

The pages of the journal are numbered from 1 to 97, and most of the entries are dated. A letter from Mary Mann, the mother of Thoreau's companion, appears opposite page 37. Some notes on the Minnesota River boat schedule and a laundry list made while at Lake Calhoun are scribbled along the border of a letter dated January 23, 1860, at Boston from Chauncey Smith to Thoreau.

Individuals interested in the manuscript may examine the photostatic copy and a typewritten transcript prepared by Miss Mabel Densmore at the University of Minnesota Museum of Natural History.

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PETER RINDISBACHER: A COMMUNICATION ¹

YOUR ARTICLE in the March issue of MINNESOTA HISTORY on Peter Rindisbacher's Minnesota water colors at West Point reminds me that for some time I have had several notes on Rindisbacher and his work. He was, as you know, an early artist of Wisconsin as well as of Minnesota.

During the first months of Lyman C. Draper's superintendency of the Wisconsin Historical Society he wrote to many men of prominence in the United States, inviting them to join the society and to contribute to its collections. In response to one such request Caleb Atwater of Circleville, Ohio, wrote to Draper on July 24, 1854, stating that he was presenting a copy of his *Tour to Prairie du Chien . . . in 1829* and "4 drawings of my favorites, natives of your region of country." He continues:

Winneshiek was my pet, and so was the Prairie Wolf. The latter I carried with me, as far as Edwardsville, where I left him, as I feared that the travelling any further with me, would kill him. My likenesses of Indians are in the Patent Office, at Washington City.

¹ This letter from Miss Alice Smith, curator of manuscripts for the State Historical Society of Wisconsin, was addressed on May 2 to Miss Nute, whose description of "Rindisbacher's Minnesota Water Colors" appears *ante*, p. 54-57. *Ed.*

I paid a painter one hundred and thirty dollars for his services, and I paid one hundred dollars for carriage of minerals, etc.

In a letter dated August 13 Atwater supplies some additional details concerning the paintings :

The likenesses of 13 Indians, Sauks & Foxes, in water colours, were given to Col. Childs of Philada who promised me to engrave the Picture & send me 25 copies of the print. It represented 13 of the Sauks & Foxes, in a war dance. Keokuk Morgan & others were drawn to the life, by my Swiss artist, Rhindesberger. Col. Childs carried the picture to England, where he published it, accompanied by a biographical sketch of each Indian written by me. On the Colonel's return, he sent only one copy which fell into the hands of James Hall of Cincinnati, who in co. with some engraver in Philada published it in nos. of a magazine. The original picture and the engravings are in London and not in America. Ten of my Indian likenesses, in oil, by King, Charles B. of Washington City are in the patent office, Washington City. Among these likenesses in the Patent office are Nawkaw and the elder Cary Maunie. The others I now forget though I believe, Maneater and the Little Elk are of the number, inasmuch as they were great pets of mine.

It appears as though Atwater carried away with him from Prairie du Chien to Philadelphia and Washington in the late summer of 1829 more than the Rindisbacher water colors that are reproduced in the volume of McKenney and Hall's *Indian Tribes*. The "P. K. & C." in the corner of the reproduction of the "Sioux Warrior Charging" in the *American Turf Register* for October, 1829, undoubtedly stands for Pendleton, Kearney & Childs, the lithographing firm that Colonel Childs established in 1829.

The fact that Atwater still had on hand in 1854 at least four small water colors is also worthy of note. One of these, the miniature of Isaac Winnesheek, is reproduced in Porter Butts's *Art in Wisconsin* (Madison, 1936). The original of this portrait with two of the others, both small tinted sketches about five by seven inches, are in the picture files of this society. One is labeled "Prairie Wolf," and the other, a water fowl, "Pattashgas of the Wisconsin." The fourth I have not been able to locate.

In Mr. Butts's volume he notes that in 1890 John B. Dun-

bar of Bloomfield, New Jersey, offered to this society a lithograph of an "Interior of a Sioux Lodge" drawn by Rindisbacher. He also calls attention to the fact that Mrs. Adele Gratiot of Gratiot, Wisconsin, in her reminiscences published in volume 10 of the *Wisconsin Historical Collections*, speaks of the arrival of the Swiss emigrants from the Selkirk settlement in 1826 and of Peter Rindisbacher's being employed by her husband. Very likely the Gratiots, who were members of a prominent St. Louis family, were instrumental in sending the young artist to that city. There is no Rindisbacher listed in the federal manuscript census of the Wisconsin region in 1830.

In Henry Tuckerman's *American Artist Life* (New York, 1870), in a list of American productions in private and public collections in the United States, J. C. McGuire of Washington, D. C., is credited with owning "Rindisbacher, — Indian War Dance, 17 full-length figures, Portraits."

I have one more note, and I am sorry that it is such an indefinite one. One day about two years ago a man from Wheaton, Illinois, called here and inquired if we had any Rindisbacher drawings. He was, he said, a grandson of Peter Rindisbacher, who was born in Switzerland, died in Jo Daviess County, Illinois, about 1870, and was buried under what is now the main street of Shullsburg, Wisconsin. According to his account, this Rindisbacher had four children: Mrs. Charles Monnier; Mrs. Ostertag Collins of southwestern Wisconsin; Peter, who went on a Missouri River expedition and who died in St. Louis; and Frederick, who died in Jo Daviess County. He thought that perhaps he might have some Rindisbacher productions in his own possession and promised to tell me more about the artist the next time he was in Madison, but he has not yet reappeared, and I am unable to verify any of his statements.

ALICE E. SMITH



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