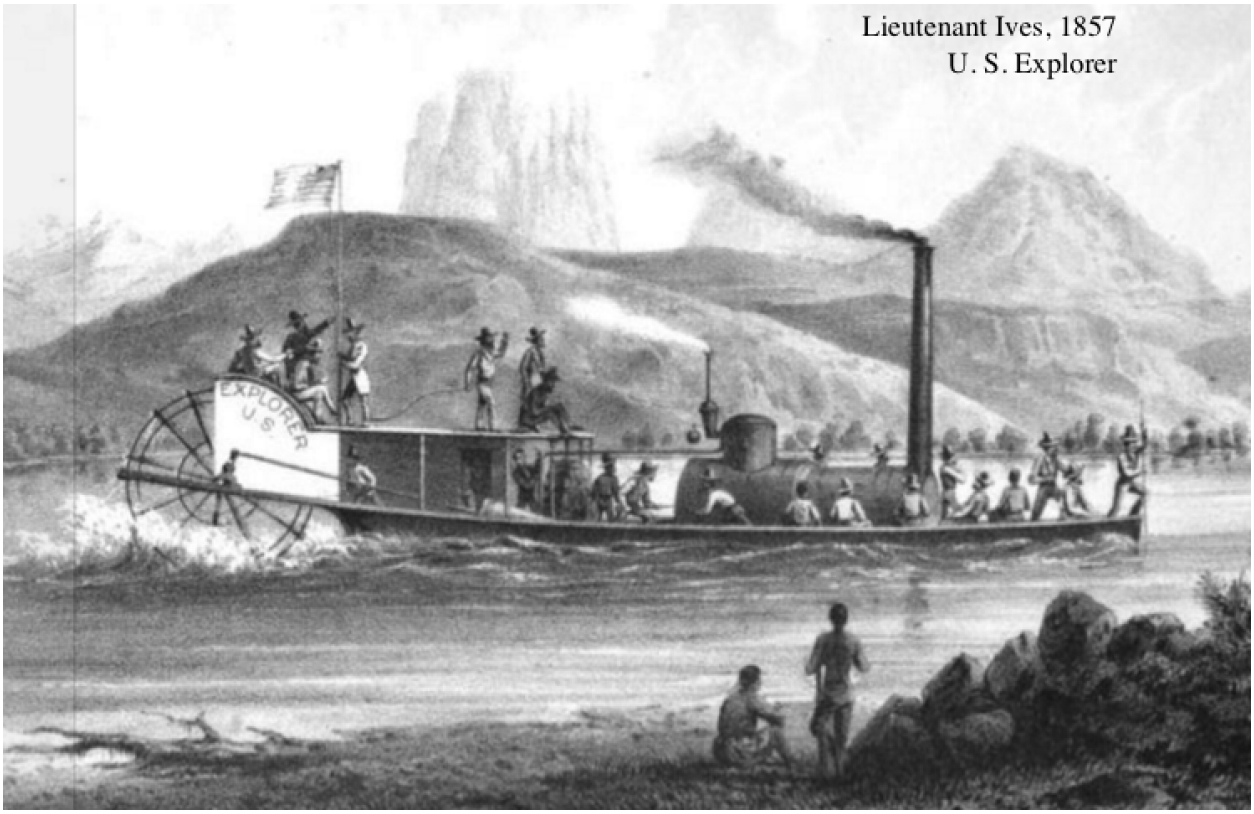
This is a collection of historic art arranged in chronological order. These images document the an ongoing story. It begins with discovery and exploration. Followed by multi-faceted attempts at gaining an understanding of the unique place and its culture. Or, alternatively, just appreciating and remembering what is found.

Each image is identified with either the artist's (or publisher's) name, a date, and the title of the work. More information can be easily discovered online about any individual image. It is hoped that the reader will find their own threads of storylines in this chronological collection.


Some of first illustrations of the area were made by the Lieutenant Ives Expedition in 1857, which began at the mouth of the Colorado river on the Gulf of California. The expedition assembled the U.S.S. Explorer, a sternwheeler paddleboat, powered by a wood-fired steam engine. The  expedition set out to determine the navigability of the Colorado river.  It must have been quite a sight for the native tribes inhabiting the Colorado's banks, belching clouds of smoke and churning noisily upstream.

These illustrations were published in *Report upon the Colorado River of the West, Explored in 1857 and 1858 by Lieutenant Joseph C. Ives, Corps of Topographical Engineers, by Order of the Secretary of War* (1861). The expedition was funded by Army Appropriation Act in early 1857.

Notably, Lieutenant Ives, a native of New York, chose to fight on the Confederate side, during the Civil War.

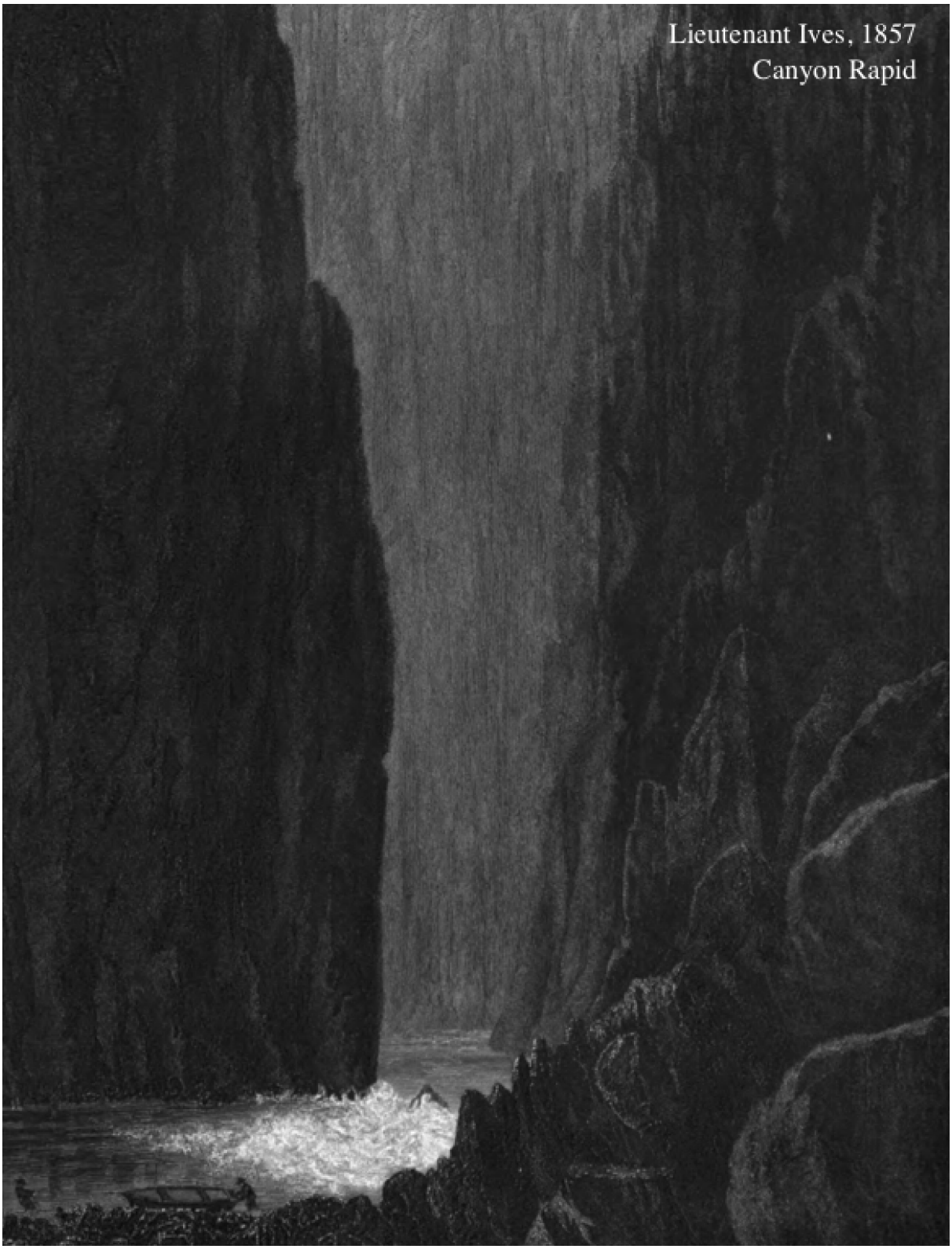



After reaching the head of navigation, at a point below the mouth of the Virgin, the expedition departed overland visiting various native tribes, seeing the Grand Canyon, and finally arriving at the outpost of Fort Defiance in New Mexico. Lieutenant Ives found little to admire:

> *"The region is, of course, altogether valueless. It can be approached only from the south, and after entering it there is nothing to do but leave. Ours has been the firs, and will doubtless be the last, party of whites to visit this profitless locality. It seems intended by nature that the Colorado river, along the greater portion of its lonely and majestic way, shall be forever unvisited and undisturbed."*

Lieutenant Ives orders, at least in part, were related to the outbreak of the so-called "Utah War" of the same year (1857). United States President James Buchanan had dispatched a sizable army from the Mississippi river toward Utah that summer, having received reports of a Mormon rebellion from territorial appointees. Mormon colonists, residing along Santa Clara creek in Washington County, met the expedition as it passed a previously named tributary, the Virgin river. Both parties departed suspicious of the other's motives.

Ives detachment spent much of their effort making detailed records and maps along their way through territory still unexplored at the time. The boundary between the State of California and the Territory of New Mexico was the Colorado river. Mormons had named their territory, "the State of Deseret", but U.S. officials called it Utah, after the Ute tribe. The Mormons often friendly relationships with native tribes was one of the justifications for military deployments during these years preceding the Civil War.

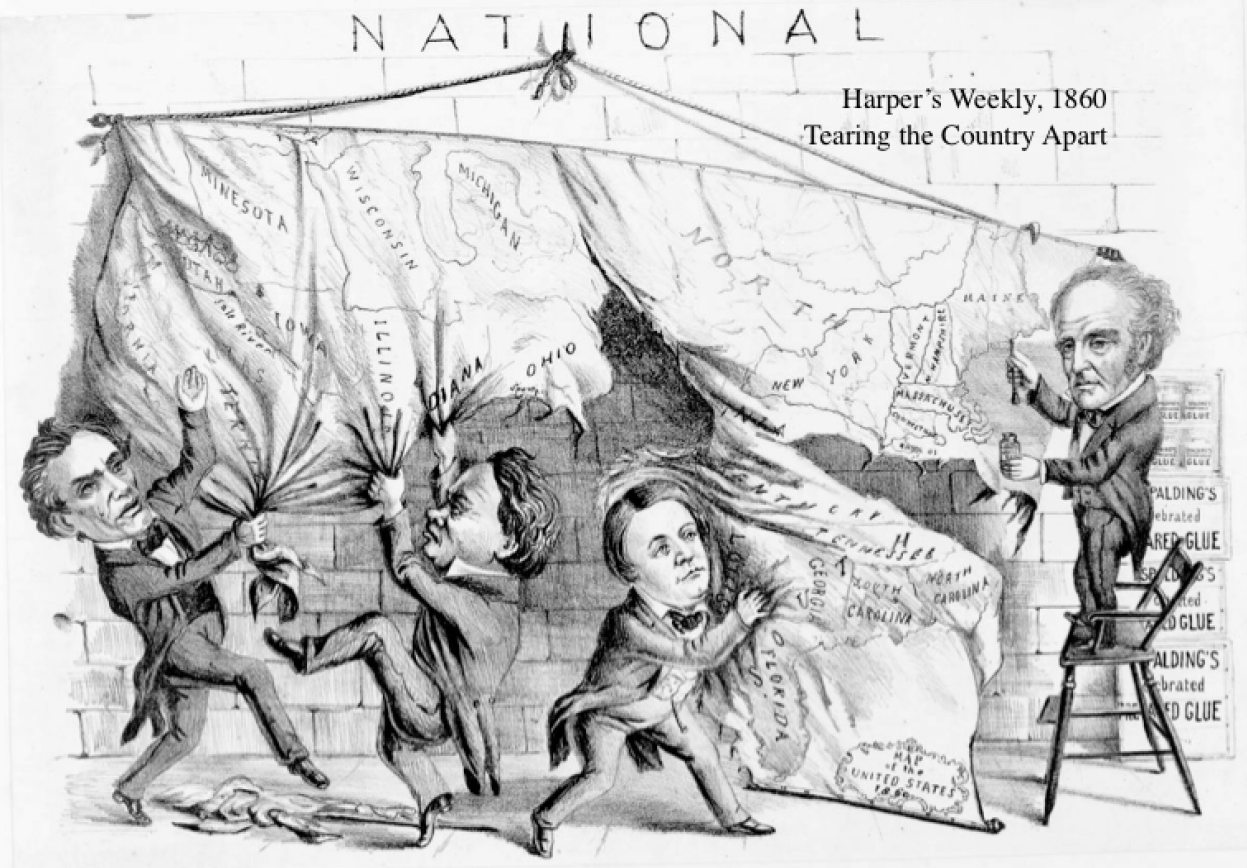



About the time they reached the limit of navigation, where rapids prevented continued use of their sternwheeler, they encountered the beginning of what we now call the Grand Canyon. This art certainly captures the foreboding sense of doom they felt on their journey into the unknown.


This 1858 map of the *Rio Colorado of the West* was made by the Lieutenant Ives expedition and published by the War Department. What is today the *Little Colorado River* was labelled the *Upper Colorado* by the expedition's topographers, because this was the path travelled by the expedition. The accurate location of the Colorado River through southern Utah was first mapped after the John Wesley Powell expedition of 1869. Note that in 1858 border of Utah Territory was with New Mexico Territory. The territory of Arizona (arid zone) was only created after the conclusion of the Civil War.


In 1859, another exploring expedition left from Santa Fe, New Mexico to find a route for the movement of military supplies to Utah, as well as exploration of the unmapped portions of New Mexico and Utah territories. At the time the expedition was organized, rumors of rebellion in Utah were rampant. Maps were published in 1859, but the bulk of the expedition's report was delayed by the Civil War ... until 1876. J. S. Newberry, had been a member of the Ives expedition in 1857, and was both a botanist and a geologist. He collected specimens, sketches and notes as the expedition traveled along the Old Spanish Trail in unusually wet weather, reaching as far as the lower San Juan river valley in Utah. The military leader Captain J. N. Macomb's emphasis was in producing an accurate map of the territory explored. The major discovery of the expedition was a find of huge, fossilized Icthyosaurus bones east of today's Canyonlands National Park along the remnants of the Old Spanish Trail.

The "Utah War" is most often described as the delayed movement of the Col. Albert Sidney Johnston's Army toward the Great Salt Lake valley beginning in July, 1857 and concluding in July, 1858 without a pitched battle and a peaceful transition of political leadership. Alfred Cumming took his place as Territorial Governor replacing Brigham Young. However, the expeditions commanded by Lieutenant Ives and Captain Macomb can be seen as military expeditions related, in large part, to the "Utah War".




This Harper's Weekly cartoon shows a map of the United States being ripped apart by the four candidates for President in 1860 was eerily prophetic. Mormons in Utah had, at best, a difficult relationship with the U.S. government in the years before the Civil War.

On Christmas day in 1832, Joseph Smith, the first prophet and leader of the Mormons, had a revelation concerning the coming war between the states. A outpouring of blood and war would begin with "*the rebellion at South Carolina*", and have tragic consequences for the country and its people. Almost universally, Mormons believed the coming war would be divine retribution for the "sins of the nation". These sins included the organized persecution of the "*latter day saints*", the term by which Mormons referred to each other. In 1861, St. George was colonized and named for (saint) George A. Smith, a counselor of Mormon prophet Brigham Young.

The very lyrics of the *Battle Hymn of the Republic,* which gained immense popularity during the Civil War years, seems to reflect the Mormon view:

> *"Mine eyes have seen the glory of the coming of the Lord,*
> *He is trampling out the vintage where the grapes of wrath were stored.*
> *He hath loosed the fateful lightning of his terrible swift sword."*

Ironically, one of the most popular recordings of this song is performed by the Mormon Tabernacle Choir in the historic Tabernacle on Temple Square in Salt Lake City.


In 1830, artist George Catlin accompanied governor William Clark (Lewis and Clark), up the Mississippi on a diplomatic mission into Indian territory. He later traveled up the Missouri, as far as Montana by 1838, visiting even more North American tribes and producing meticulous portraits as he dwelt among them.

He created a collection of some 600 paintings (his Indian Gallery) representing members of more than 70 tribes. He exhibited the collection in cities in the East and in Europe charging a fee for entry. He unsuccessfully approached the U.S. government about buying all the paintings. Finally, almost a year before he died, in 1872, the collection was acquired by the Smithsonian.

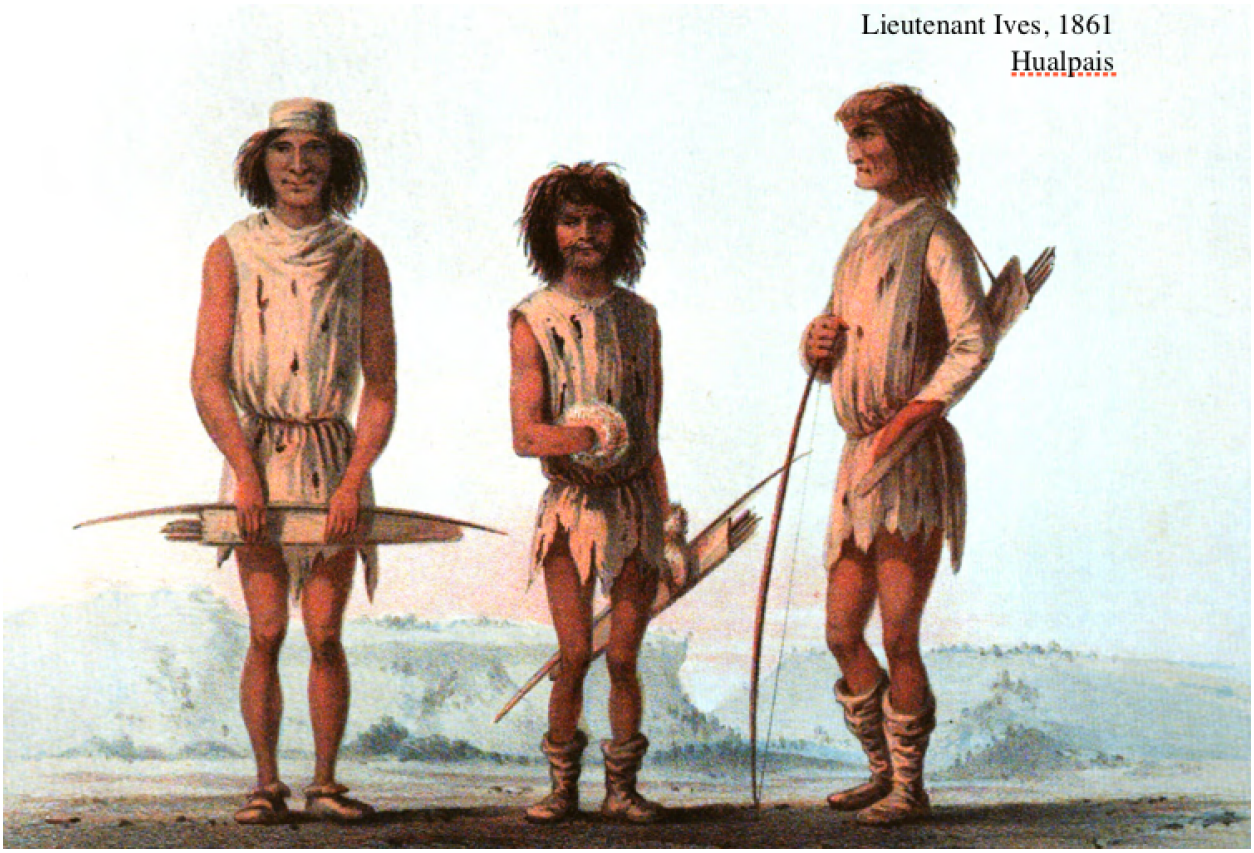

After his death, in 1876, a two-volume work, *Illustrations of the Manners, Customs and Conditions of the North American Indians* was published in London. It was written "during the eight years of travel and adventure among the wildest and most remarkable tribes."


George M. Ottinger was born in Pennsylvania and raised in New York as a Quaker. An 1858 convert to the Mormon church, he arrived in Salt Lake valley in 1861. Painted from his observations during the trip across the great plains to Utah, Ottinger depicts the construction of the transcontinental telegraph line, which would end the Pony Express service, where young boys carried "express" mail pouches while changing fast horses at intervals to insure speedy delivery of correspondence and letters.

The completion of the transcontinental telegraph between Salt Lake City and Washington DC, was commemorated on July 23, 1861, by Brigham Young's telegram to President Abraham Lincoln.

> *"Utah has not succeeded but is firm for the Constitution and laws of our once happy country."*

At the time, the union was unraveling, and succession of territories in the West was a very real concern. President Lincoln responded saying "*auspicious of the stability and union of the Republic*." Brigham Young and the Mormons contributed poles, wagons, equipment and men expediting the transcontinental telegraph's completion and insuring its operational safety.




Colored lithographs from the Lieutenant Ives expedition recorded the appearance of the native tribes they encountered. The Hualapais tribe homeland was west and south from the Grand Canyon on both sides of the Colorado river. Depicted in simple deerskin hides with their bows and arrows, Hualapais were seasonally nomadic and had little contact with Europeans.


The Navajo tribe homeland was east and north from the Grand Canyon. Depicted in more elaborate clothing, with horses, metal work belts, blankets and other goods obtained through trade with Spanish/Mexican populations based in Santa Fe and other parts of New Mexico. Navajos could communicate with the Ives detachment in Spanish or broken English, and were desirous of trading with them.

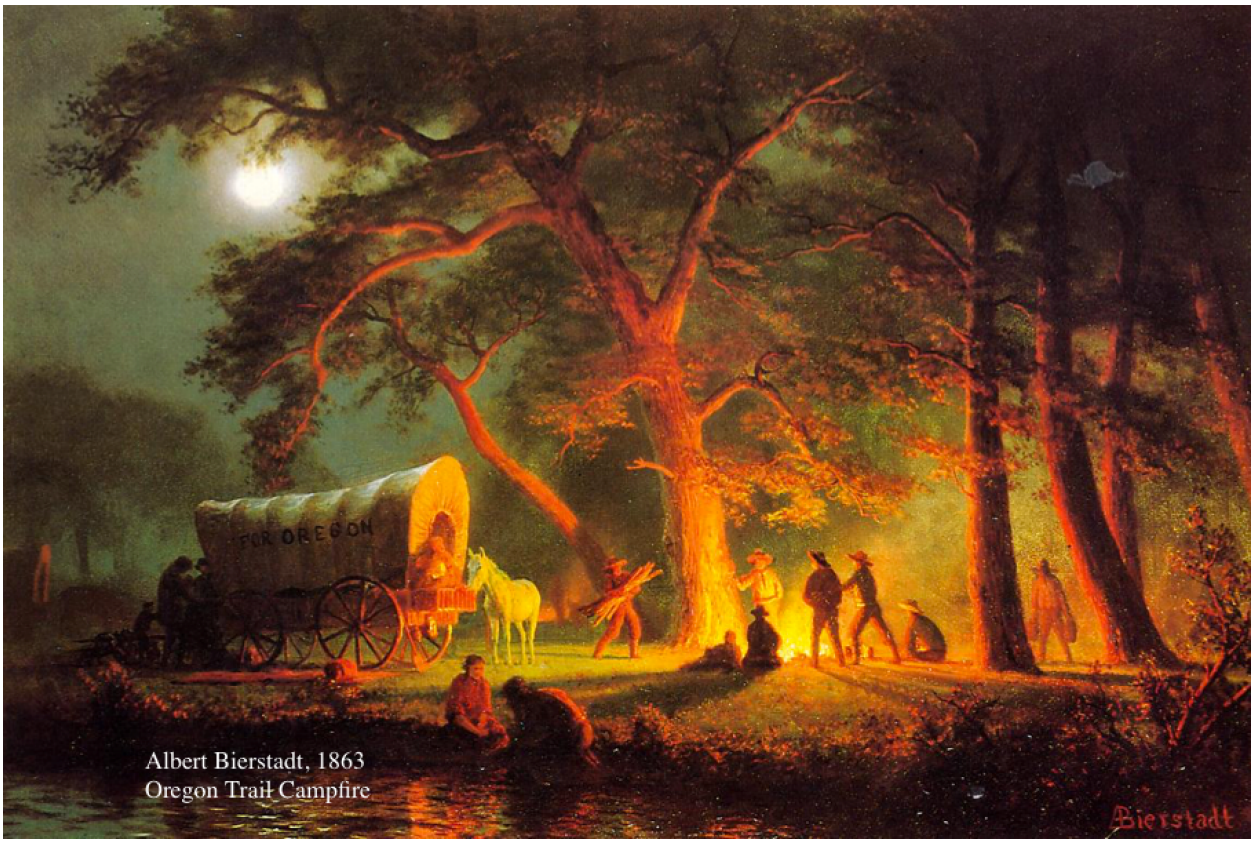

Living south of the Navajos, Lieutenant Ives expedition encountered the Moqui (or Hopi) tribe, who built sturdy homes, irrigated crops, practiced animal husbandry and had elaborate ceremonial customs and dress.


In late 1858, before he was 30 years old, artist, Albert Bierstadt joined a U.S. government surveying party led by Fredrick Lander. Lander was locating a wagon road across the continental divide between what was then a far western ranch outpost in Nebraska Territory (a decade before it was Wyoming Territory) to Fort Hall in Oregon Territory. At the time, these lands were unknown to everyone except a handful of trappers and the local native tribes.

Bierstadt made numerous sketches of the landscape forms, flora, fauna and native people he encountered. This research was used to complete immense oil paintings, some as large as 6 x 10 feet, of the newly encountered frontier. Bierstadt was a master of dramatic effects: sunlight, shade, clouds, still and cascading water, rugged rock strata, distant mountain peaks, the setting sun, firelight and moonlight all played parts in his romantic imagery. *Indians Spear Fishing* was set in the Rocky Mountains.

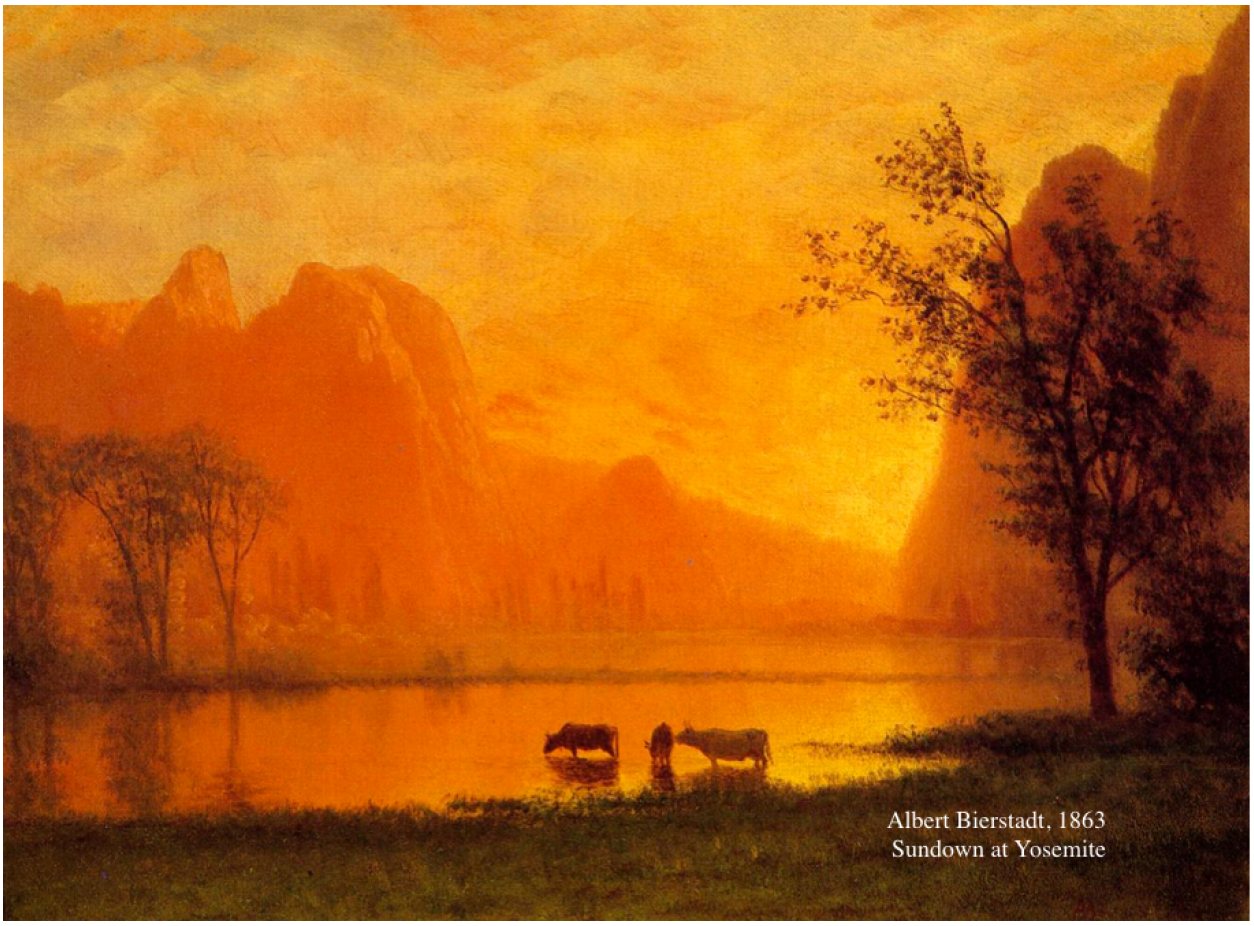

The lofty mountain in central distance of this painting was named Lander's Peak by Bierstadt after the colonel's death in the Civil War. This oversized canvas was completed at his studio in New York City, and then exhibited to wide public acclaim. At the end of the war, the painting was sold for the then astounding sum of $25,000 to an American ex-patriot living in London. (At that time wages for working men averaged $3 a day, less than $750 per year.)

Bierstadt was born in Prussia, but his family emigrated to Massachusetts a year later. He returned to Dusseldorf, where he studied art for fours years beginning in 1853. As an artist, he is classified as a member of both the Hudson River School and the Rocky Mountain School of painters.




Albert Bierstadt's choice of theatrical subjects, the translucent glow his finished works, and the "vast machinery of advertisement and puffery" which characterized the numerous exhibitions of his art work, led some art critics to label him as an "excessive and obsessive pyro-technician" still creating too-good-to-be-true, romantic illusions for the popular art market a half century late.

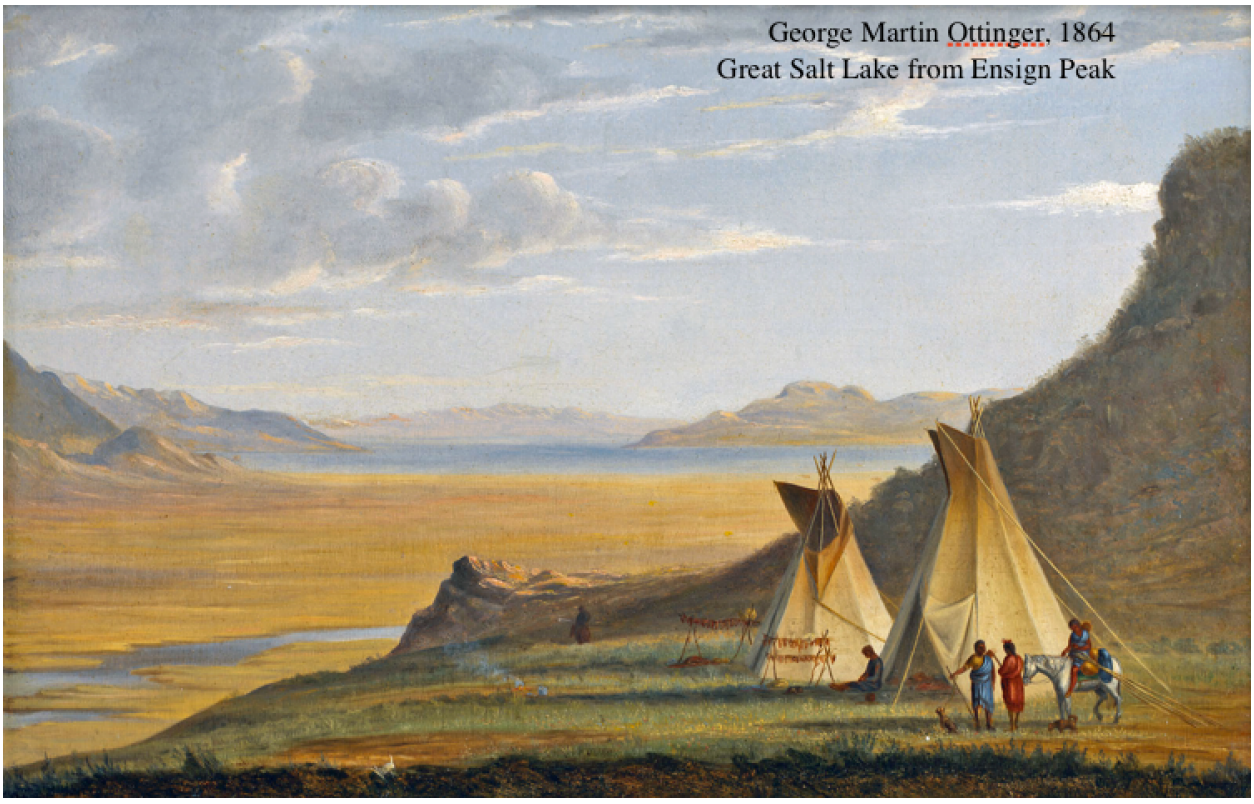
A revival of his reputation and increased demand for his artwork began in the 1960s, when the glorious naivete of his romantic approach was again seen as an authentic response to the astonishing beauty of the American West.


Albert Bierstadt, 1863
Sundown at Yosemite

In 1863, with the Civil War raging, Bierstadt planned a trip to the Yosemite valley in California and invited Fitz Hugh Ludlow, an art critic for the *New York Evening Post* to accompany him. After Ludlow's writings about their journey were published in the *Post,* the *Atlantic Monthly* and San Francisco's *Golden Era* much acclaim, they were compiled in a book, *The Heart of the Continent (1870)*, which proved to be the vehicle by which Albert Bierstadt's reputation as the pre-eminent artist-interpreter of the Western landscape. Publicity from these news stories also focused public's attention on the immense natural beauty of the Yosemite valley.

The tourist trade in Yosemite was only recently established in 1863, but there were concerns to protect the area, especially the giant redwoods, from destruction. A park bill passed the U.S. Congress in 1864 and was signed into law by President Abraham Lincoln in June of 1864. The first flood of tourists arrived after the completion of the transcontinental railroad in 1869.

Ludlow the well-connected and talented writer suffered from addiction to opium and cannabis. Ludlow was accompanied on the excursion by his young wife. Rosalie, aged 22 was young, very beautiful and very flirtatious. Upon the completion of the trip, their marriage was in trouble. She divorced Ludlow in May of 1866, and married Bierstadt a few months later. True romantics.




Ottinger plied many trades. He was Salt Lake City's fire chief. He was the principal of the Deseret Academy of Arts. He wrote poetry. He served in the Nauvoo Legion and oversaw its reorganization into the Utah National Guard. He painted murals in three early Mormon temples. As both an artist and photographer, he was a good, honest businessman. He painted scenery for the Salt Lake Theater and performed as an actor. At age 17, he joined the crew of a whaling ship. He prospected for gold in California. And he was a traveling fruit merchant in Kentucky.

When artist George M. Ottinger emerged from Emigration Canyon in 1861, and looked out over the valley of the Great Salt Lake for the first time he said these words:

*"We could not but stand speechless with admiration and wonder. It was so beautiful and as we cast on thought back over our toilsome journeys we could not help but give one — long hurrah. The accumulated hardships of days was forgotten — Our heaven was reached."*

Ottinger's view of an empty Great Salt Lake valley overlooked by Ute tribe teepees remembers the place named Zion by Mormon colonists.

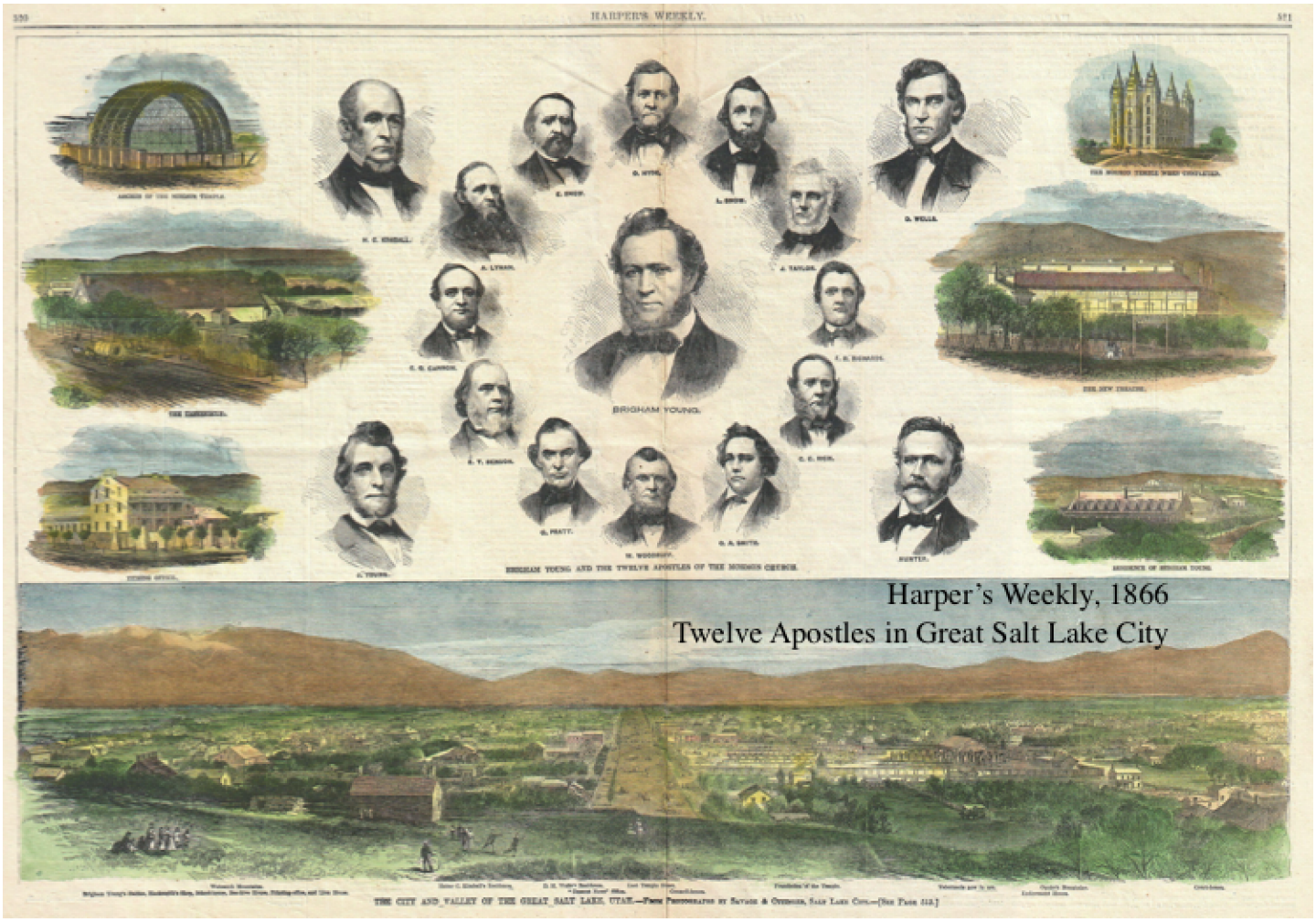

Albert Bierstadt, 1866
Sunset in the Rockies

While on their 1863 journey to Yosemite, Bierstadt and Ludlow spent some time with the Mormons in Great Salt Lake City. They found the religious settlers to be extremely sincere and very industrious. Yet, Ludlow, not a puritan by any measure, blushed when he observed the demure countenance of polygamous wives admiring each others babies.

An appendix titled *Utah's Life Principle and Destiny* was added to Ludlow's book *The Heart of the Continent*. Other chapters are titled *The Approach to Salt Lake City*, *New Jerusalem* and the *Dead Sea*. *The Heart of the Continent* records the populace

> *encouraging, however tacitly, the disintegration of the Union,*
> *striving for self-sufficiency and diminished dependence on goods brought from the East,*
> *believing they would come out of the war stronger than either the North or South,*
> *sharing a meagre water supply as directed by church officials,*
> *enjoying theaters where the variety and quality of performances was remarkable,*
> *employing skills in mathematics, surveying, and science far beyond popular belief,*

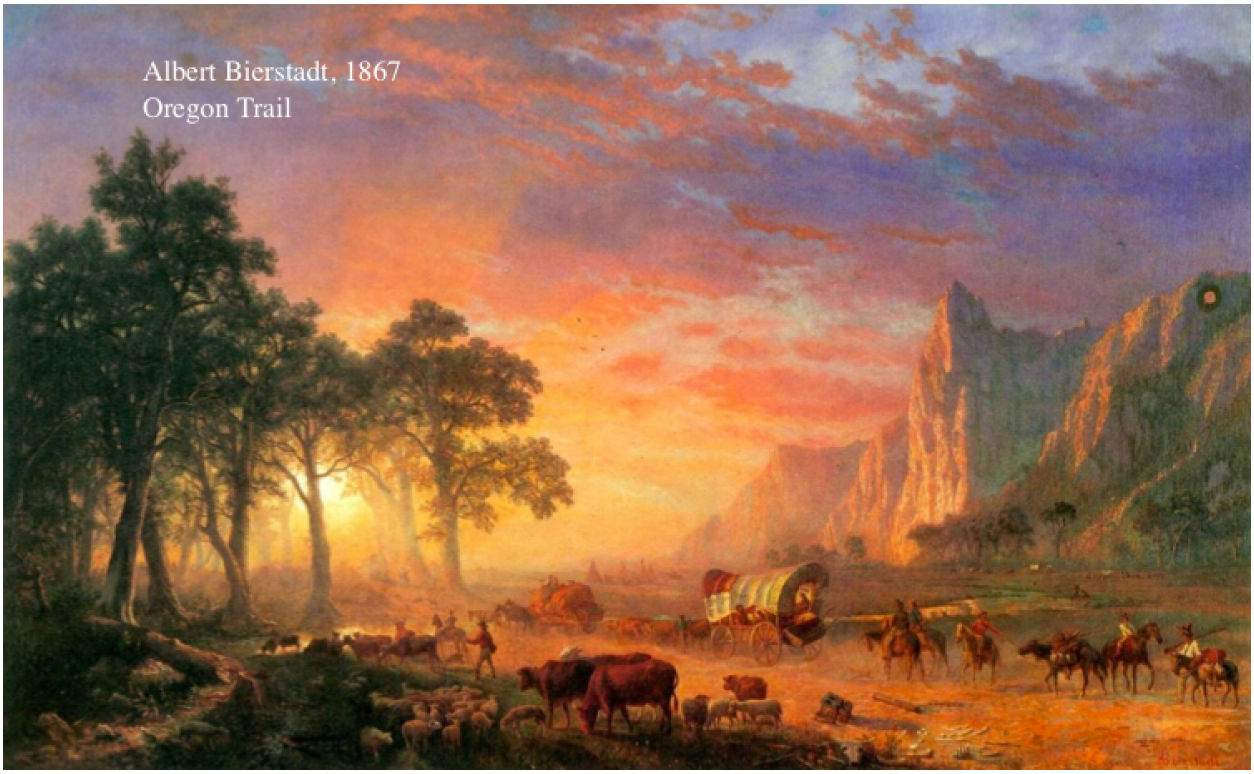
The appendix contains a pointed warning to the nation, "not to underestimate their Mormon opponent a second time." A direct reference to Bierstadt's recollections of the withdrawal of a federal army from Utah territory before the Civil War.




*Harper's Weekly* magazine was among the publications in which Fitz Hugh Ludlow's writing appeared. The views selected to illustrate this 1866 feature article on Great Salt Lake City, the Twelve Apostles of prophet Brigham Young, and the prominent public buildings under construction to adorn a verdant new city carved from the desert by the adherents of that strange religion called Mormonism was intriguing news to most subscribers.

Religious precepts delivered from the pulpit governed both the spiritual and temporal lives of Mormons, resulting in a well-ordered, prosperous society that successfully colonized a large region of the arid American West. The small towns in Southern Utah were remote outposts of this carefully orchestrated settlement pattern designed by the Mormon theocracy. The very success of these dedicated, yet peculiar people, led to suspicions and recriminations in the years after the Civil War.

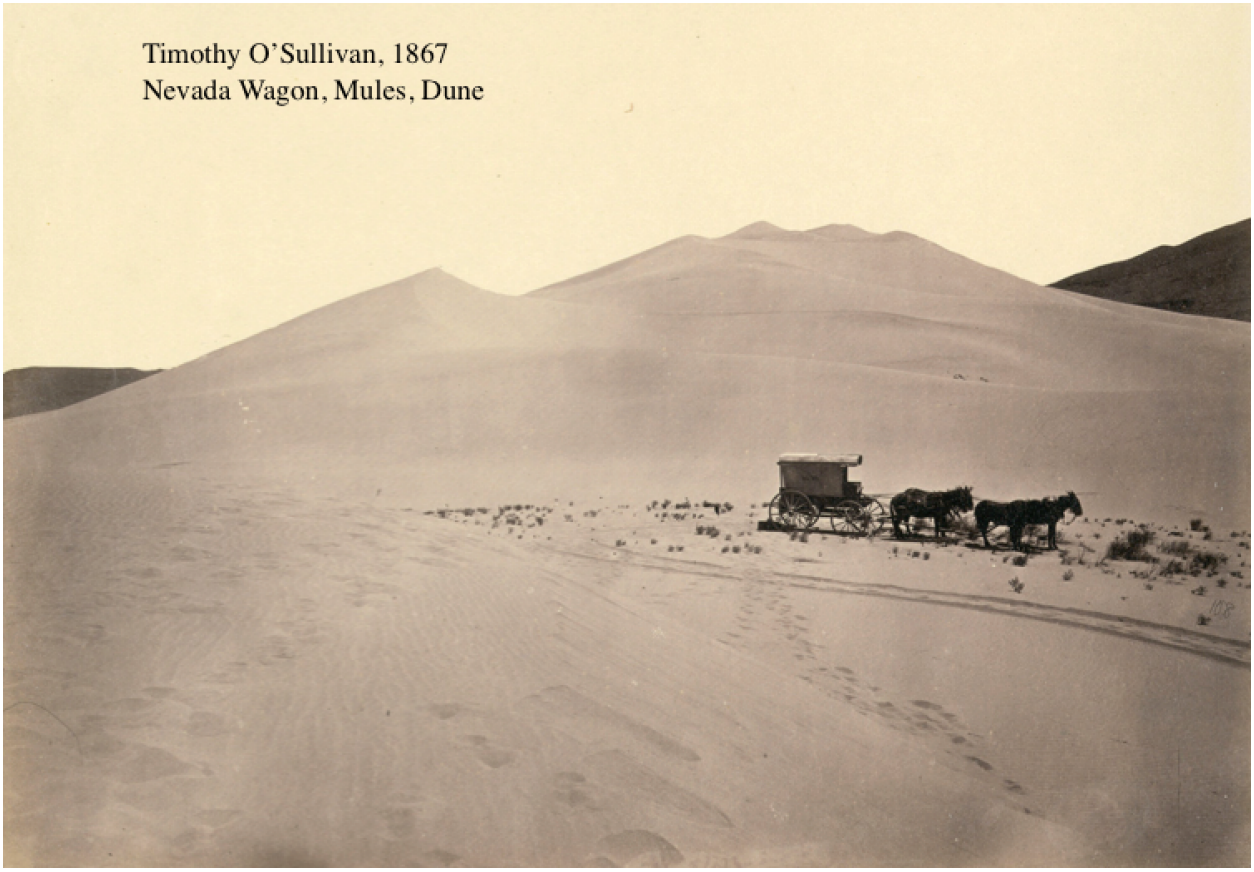
Calling themselves "brothers" and "sisters" or worse yet "saints", "elders" or "apostles" created hard feelings with any outsiders, who were referred to as "gentiles".




The westward movement of emigrants was well established by 1867. The transcontinental railroad would be completed at Promontory Point in northern Utah in just two years (1869). Bierstadt's theatrical, romantic view of a wagon train's plodding, measured advance toward the setting sun is to a certain degree a nostalgic memory of a previous time. A time when emigration westward was a choice made to reach a better life and a better future. A difficult choice requiring sacrifice, perseverance and dedication.

That time was rapidly coming to a close, to be replaced with a ride behind a steam-powered locomotive. Life was going by faster. The world was going to be smaller. And the dreams of a better life were going to be more easily obtained.

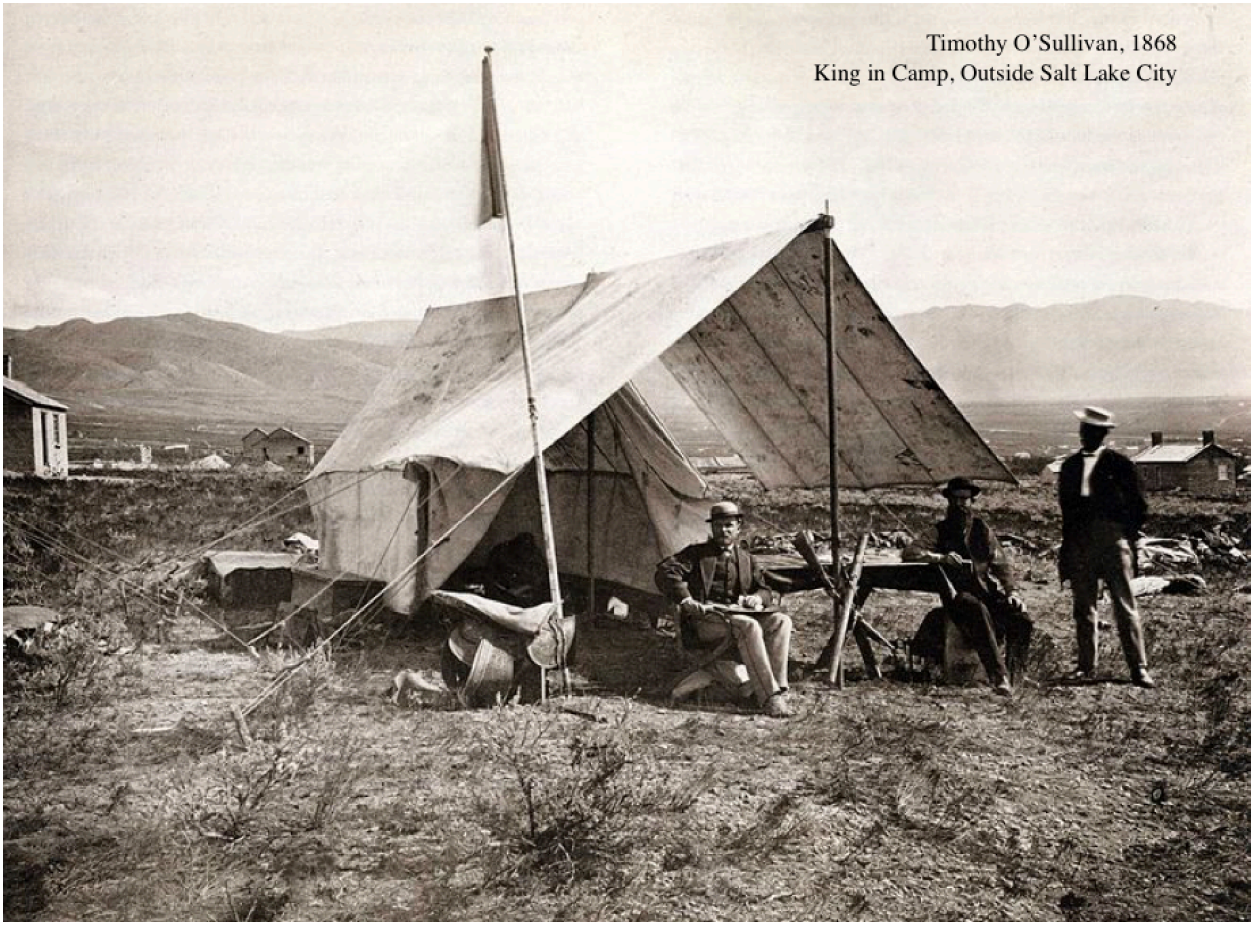
For the settlers emigrating to Southern Utah, the pace of pre-railroad life remained the norm until at least 1903, when the Salt Lake Route was completed by the San Pedro, Los Angeles and Salt Lake railroad, or perhaps until the dawn of automobile travel, more than a decade later.




The son of Irish immigrants, Timothy O'Sullivan was raised in New York City, where at age 15 he became apprenticed to Matthew Brady, whose daguerreotypes pioneered photography in America.

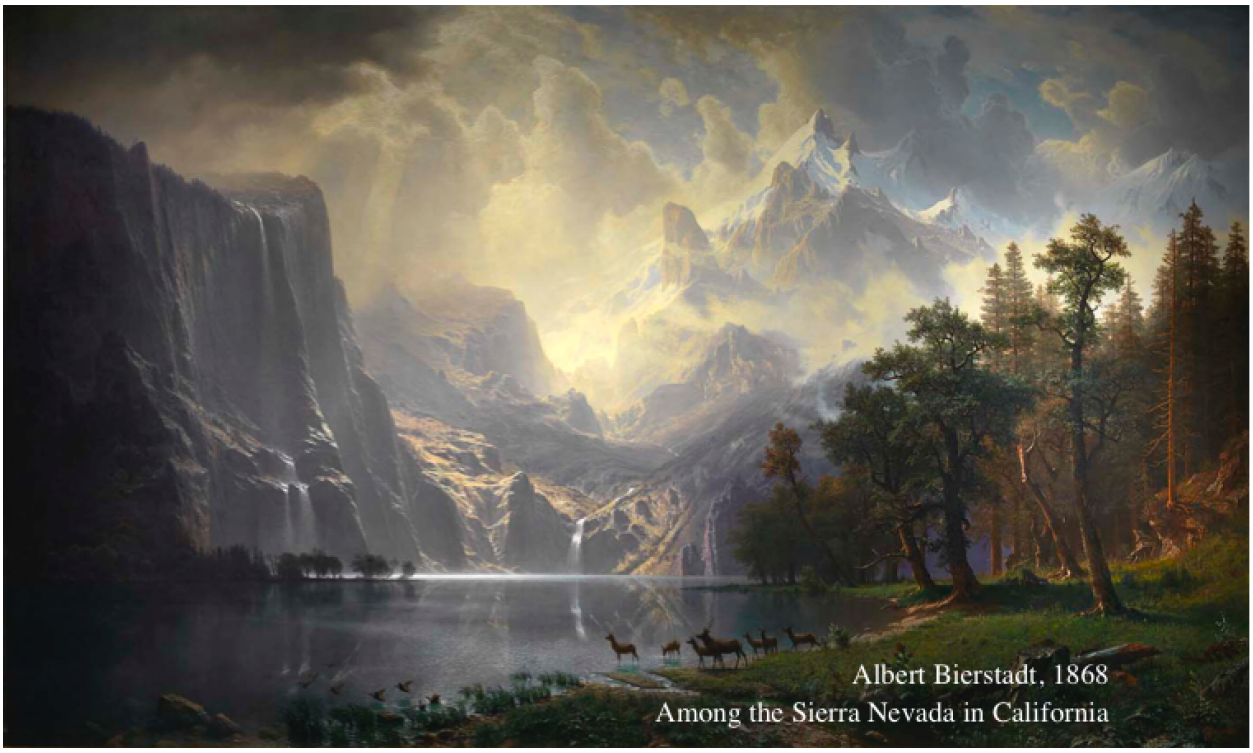
At the start of the Civil War, O'Sullivan worked as a topographical engineer, copying maps and plans. Later O'Sullivan, and other Brady apprentices, were equipped with *traveling darkroom* wagons. Despite occasionally coming under fire from either Confederate or Union soldiers, they recorded war's gruesome battlefields. *Harvest of Death,* O'Sullivan's depiction of dead soldiers at the Battle of Gettysburg (1863) brought him some measure of fame.

In 1867, O'Sullivan was appointed the official photographer of the *United States Geological Exploration of the 40th Parallel,* a survey of the Great Basin under the direction of geologist explorer, Clarence King.




O'Sullivan's photographs of the Great Basin taken over a two year period from 1867 to 1869, document life on America's rapidly changing frontier before the completion of the transcontinental railroad in 1869. The *40th Parallel Expedition* itself is the subject of some of these photographs like this one taken on the outskirts of Salt Lake City.

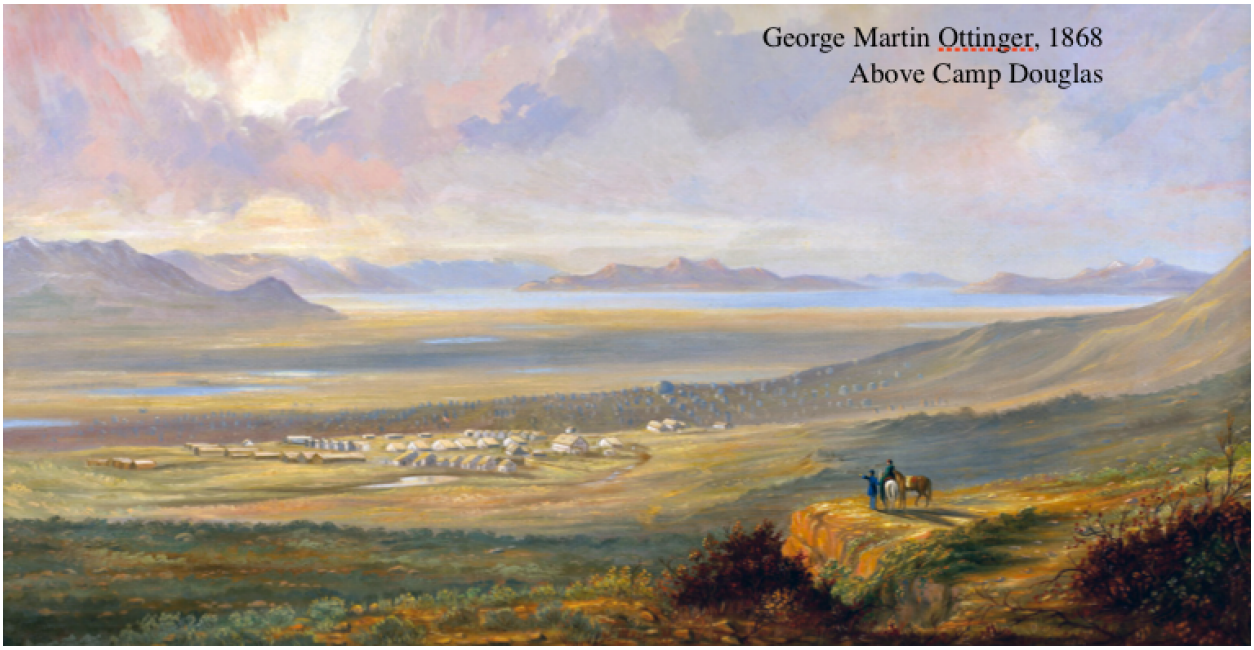
The images produced by the un-retouched realism of survey photography, often stand in strong contrast to the romantic scenes favored by the artists who accompanied earlier federal expeditions to similar locations. A few outposts of civilization were steadily encroaching upon the vast trackless western lands exposing them to public scrutiny and measurement.




Albert Bierstadt's painting *Among the Sierra Nevada in California* was made in London (1868) from sketches done in 1863 - 1864. The large six by ten foot canvas is most famous for its tour through Europe to St. Petersburg in Russia. Bierstadt's art encouraged an increase in emigration from many corners of Europe to the American West.

Immigration from the British Isles, Scandinavia, Germany, Switzerland, Italy the Netherlands and France by Mormons was quite significant until the beginning of the twentieth century. During the 1870s, more than a third of Utah's population was foreign born. Immigrants and their children made up nearly two-thirds of Utah's population by 1890.

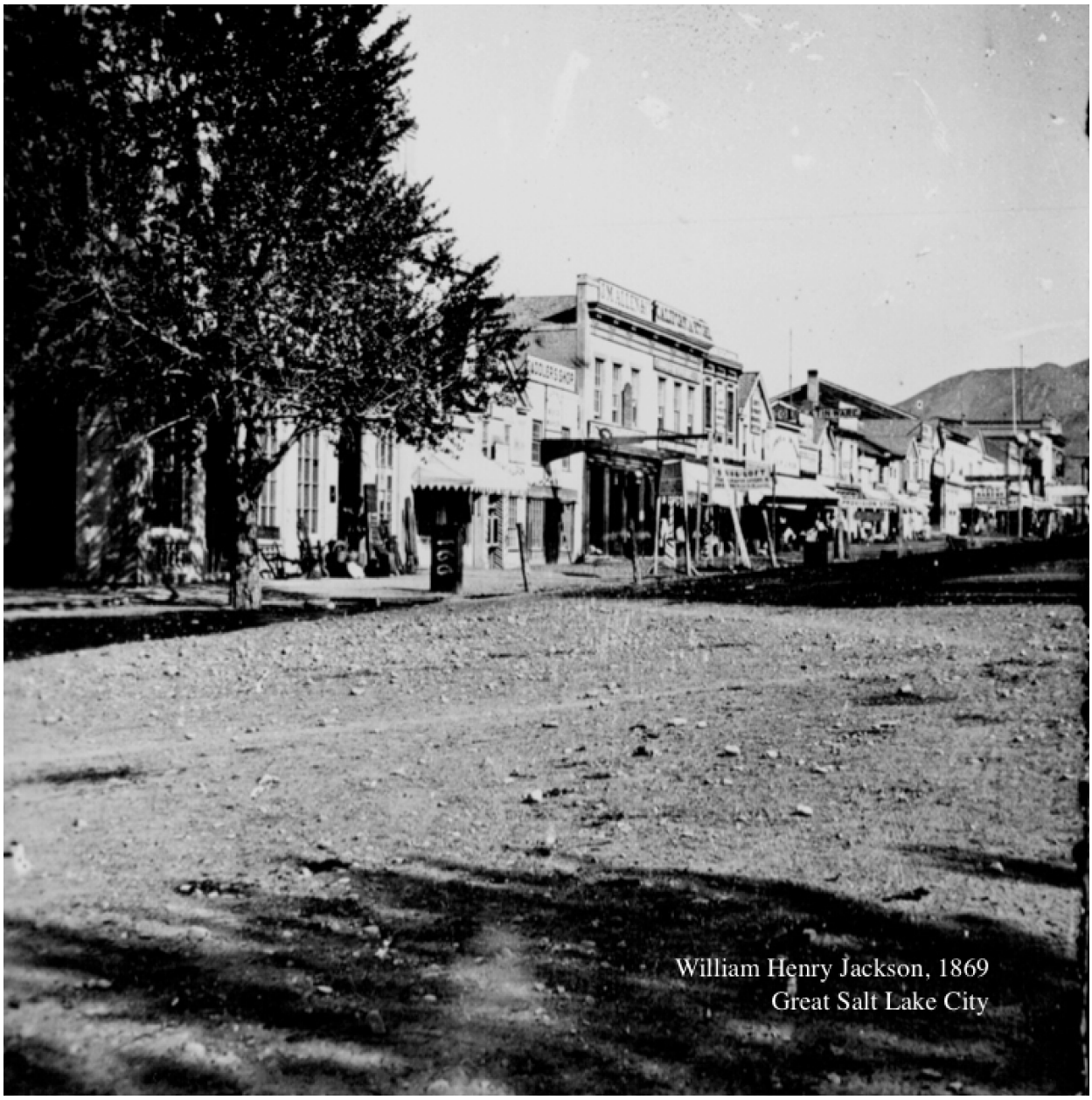
The Latter-day Saint Church assisted those unable to afford the cost of emigration with the Perpetual Emigration Fund. Church assets, private contributions and in-kind donations enabled more than 30,000 converts to emigrate. Once established in their new homes, these converts were expected to repay the funds in cash, commodities, or labor so that others who followed could receive similar help. In 1887, the U. S. Congress disincorporated both the Church and the Emigration Fund with the passage of the Edmunds-Tucker Act.




In the first years of the Civil War, all federal troops were hastily withdrawn from the West to fight in the War of Secession. In 1862, retired Colonel Patrick Edward Conner was ordered to bring a unit of California militia to Utah Territory to "protect overland routes from Indians and quell a possible Mormon uprising," establishing *Camp Douglas* on the bench overlooking Salt Lake City. At the end of the Civil War, *Fort Douglas* had an increased importance, since it now protected both the Union Pacific and Central Pacific portions of the transcontinental railroad.

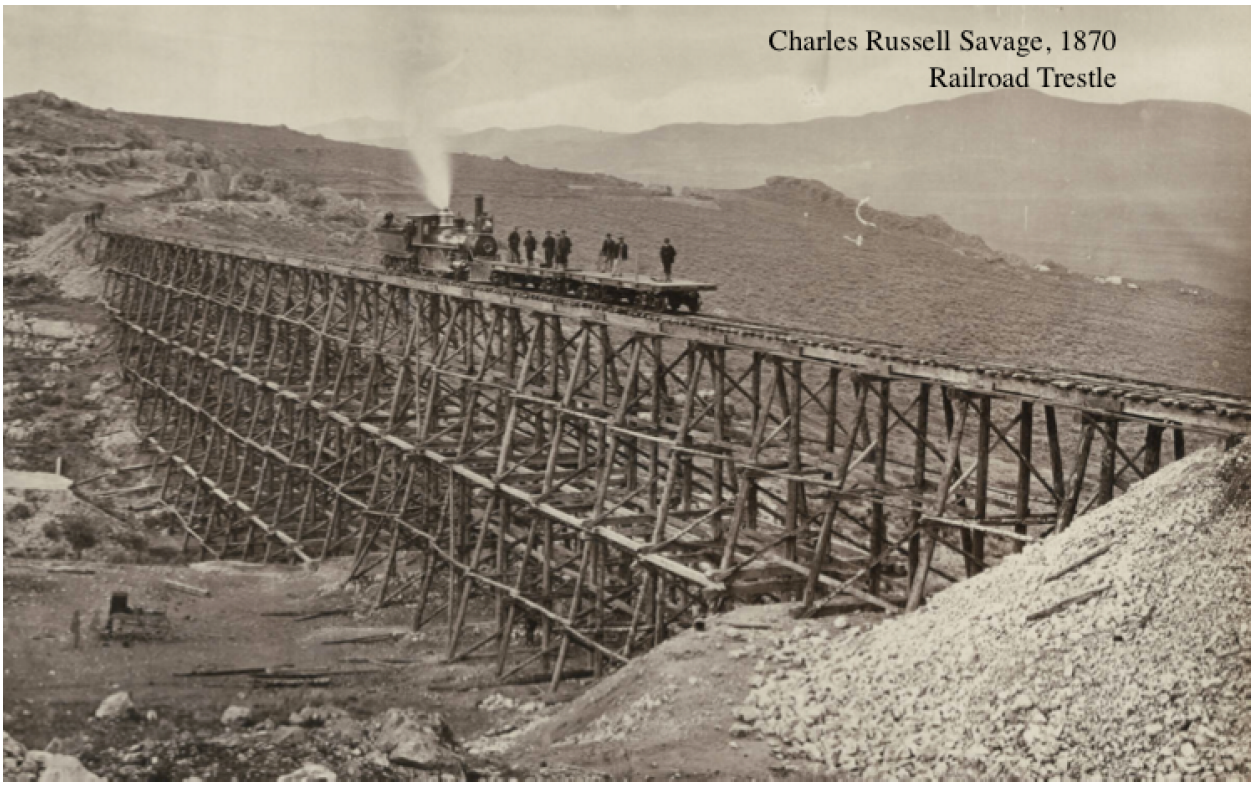
Colonel Connor's detachment protected non-Mormons during his three years in Utah. But, perhaps more importantly, his men discovered silver in the Utah mountains. The discovery paved the way for increased non-Mormon immigration into Utah Territory. Colonel Connor is also known for the massacre of a Shoshone encampment along the Bear River in 1863, and other punitive attacks against Sioux, Cheyenne and Arapaho along the Powder River in 1865.

Camp Douglas was named after Senator Stephen A. Douglas, the Democratic Party nominee for President that lost to Abraham Lincoln in 1860. During the 1850s, Douglas was among the advocates of *popular sovereignty,* a doctrine which held that each territory should be allowed to determine whether to permit slavery within its borders.




William Henry Jackson, a Civil War photographic veteran and pioneer, joined a wagon train headed for the Great Salt Lake as a bullwhacker in 1866. Later, he and his brother Edward had established a photographic shop based in Omaha, Nebraska. Jackson won a commission from the Union Pacific railroad to document scenery along various routes for promotional purposes. Great Salt Lake City, an unexpected, surprising and peculiar outpost of civilization featured prominently in Jackson's collection.

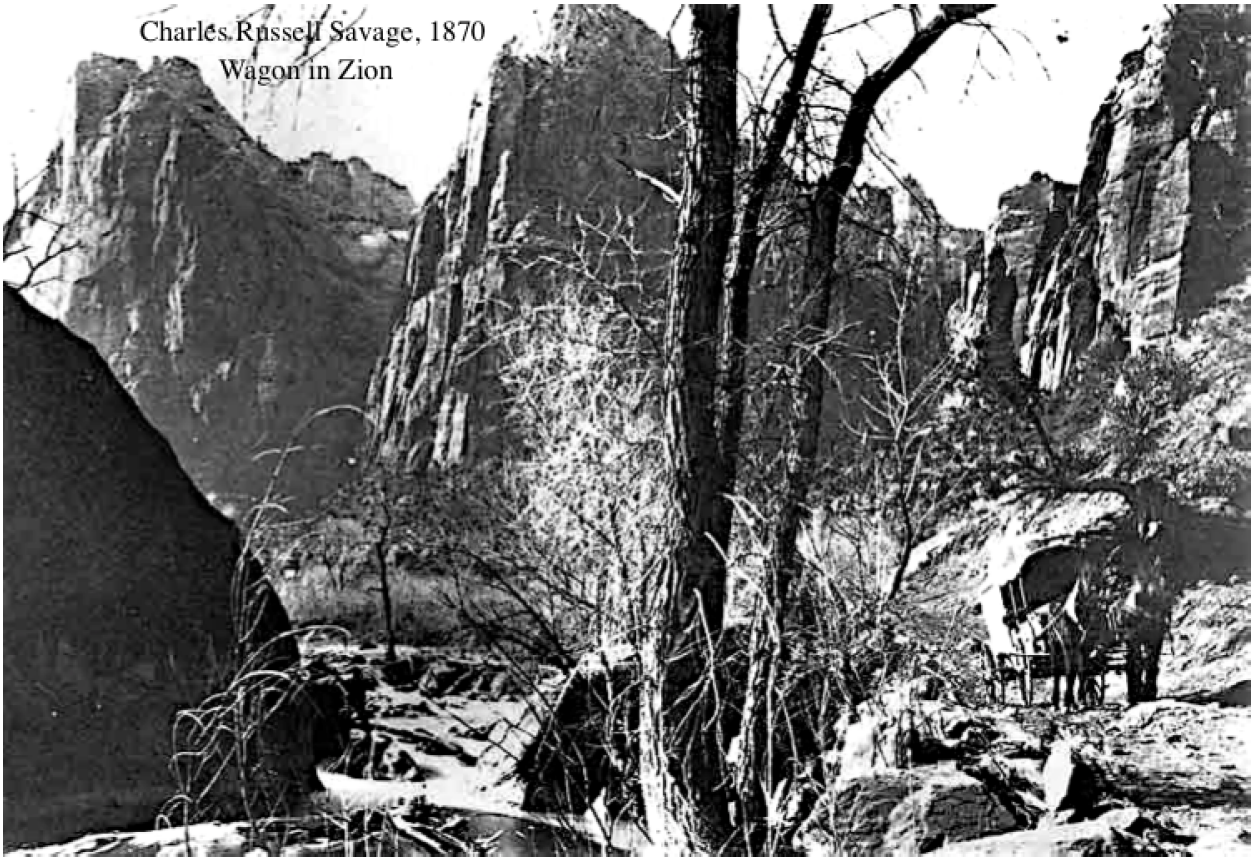
Jackson's photography was discovered by Ferdinand Hayden, who was organizing a geologic survey to explore the Yellowstone River and Rocky Mountains. The Hayden led U. S. government surveys of 1870 and 1871, with William Henry Jackson's photography and Thomas Moran's paintings, documented the wonders of geysers, hot springs, waterfalls, lakes, rivers, flora and fauna in a rigorous scientific manner.




Charles Roscoe Savage joined the Church of Jesus Christ of Latter-day Saints in 1848, at age 15 despite his parents strenuous disapproval in Southampton, England. In 1853 he served a full time mission in Switzerland where he learned to speak both French and German. He assisted Italian converts who were emigrating to America with the help of the Church's perpetual emigration fund. At age 24, he married Annie Adkins, another young English emigrant, upon their arrival in New York.

Subsequently, he received his first instruction in daguerrotype and stereo graphic photography. His family traveled to Utah Territory in 1860, photographing the Mormon trail along the way. Charles Savage and George Ottinger organized the Deseret Academy of Art. He sang in the Mormon Tabernacle Choir and was a member of the Nauvoo Legion. In 1866, Savage's Views of the Great West, a stereoscopic series was being sold by both the Union Pacific and Denver and Rio Grande Western railroads. Savage photographed the completion of the Transcontinental Railroad at Promontory Summit in 1869. He took portrait photographs of Paiute, Shoshone and Utes tribes. He photographed many scenic areas of the West including the Yellowstone basin, the giant Sequoias of Yosemite and what was then called little Zion valley in southern Utah.

Many of C. R. Savage's photographs were reproduced in *Harper's Weekly* magazine and *Leslie's Illustrated* magazine. He enjoyed free pass travel on the Denver and Rio Grande Western, Union Pacific, Central Pacific, Utah Central and other western railroads in exchange for scenic photographs made along their routes. Savage had three wives. But, his non-Mormon connections may have prevented him from being arrested for polygamy, despite his outspoken defense of it.




Charles R. Savage and his traveling darkroom wagon were invited by Brigham Young to accompany him on his visit to southern Utah's *Dixie* in 1870. Savage made portraits of the Mormon prophet and his traveling companions, along with Church leaders from each town throughout the trip. When the entered Little Zion Valley (now Zion National Park), Brigham Young notably remarked "this is not *Zion*," because of the extremely rough roads and scarcity of arable land. (For Brigham Young, *Zion* was a paradise like *promised land*. Savage wrote about his travel experiences in the *Improvement Era* magazine, an official Latter-day Saint publication. Savage heartily agreed with Brigham Young's assessment of the horrible roads.

Charles Savage knowingly pioneered both photography and the infant tourism economy it engendered in Utah. Savage's photographs of Little Zion were the first to be published to the outside world.


Although Savage was much better known for his studio portraits of early Utah's notable men and women, he had an eye for capturing the unique qualities of a place.

There is the precious water, barely contained by a ditch, at the edge of a wide dirt street. The sturdy rail fence encloses and protects the family garden. The tall street trees planted for shade and shelter from wind lie just outside the fence. The pail being carried by this man and the children huddled near his wife expound upon the virtues of hard work and family life in Mormon villages at the time.

Savage's point of view is distinctive because he was a part of the communities he documented.

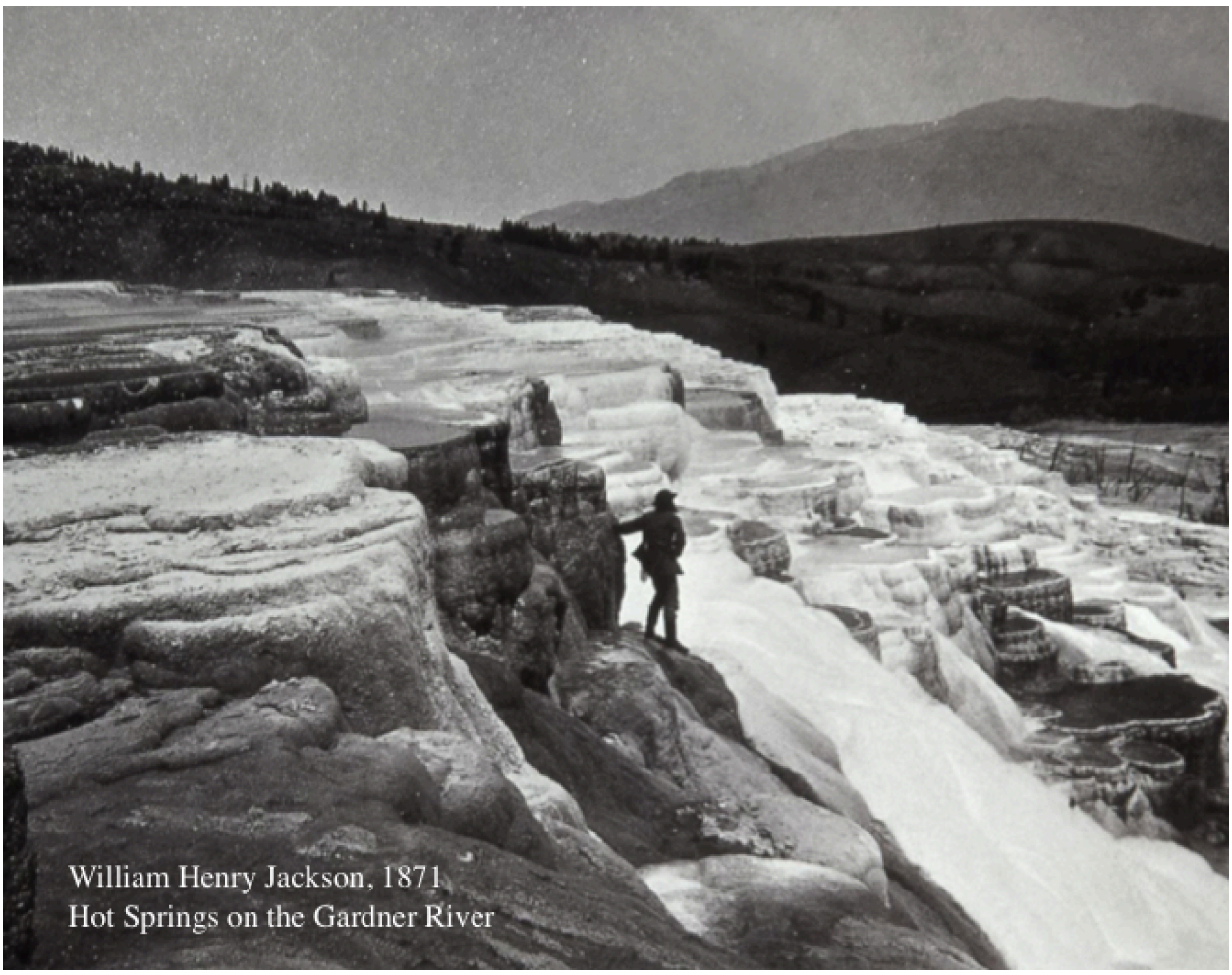

John Wesley Powell's second expedition down the Colorado in 1871 included photographer John Karl Hillers. Hillers emigrated from Germany to New York when he was nine years old. He fought in the Civil War when he was 20. Hillers met Powell when he was working as a teamster in Salt Lake City in 1870. He was hired as a boatman, but soon became valuable as an assistant photographer and was promoted to chief photographer of the expedition in 1872. Over his long career with the U. S. Geological Survey he made more than 20,000 negatives.

The subject matter of Hillers photography evolved over time. He began with geography and geology evolving to archeology and ethnology. He made many sensitive portraits of Pueblo, Paiute and Zuni tribal members, but also documented their architecture, domestic life and ritual ceremonies.

Hillers photographs record events, people and settings that Powell believed would be historically important. Eleven men and three boats were recorded in this photo. The boats are *Canonita, Emma Dean and Nellie Powell*. The men were E. O. Beaman, Andy Hattan, W. Clement Powell, S. V. Jones, Jack Hillers, Major John W. Powell, Frederick S. Dellenbaugh, Professor Almon Harris Thompson, John F. Steward, F. M. Bishop, and Frank C. A. Richardson. (in left to right order)

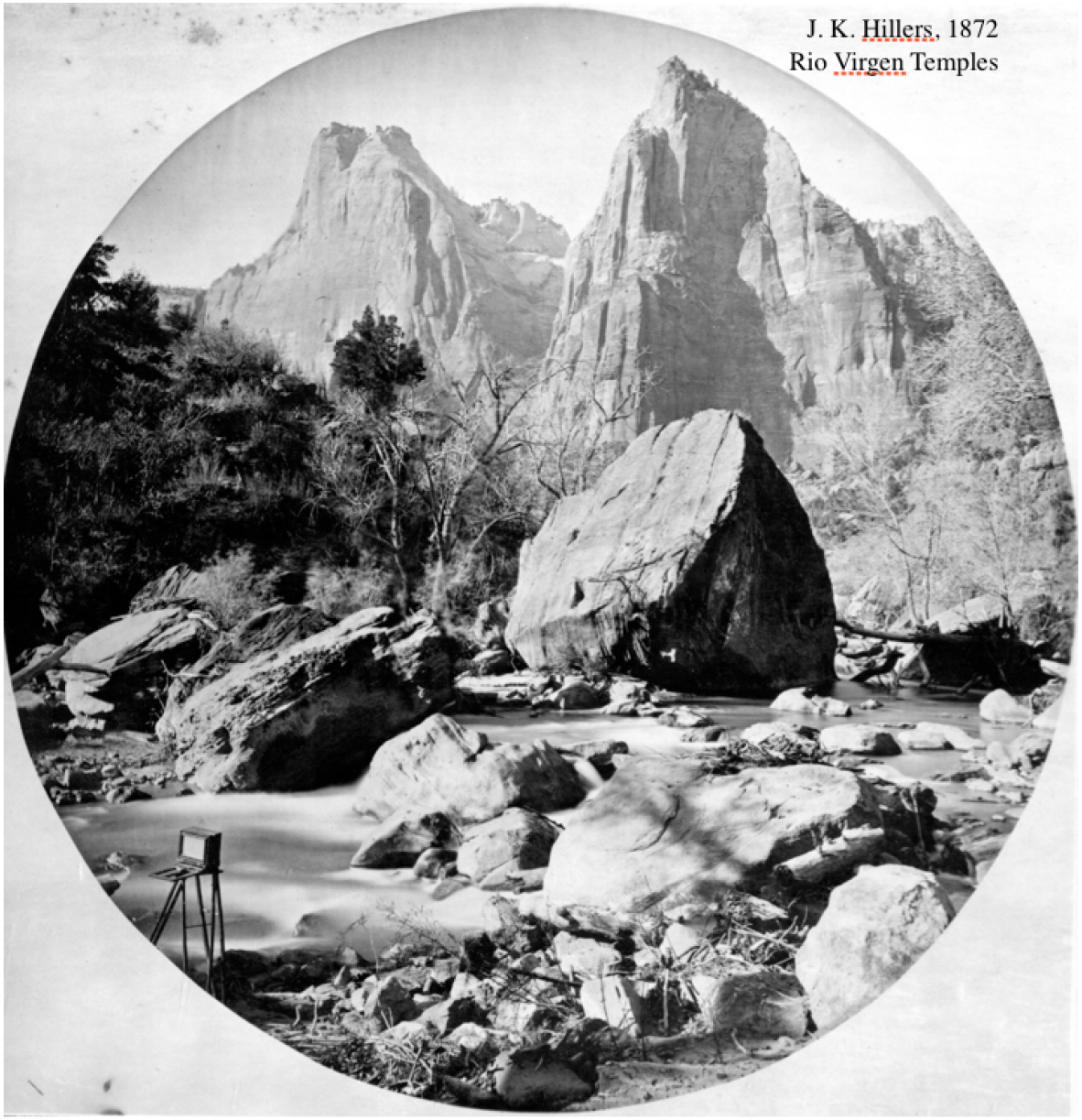

Jackson made a full photographic record of the many geothermal features in the Yellowstone Geyser Basin for the Hayden Geologic survey of 1871. Congress appropriated $40,000 to finance Hayden's fifth survey to explore the territories of Idaho and Montana. The survey also had direct support of the U.S. Army for equipment, stores and transportation. Additionally, the Union Pacific and Central Pacific railroads agreed to carry Hayden's men and equipment without cost. The survey departed from the Ogden, Utah railhead in June of 1871. The survey work was completed by early October.

In late 1871, Ferdinand V. Hayden presented a full published report, *Preliminary Report of the United States Geological Survey of Montana and Portions of Adjacent Territories being a Fifth Annual Report of Progress* with photos, sketches and paintings to Congress. In December 1871 bills were introduced in both the Senate and the House of Representatives to a (national) park at the headwaters of the Yellowstone River. It was approved in early 1872, and signed into law by President Ulysses Grant on March 1, 1872.




In May of 1871 about a month before William Henry Jackson and the Hayden Geological survey members reached the Yellowstone area, a lengthy article was published in Scribner's Monthly magazine by Nathaniel Pitt Langford, who was later appointed the first superintendant of Yellowstone park. It was entitled *The Wonders of the Yellowstone* and extensively illustrated with lithographs showing the geysers, hot springs, canyons, waterfalls and other geologic features for which the area was already acclaimed. The illustrations were made by Thomas Moran from Langford's descriptions. The public's reaction to these wonders, was that they were too good to be true.

William Henry Jackson's photographs, along with the extensive and rigorous scientific explanations made by Ferdinand Hayden and other members of his survey team, overcame the public's doubt about the truly fantastic features of the Yellowstone area.




Major John Wesley Powell's second expedition explored the Mormon's little Zion canyon in 1872. He named the two of the highest peaks West Temple (elevation 7,810) and East Temple (elevation 7,110). Powell rejected the Mormon name of *Zion* for this spectacular place, choosing instead the Paiute name *Mukuntuweap,* a term that meant straight canyon.

The river flowing through this straight canyon had been named *Rio Virgen* before Mormon colonization in the area began, probably by Spanish speaking traders. Maps of the region from the exploration by Spanish padres Dominguez and Escalante in 1776, use the name *El Rio Sulfureo de los Piramides*, which translates as *the river that smells of sulfur of the pyramids*. where the Virgin River crosses the Hurricane Cliffs, there is a hot spring, which contributes significant sulfurous odors and taste to the river's water.


John Karl Hillers continued to work as the official photographer-in-chief on subsequent expeditions led by John Wesley Powell from 1872. After 1881, Hillers was appointed chief photographer for the U. S. Geological Survey, finally retiring in 1919 at 76 years of age.


Alfred Lambourne emigrated to America from Berkshire, England when his family joined the Mormon church in 1860. They settled in St. Louis, Missouri and arrived in Salt Lake City in 1866. Lambourne began his artistic career painting scenery for the Salt Lake Theatre. In 1871 he accompanied Mormon church prophet Brigham Young, photographer Charles Roscoe Savage and others to southern Utah and Little Zion canyon in 1871.

Over a long career, Lambourne painted scenes in Utah, Colorado, Arizona, and California (Yosemite). Although best known for his romantic realist artwork, he also wrote for nature poetry and essays published in local periodicals, and wrote 14 books, many of which he illustrated himself.

In 1895-1896, Lambourne lived alone for most of a year, on Gunnison Island in the middle of Great Salt Lake, where he wrote *Our Inland Sea*: *The story of a Homestead*. It was first issued as a collection of newspaper and magazine articles, and then as an illustrated pamphlet. Then in 1902, and again in 1909, it was published in book form by the Deseret News. The 1909 version is available through Google Books online as a free download.


Thomas Moran is most often classified as both a member of the *Hudson River School* and the *Rocky Mountain School* of landscape painters. He was born in Lancashire, England in 1837, and emigrated to America with his family at age 7. The family settled in Philadelphia where he was apprenticed to an engraver at age 16. During the Civil War in 1862, he traveled to London to study the work of noted painters Claude Lorrain and J.M.W. Turner. In England, Romantic landscape painting had become a potentially lucrative profession.

Moran agreed to join the Hayden Geologic survey of the Yellowstone area, as a guest artist at his own expense in 1871. His employment was arranged by Philadelphia financier Jay Cooke, owner of the Northern Pacific Railroad. The Northern Pacific were looking to popular the Yellowstone area and expand the public's interest in railway tourism to a future (National) park and game preserve. Moran spent 40 days in the Yellowstone and made sketches of more than 30 different sites. As a guest artist, Moran was free to retain the full ownership rights to all his sketches and paintings whether they were published by Hayden's survey or not.

Moran's painting *Grand Canyon of the Yellowstone* was immense, measuring seven by twelve feet. It was sold shortly after the Yellowstone was made our first National Park, for the unimaginable sum of $10,000, purchased by the United States government and prominently displayed in the halls of Congress.

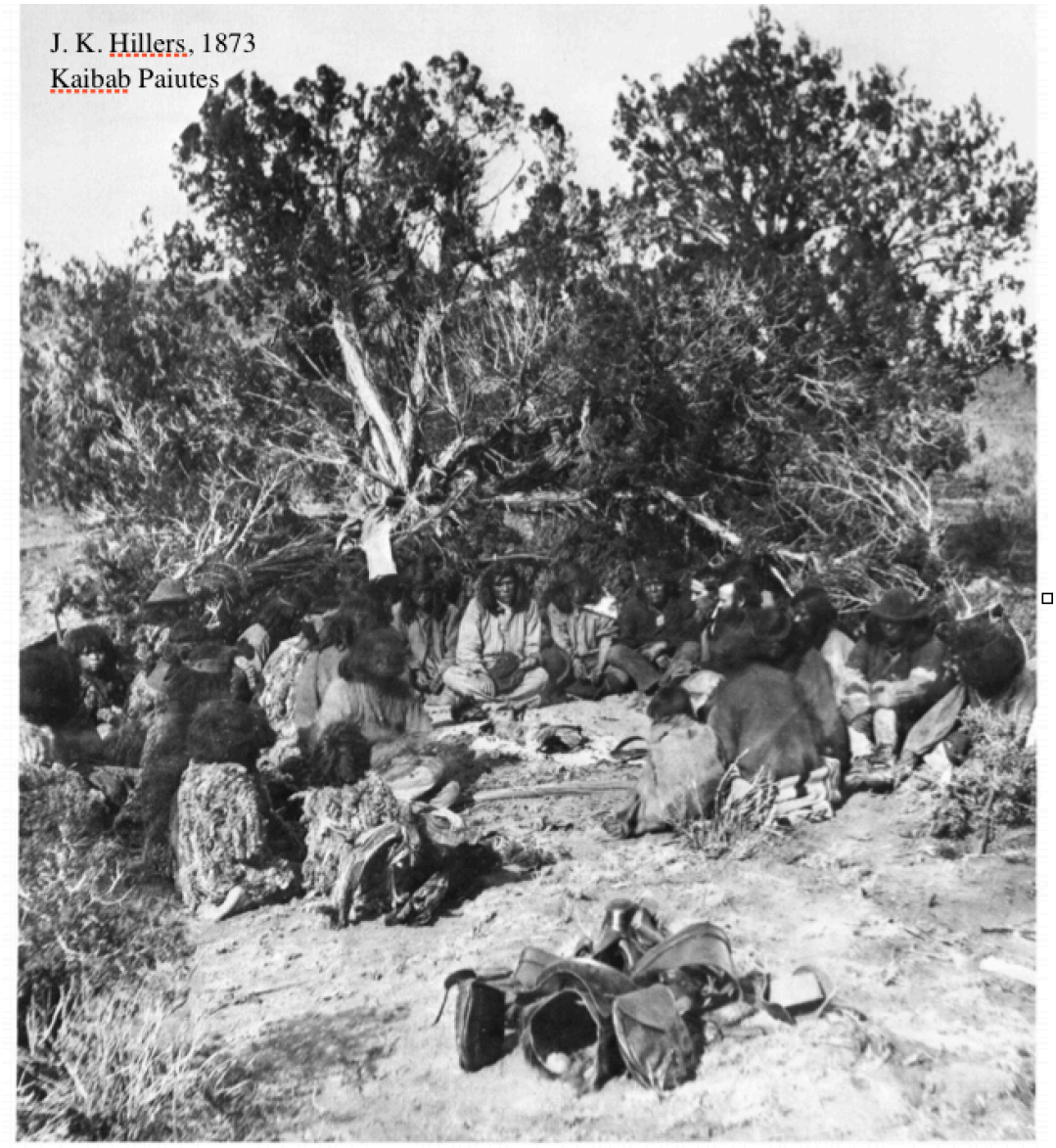
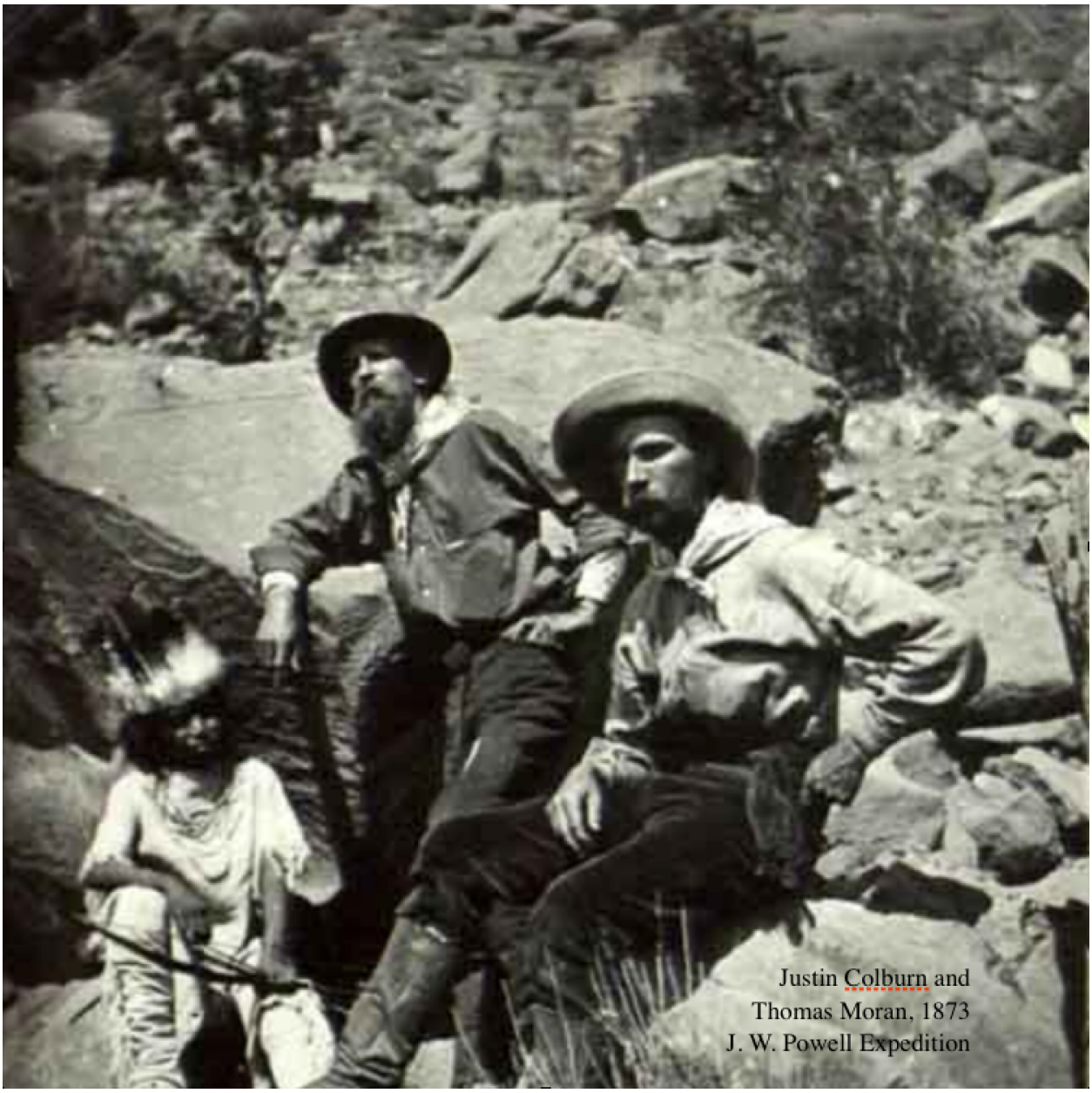



FIGURE 2.—Powell (on right) meeting with Kaibab Paiutes, Kaibab Plateau, 1873. White man to left of Powell may be Jacob Hamblin. Photograph by J. K. Hillers, from Smithsonian Institution, Bureau of American Ethnology Collection.

The caption of this J. K. Hillers photograph identifies two figures in the history go southern Utah, John Wesley Powell and Jacob Hamblin, as they met with a band of Kaibab Paiutes, in 1873. Powell met Hamblin at the end of his first expedition down the Colorado. Jacob Hamblin had been called by Mormon leader Brigham Young as a missionary to the Indians in 1854. Mormons taught that the Indians were a lost tribe of Israel. Hamblin functioned as a diplomat between Latter-day Saint communities and various native tribes having learned their language and customs. At Powell's request, Hamblin accompanied the expedition and mediated with the Indians to ensure its safety.

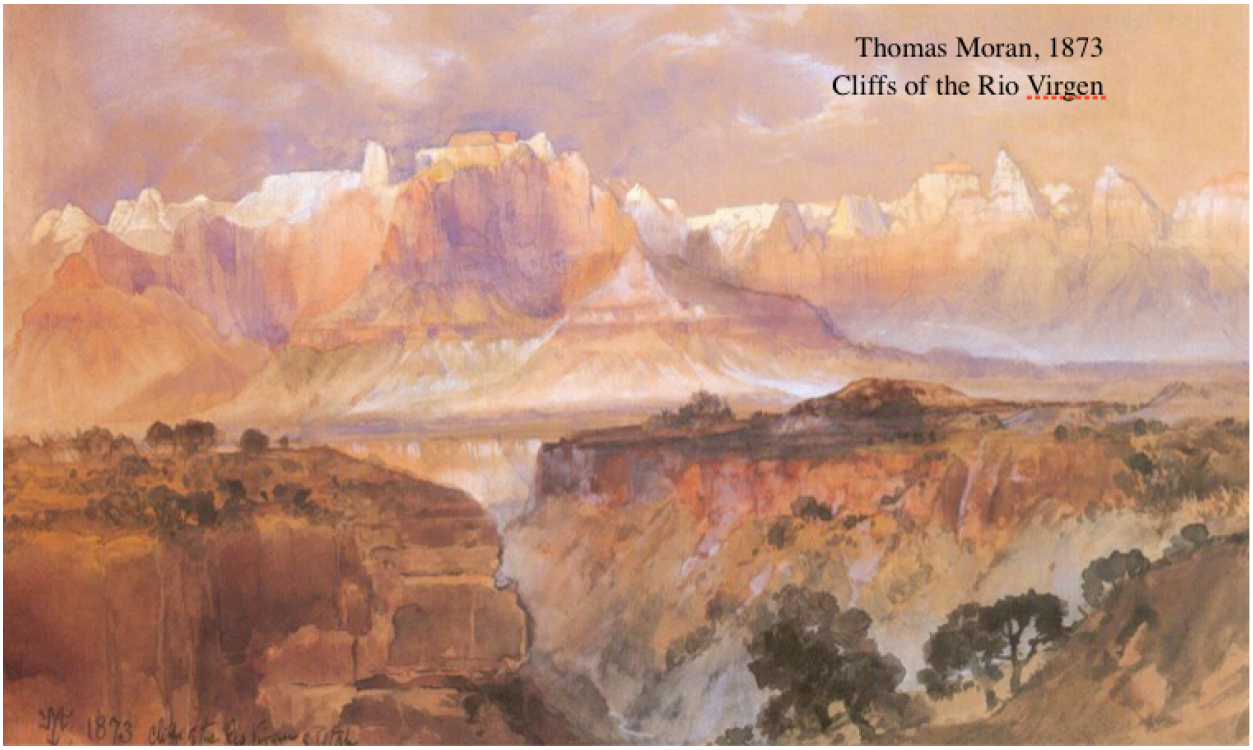
In 1879, Powell became the first director of the Bureau of Ethnology at the Smithsonian Institution when it was established by an act of Congress. It became the official repository of the documents collected by the various U. S. Geological surveys concerning American Indians.



Justin Colburn and
Thomas Moran, 1873
J. W. Powell Expedition

Well known artist, Thomas Moran was invited by John Wesley Powell to join his expedition in 1872. When John Wesley Powell's expedition was delayed in Fillmore, Utah in early 1873. He sent Thomas Moran and Justin E. Colburn, a correspondent for the *New York Times*, ahead on horseback to reconnoiter and join the expedition at its base camp in Kanab, Utah. On this journey they spent time sketching and describing sandstone buttes near Kanarraville, Utah. Moran named the most prominent one for his traveling companion, Colburn's Butte.

This J. K. Hillers photograph was made near Kanab where Powell had native Paiutes pose in buckskin leggings and feathered headdresses like real (plains) Indians. Moran helped pose the Paiutes for Hillers photographs.




Moran and Colburn traveled from Toquerville, Utah toward *Little Zion Valley* passing through the Mormon settlements of Virgin, Grafton, Rockville and Springdale along the Rio Virgen astray went. Moran climbed up a cliff high above Rockville to make the sketch from which this painting resulted.

In a *New York Times* article, Colburn wrote that his view of the Temples of the Virgin, standing 4,500 feet above the valley below, made the whole trip from Washington, DC to Southern Utah worth the journey.

After they reached the Kanab base camp of the Powell expedition, Moran and Colburn made a return trip to *Little Zion Valley* with Professor A. H. Thompson and photographer J. K. Hillers by a different route. Moran, the artist, and Hillers, the photographer, quickly developed a working relationship. Moran relied on Hillers photographs for details in many of his illustrations and paintings.

Moran wrote home that:

> *southern Utah is where Nature reveals in all her tumultuous and awe-inspiring grandeur —and I include in Utah all that country North of the Colorado River; it does not properly belong to Arizona. There is a canyon off the Rio Virgen known in the local Indian vernacular as Mu-Koun-Tu-Weap, that for the glory of scenery and stupendous scenic effects cannot be surpassed.*


In 1873, *The New York Times* journalist Justin E. Colburn traveling with Thomas Moran to join the Powell Geographical expedition was honored to have this bluff bear his name, but it didn't stick. *Kolob* was the name the Mormons called the scenic bluffs near Kanarraville, Utah. From their theology, *Kolob* was the place that God lived at the center of the Universe. Today this area is called *Kolob Canyon* and is a part of Zion National Park.


George Edward Anderson was born in Salt Lake City in 1860, the oldest of 9 children. He was apprenticed to renowned Utah photographer Charles R. Savage at age 14. By age 17, he opened his own photography gallery with his two younger brothers J. Stanley and Adam on Main Street. He was trained in the older wet-plate process, that required exposure times of many seconds. Anderson shifted to the new dry-plate process, where most exposures could be less than one-second, a duration allowing easier photography of people in outdoor settings.

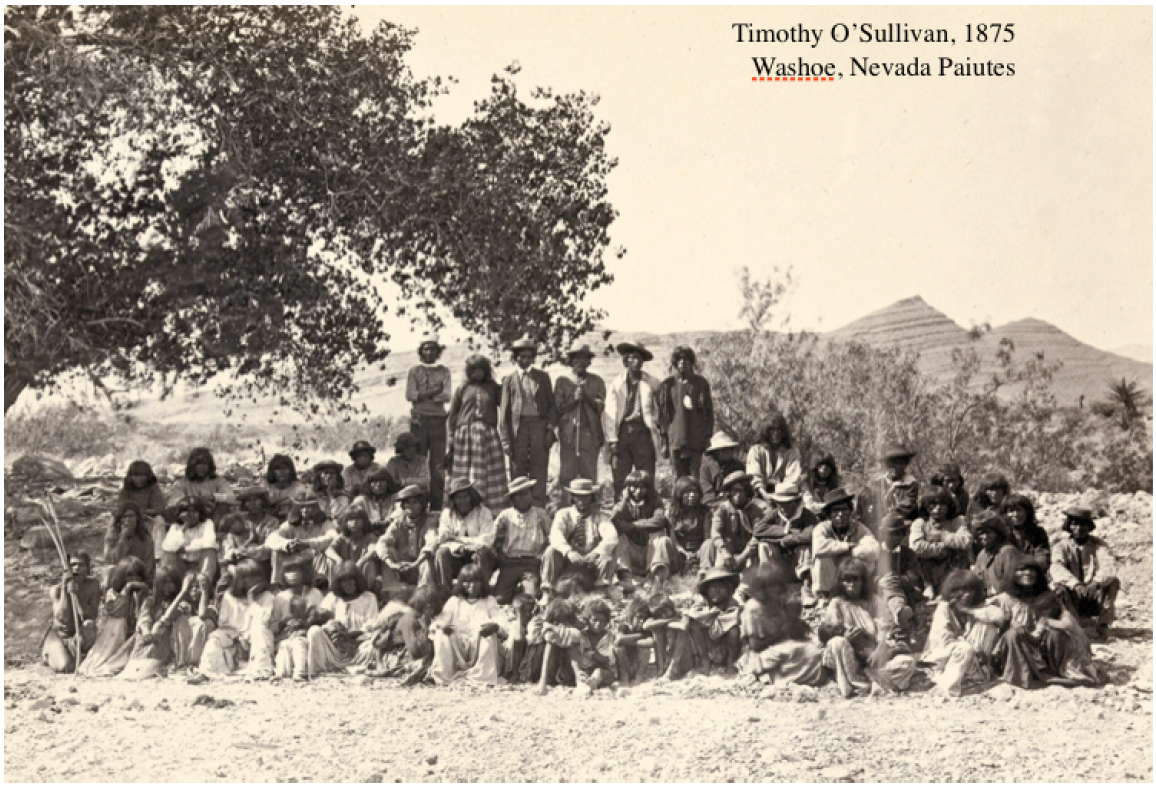
In 1884, Anderson advertised "the finest portable galleries in the country." having opening tent studios in Springville, Manti and other Utah towns. Whenever business was slow he would take his portable tent gallery on the road to drum up new clients.

A new Mormon temple was under construction in Manti and the photography business was good there requiring his presence often. He first spotted his future wife through the lens of his camera viewing her upside down and backwards. George Edward, and coed, Olivia Lowry, were the second couple married in the newly opened Manti temple on October 30, 1888. The photographs Anderson took of the temple under construction remain some of his most popular work.


Thomas Moran became the most prominent artist in America by 1875, eclipsing even the famous Albert Bierstadt, whom he greatly admired. This romanticized view of towering cliffs reflected by the Green River in southwestern Wyoming would not be as nearly admired as it is, without the purely operatic lighting of a fiery sunset. This location on the Green River is near the starting point of Major Powell's first and second expeditions in 1869 and 1871.

Moran took liberties with physical features, clouds and sunlight to make his uninhabited landscapes more compelling, and certainly more impressionistic compared to the earlier generation of Hudson River School master's like Bierstadt. We should remember that French impressionist art became popular from the mid-1870s. Moran certainly knew what his public wanted.

Yet, there is a deep sentimentality to this work titled *The Golden Hour*. Moran understood that his art was being used by his patrons, Jay Gould and the Northern Pacific, Scribner's Magazine, even the United States Government surveys in ways that would transform these pristine, untouched places, now being opened for private and public exploitation, into something less than they had been. Moran knew the *Golden Hour* was rapidly passing.




Timothy O'Sullivan's photograph this entire band of Nevada Paiutes taken in 1875 documents the extent to which native Americans had adopted the clothing and dress of the peoples who were colonizing their traditional lands.

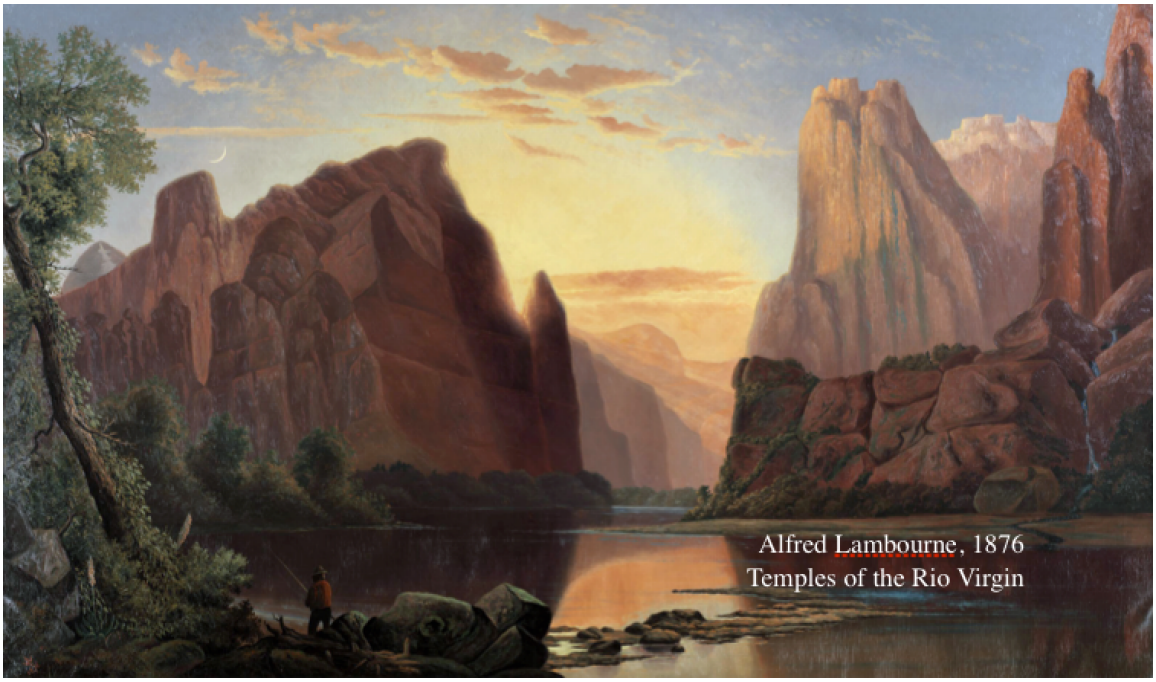
In 1874, John W. Powell and George W. Ingalls, a U.S. Indian Agent, were appointed Special Commissioners by the Department of the Interior with an assignment to report on the condition of the Utes, Paiutes, Goshutes, and Shoshones living in Utah, Northern Arizona, Nevada, and Idaho who had not yet been collected on reservations. They reported that the Indians "appreciate they can no longer live by hunting, fishing and gathering native plants," and that they "ask to become farmers and stock-raisers." And that reservations, if required, be provided within their own territories. The report also detailed the location and population of each tribe and band.

Major Powell was appointed the first director of the Bureau of Ethnology at the Smithsonian Institution by an act of Congress in 1879. Powell classified human societies into "savagery," "barbarism," and "civilization" based upon the extent to which each society's progress toward civilization could be measured. Adoption of technology, family and social organization, property relations and intellectual development were assessed. Powell recognized that the Indians he encountered along the the Colorado were the most untouched by civilization he had seen, but that their circumstances were rapidly evolving.

The study of ethnology was used by social scientists to justify the expense of government programs intended to help native populations survive. Powell advocated that government funds be used to *civilize* native populations by teaching them to speak English, believe in a Christian God and adopt improved methods of ranching or farming, including irrigation of crops.


This woodblock print appeared in the 1875 publication of *John Wesley Powell's Report of the Exploration of the Colorado River of the West*. It was printed in Washington, D.C., by the *Smithsonian's Bureau of Ethnology*. The woodblock was prepared by engraver John Minton from Thomas Moran's original artwork. Moran had joined the expedition in 1873 at Powell's request. The expedition traveled from Kanab, Utah to the Moqui homelands in northeastern Arizona Territory.

Moran's art depicts a Moqui village that Major Powell thought was very *civilized* for a native American tribe. In his report, Powell noted the similarities in materials and construction techniques between Moqui villages and the ruins of *cliff dwellings* they had encountered previously along banks the Colorado river. Yet, Powell's conclusion was that the *cliff dwellings* were built by an unknown, long since vanished race.




This 1876 romantic, realist painting by Alfred Lambourne is similar to later paintings by Thomas Moran *Zion Valley, South Utah* (1914) and Frederick Dellenbaugh *Zion Canyon* (1903). In the introduction to his book *Scenic Utah: Pen and Pencil* (1891), Lambourne decries the lack of recognition Utah's landscapes have received.

> *The scenic beauties of Utah are but comparatively little known. Those of Colorado have been delineated by skillful artists and heralded abroad eloquent writers until they are familiar to all. So, too with those of Oregon, Washington and California; Arizona, also, and the northwest portion of Wyoming. Utah alone, of all the wild regions of mountain, lake and canyon, has received scanty recognition. This is surely not because there is within its borders a paucity of landscapes, fair and grand, but rather because that, heretofore, they have been away from the beaten paths. However, the time is fasts approaching — in truth is at hand — when the scenery of Utah will receive the attention that it deserves.*

In the section of his book titled Southern Utah, Lambourne specifically describes the *Temples of the Rio Virgin*.

> *In the Southern Utah country one is surrounded by much that is strange and grotesque. It is a region of vast plateaus and deserts, of canyons and narrow defiles — riven, plowed or worn through mountains of arid rock. It is a region where one may well seek "the shadow of a great rock in a weary land."*
>
> *The "Temples" may be considered as the culmination of the scenic wonders of the country. They are situated on the Rio Virgin in a narrow valley called the Little Zion. Their bold graceful outlines, as well as the delicate fretwork done upon them by the elements, make them also elegant to the eye.*