

FREDERIC REMINGTON

ANA
(1861-1909)

The Rattlesnake
*Cast number two



19 1/2 H x 17 W x 14 D inches

Inscribed on base, *Frederic Remington / Copyrighted / Roman Bronze Works N.Y. 1905*

Inscribed under base, 2

THE RATTLESNAKE

FREDERIC REMINGTON'S classic scene was his 12th execution in bronze. Copyrighted in 1905 and re-worked 3 years later. The first eleven castings of this depiction of a frontier exchange are as current today as it was in 1905. The earlier, small casting is highly cherished as the epitome of the artist's original composition. This is partly due to the breathtaking detail that the artist instilled into the earlier castings. He did this, as noted by Collier's review, by painting hot wax onto a model to achieve fine detail. Three of the eleven are in museums while three others are unlocated. The remaining works are reputed to be in private collections. #2 being the lowest attainable casting number held privately.

Frederic Remington was born on October 1, 1861, in Canton, New York. From a very young age, Remington showed remarkable artistic inclinations. His school notebooks were full of sketches, often depicting Old West characters and equestrian figures. Remington's fondness for horses also materialized at an early age. As a boy, he was an accomplished rider, a skill imparted by his father who had been a cavalry officer during the Civil War.

In 1872, the Remington family moved to Ogdensburg, New York, where young Remington was enrolled in a military academy at the age of fifteen. His fervent desire to become an artist convinced his parents to let him take art classes at Yale University in 1878. After an initial period of enthusiasm, Remington soon became discouraged with the tedious routine of academic art instruction and turned his interest to athletics, becoming the Yale boxing champion and a member of the football team.

Upon the death of his father in 1880, Remington quit Yale and decided to try to make his living as an artist. He spent five years traveling in the West, during which he decided to commit himself to the artistic representation of the history, people and traditions of the "Old West." Remington befriended anyone who could afford him additional insight into his obsession. He talked to cowboys, saloonkeepers, Indians, soldiers and settlers. He became a close friend of William F. "Buffalo Bill" Cody and was often invited to stay at his famous ranch.

Remington moved to New York City and began working as a freelance illustrator and studying at the Art Student's League. His first accomplishment as a professional artist came in 1882, when one of his sketches was published in the February 25 issue of "Harper's Weekly". He began to get regular commissions and by 1887 was supporting himself well. That year, he produced several important easel works. He exhibited a painting at the American Water Color Society Show and another at the National Academy of Design Exhibition.

Remington's fascination by the motion of horses and with the newly invented still-life camera box, often photographed them. He painted and sculpted the animals, frequently at full gallop, but always juxtaposed them with human figures, never producing single horse portraits. His landscapes too were never strict to holding just one portrait, invariably composing a narrative group.

Provenance:

- Private Collection
- {Kennedy Gallery, New York, New York}
- Davenport Bank and Trust Company, Davenport, Iowa
- {J.N. Bartfield Gallery, New York, New York}
- Private Collection, Montana

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