

JOE P. KIRBY

## Frederick Henry Morse

### The Artist in the Penitentiary

Journeyman artist Frederick Henry Morse lived in and traveled through the Northern Great Plains in the early twentieth century, painting high-quality portraits of governors, millionaires, and other prominent persons. Several of his works are in museum collections in Iowa, Missouri, Ohio, Minnesota, and South Dakota. His personal journey was bumpy. Married several times and the father of two children, Morse moved frequently. The market for costly oil portraits was limited in the various places where Morse lived; once opportunities dried up, he had no choice but to move on. The artist's five-year sojourn in South Dakota beginning in 1912 resulted in the largest number of his presently known works. It also led to a five-month stay in the South Dakota State Penitentiary in Sioux Falls.

For many years, the board room of the Western Surety Company in Sioux Falls featured a formal oil portrait of my great-grandfather Joe Kirby, the company founder. As far as I know, no one ever asked about the origins of the painting. It was an imposing reminder of the long, proud heritage of our company. When the last family members departed the company in the late 1990s after selling the business, we took the painting with us. In 2012, I found a spot for it in my basement home office. While hanging it, I noticed for the first time the artist's signature and the date: "F. H. Morse 1914."

This new information piqued my interest. Who was this artist, and how had the painting come to be? I knew from childhood museum visits downtown that similar paintings of some of my great-grandfather's contemporaries existed around Sioux Falls. In the back of my mind I suspected they might have been done by the same artist, but I had no evidence to support that supposition. A search for information about



Joe Kirby (1863–1926), the author's great-grandfather, was one of the lawyers who represented Frederick H. Morse in the South Dakota courts in 1914–1915. The artist's 1914 oil portrait of his attorney measures thirty-six by twenty-six inches and remains in the Kirby family.

Morse on the Internet yielded nothing. I filed the mystery away for later investigation.

In May 2012, I visited Julie Breu, then curator of collections at the Siouxland Heritage Museums in Sioux Falls, on a different topic. When asked whether she knew anything about an artist named Morse, Breu's eyes lit up, and she indicated that she and John Rychtarik, then exhibitions coordinator at the South Dakota Art Museum in Brookings, had been gathering information about Morse. Although the artist had obviously created a unique pictorial history of notable Sioux Falls characters in the twentieth century's second decade, not much else was known about him. Breu and Rychtarik gave me a 1915 newspaper article and a partial list of his portraits from the Smithsonian Institution's National Portrait Gallery database. I was once again hooked on the mystery and started digging more deeply to find anything I could. Fortunately, Morse left a clear paper trail for much of his life. He was a rolling stone, changing locales every few years. When Morse reached a new town, one of the first things he did was to put his name in the local city directory, usually under the category of "artist" or "portrait painter." In South Dakota, however, Morse left a different kind of public record.

On 23 October 1913, Frederick Henry Morse was entangled in a messy dispute about a shotgun with hardware store manager Gustave

**F. H. MORSE,**  
Formerly of St. Louis, Mo.

Established 1880.

Successors to  
**E. A. CURTISS & CO.**

**MORSE & CURTISS.**

Side Block  
**506 1/2 Nicollet Avenue,**  
**MINNEAPOLIS.**

**::: ARTISTS :::**

**REFERENCES:**  
S. E. OLSON, Minneapolis.  
Hon. H. H. SIBLEY, St. Paul.  
Bishop MCGOLRICK, Duluth.

**Oil Portraits a Specialty.**  
Free Hand Work in Crayon and Pastel on Canvas  
from life or small pictures.

Frederick Morse's advertisement in an 1890 Minneapolis city directory gives evidence of the artist's frequent relocations.

E. Halberg in Tyndall, South Dakota.<sup>1</sup> Some weeks earlier, Morse had returned the weapon to the store where he had bought it, claiming it had a defect. Halberg reportedly agreed to send the shotgun back to the factory. Morse dropped by the hardware store on 23 October and noticed that the shotgun was still there. Upset by the delay, he became angry, and an argument ensued in which Halberg called Morse “a vile name.”<sup>2</sup> Morse left and retrieved a revolver. On his return, he pointed the gun at Halberg in what he later claimed was an effort “to bluff him into talking sensibly.” Halberg grabbed the weapon and it went off, with the bullet grazing his ribs. At his trial, Morse claimed that he had not intended to pull the trigger and that Halberg had caused the gun to discharge.<sup>3</sup> Quoted in an article circulated by the Western Newspaper Union News Service in May 1915, the artist tried to deflect responsibility for the dispute, saying, “I think I have had three fights in all my life, and each of those was the direct result of an epithet applied to me by my opponent.”<sup>4</sup>

Morse was convicted of assault with intent to kill on 23 January 1914. Alleging procedural errors at trial, his attorneys (one of whom was Joe Kirby)<sup>5</sup> filed a motion for a new trial, which was denied in circuit court on 18 May 1914. Morse then appealed to the South Dakota Supreme Court, which affirmed the lower court’s ruling on 31 December 1914. At a hearing in Tyndall on 18 February 1915, Judge Robert B. Tripp sentenced Morse to one year’s imprisonment. He entered the state penitentiary in Sioux Falls four days later.<sup>6</sup>

1. Tyndall (*S.Dak.*) *Tribune*, 30 Oct. 1913.

2. State v. Morse, 35 S.D. 18, 297.

3. Carter (*S.Dak.*) *News*, 28 May 1915; State v. Morse, 35 S.D. 18, 297.

4. Carter *News*, 28 May 1915. Other newspapers carrying the story included the *Bismarck (N.Dak.) Daily Tribune*, 22 May 1915, and the *Washington (D.C.) Herald*, 31 May 1915.

5. For a synopsis of Joe Kirby’s career and his involvement in a 1919 United States Supreme Court case, see Joe P. Kirby, “The Case of the German Socialist Farmers: Joe Kirby Challenges the Espionage Act of 1917,” *South Dakota History* 42 (Fall 2012): 237–255.

6. State v. Morse, 35 S.D. 18, 293; South Dakota, First Judicial Circuit, record of judgment and sentence of F. H. Morse, 18 Feb. 1915, and South Dakota, State Penitentiary, inventory of personal property for inmate F. H. Morse, 22 Feb. 1915, F. H. Morse File, Box 25, South Dakota State Penitentiary Files, State Archives Collection, South Dakota State Historical Society, Pierre (hereafter cited as Morse Prison Records, SDSHS).

The artist had never experienced such legal problems before, telling the Western Newspaper Union that he was “now in a place I never had quite planned on occupying.” In his early fifties at the time, Morse generally made a favorable impression on those he met. The Western Newspaper Union report described him as “a gray haired, kindly faced man, of refined and unusually mild manner.”<sup>7</sup> Lewis M. Fisher, an Iowa lawyer, “regarded Mr. Morse as both a very fine portrait painter and a very fine gentleman.”<sup>8</sup> T. Frank Coffey, a Wisconsin friend and business associate, called the artist “a thoroughly polished gentleman,” and described him as “very mild mannered, never quarrelsome.”<sup>9</sup> Most acquaintances seemed to accept Morse’s claim that the shooting was an accident. However, Reverend S. H. Shurtleff, pastor of the Methodist and Congregational churches in Tyndall, suggested that “Morse’s trouble was wholly due to liquor” and recommended that a pledge of abstinence be a requirement for his parole.<sup>10</sup>

Morse had arrived in South Dakota in 1912, leaving an ex-wife and two sons in Chicago at least two years earlier. He apparently worked for a varnish manufacturer in Chicago and a wallpaper and paint company in Sioux City, Iowa, before finding his way to southeastern South Dakota. On 26 July 1912, he married forty-seven-year-old Anna Minier of Tyndall, a widow who ran the local hotel.<sup>11</sup> The marriage was his third. Speaking of Anna in 1915 he said, “I came to South Dakota about three years ago, a business traveler in search of health. I liked the cli-

7. *Carter News*, 28 May 1915.

8. Lewis M. Fisher to Edgar R. Harlan, Curator, Historical Department of Iowa, 17 May 1917, Frederick Henry Morse File, State Historical Society of Iowa, Des Moines (hereafter cited as Morse File, SHSI).

9. T. Frank Coffey, Oshkosh, Wis., statement supporting parole application of F. H. Morse, [1915], Morse Prison Records, SDSHS.

10. Reverend S. H. Shurtleff, Tyndall, S.Dak., statement supporting parole application of F. H. Morse, [1915], *ibid.*

11. Chicago, Cook Co., Ill., in U.S., Department of Commerce and Labor, Bureau of the Census, *Thirteenth Census of the United States, 1910*, National Archives Microfilm Publication T264, roll 268, p. 4A; Edwin S. Wheeler, Chicago, Ill., and Gustave Anderson, Sioux City, Iowa, statements supporting parole application of F. H. Morse, [1915], Morse Prison Records, SDSHS; South Dakota Marriage Register 1905–1914, South Dakota Department of Health, Office of Vital Records, Pierre.

mate, the people, and particularly the fine little woman I married at Tyndall.”<sup>12</sup> Unfortunately, his new life in the state was soon marred by the incident at the hardware store.

Sometime during his legal travails, Morse picked up his brushes and resumed his painting career, which appears to have lain dormant after the turn of the century. His depiction of a Dalmatian dog and his portrait of Joe Kirby, both done in 1914, are his first known works since 1901.<sup>13</sup> The Kirby portrait was put on display in the windows at Pay’s Art Store on South Phillips Avenue, in what may have been a marketing tactic aimed at attracting others who would pay to have their portraits painted.<sup>14</sup> Morse continued to paint after he began serving his prison sentence in February 1915. Permitted to set up a studio in the penitentiary library, he painted portraits of wardens Ole S. Swenson and Guy C. Redfield. In a 1917 letter written after Morse’s release, Redfield stated, “Mr. F. H. Morse painted a very good likeness of Mr. Swenson. I also, have a life size painting which was done by Mr. Morse.”<sup>15</sup> The location of these two portraits is unknown.

Morse’s attorneys apparently continued to work on his behalf while he was in prison. On 7 August 1915, Governor Frank M. Byrne paroled the artist into the custody of Sioux Falls photographer E. C. Hanson. Morse must have behaved well on parole, for he received a full pardon from the governor on 14 December 1915. His third marriage, however, seems to have been wrecked by the shooting incident and his subsequent incarceration. Frederick and Anna Morse had exchanged letters until May 1915, when she stopped writing. Morse sent her one more letter in July, but there is no record of further contact between the two for the remainder of his time in the penitentiary.<sup>16</sup>

12. *Carter News*, 28 May 1915.

13. Morse’s depiction of the Dalmatian dog is in the collection of the South Dakota Art Museum, South Dakota State University, Brookings, S.Dak.

14. *Sioux Falls Daily Argus-Leader*, 26 Oct. 1914.

15. Guy C. Redfield, Warden, South Dakota State Penitentiary, to Edgar R. Harlan, Historical Department of Iowa, 22 May 1917, Morse File, SHSI.

16. South Dakota, order of Governor Frank M. Byrne granting parole to F. H. Morse, 7 Aug. 1915; order of Governor Frank M. Byrne granting pardon to F. H. Morse, 14 Dec. 1915; and South Dakota, State Penitentiary, register of letters sent and received by inmate F. H. Morse, [1915], all in Morse Prison Records, SDSHS.



According to a Sioux Falls city directory, Morse went back into the portrait business after regaining his freedom.<sup>17</sup> In 1916 and 1917, he painted portraits of several South Dakota businessmen and politicians, including Philemon Bliss, a South Dakota Supreme Court justice; Richard Franklin Pettigrew, South Dakota's first United States senator; the senator's second cousin George Atwood Pettigrew, a successful physician and banker; Lyman T. Dunning, a druggist; and politicians Nyrum Phillips and Charles K. Howard.<sup>18</sup> Morse soon saturated the small South Dakota market for high-quality oil portraits and was ready to move on, completing another chapter in his boom-or-bust career.

Frederick Morse had been drawn to art as a child. Born in Wisconsin in 1859 to dentist George S. Morse and his wife Harriet, he was a grandnephew of Samuel F. B. Morse, the inventor of the telegraph, who also happened to be a painter. The Morse family moved to Boonville, Missouri, soon after Frederick was born. His first exposure to art occurred at an early age, when George Caleb Bingham (1811–1879) “taught him the rudiments of painting.”<sup>19</sup> Bingham, one of the great American painters of the nineteenth century and a resident of Saint Louis, Missouri, relied on commissions from portraits for a significant portion of his income.<sup>20</sup>

Morse pursued a formal art education with a three-year course at Washington University in Saint Louis. He also studied for a short time at the Chicago Art School under a Mr. French and attended a short course at the Will Chase School in New York City. After he had been painting for some time, he traveled through Europe, including stops in Italy, Germany, Switzerland, France, and England. By late 1880, the twenty-one-year-old Morse was working as a crayon artist and board-

17. *Polk-Avery Directory Co.'s Sioux Falls City Directory, 1916* (Sioux Falls, S.Dak.: Polk-Avery Directory Co., 1916), p. 310.

18. Smithsonian Institution, National Portrait Gallery, *Portal to American Portraits*, <http://npgportraits.si.edu/emuseumCAP/code/emuseum.asp>.

19. *Carter News*, 28 May 1915.

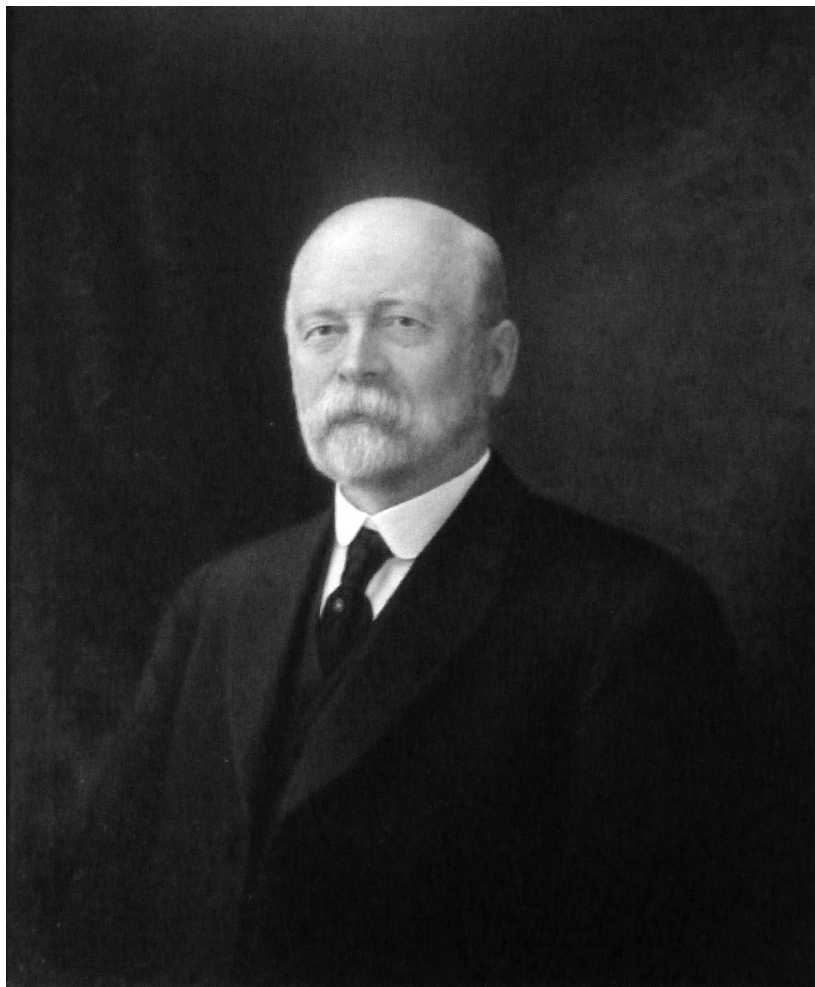
20. *Jolly Flatboatmen in Port* (1857), one of Bingham's best-known works, is in the collection of the Saint Louis Art Museum. For more information on the artist, see John C. Ewers, *Artists of the Old West* (Garden City, N.Y.: Doubleday & Company, 1973), pp. 132–141.



Richard F. Pettigrew (1848–1926) served as South Dakota's first United States senator from 1889 to 1901. Frederick Morse's 1916 oil portrait of Pettigrew measures thirty-eight by twenty-seven inches and is held by the Siouxland Heritage Museums in Sioux Falls.



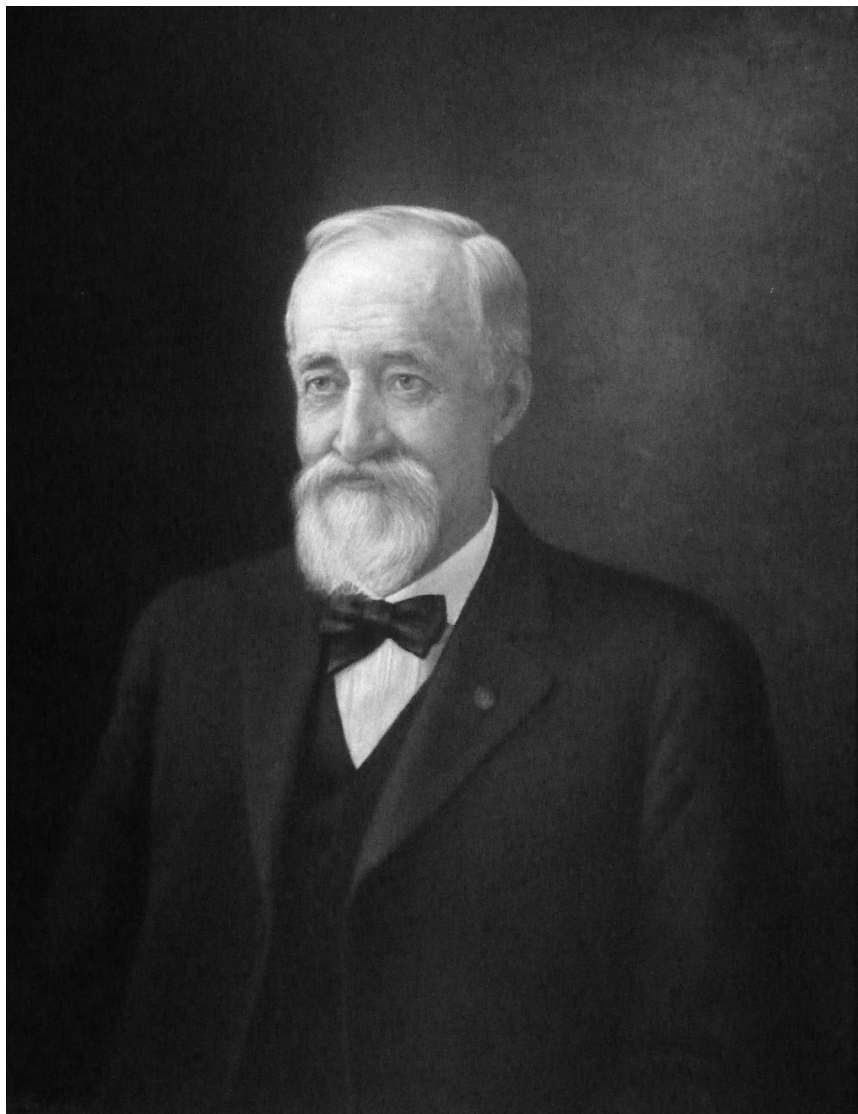




Lyman T. Dunning (1847–1920) was a druggist in Sioux Falls for more than forty-seven years. He served as a village trustee in 1880–1881. Morse's 1916 oil portrait of Dunning in the Siouxland Heritage Museums collection measures thirty by twenty-five inches.

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George A. Pettigrew (1858–1938), a cousin of Senator Richard F. Pettigrew, was a successful physician and banker. Morse's 1917 oil portrait depicts his subject with Masonic regalia. Measuring seventy-two by forty-seven inches, this piece is also in the Siouxland Heritage Museums collection.



Nyrum E. Phillips (1842–1927) served in a variety of political offices, including two terms as a Sioux Falls alderman and two stints as Minnehaha County register of deeds. Morse's 1916 oil portrait of Phillips measures thirty by twenty-five inches and is held by the Siouxland Heritage Museums.



Charles K. Howard (1835–1919) built up a large cattle business near Rapid City, was one of the first businessmen in Sioux Falls, and served as treasurer of Minnehaha County for fourteen years. Morse's 1916 oil portrait of Howard in the Siouxland Heritage Museums collection measures thirty by twenty-five inches.

ing in Saint Louis.<sup>21</sup> The *Columbia Missouri Statesman* complimented the young artist's abilities with the report, "We were recently shown a life size crayon portrait of Pres. G. S. Bryant of Christian College, executed by Fred Morse. It is a perfect counterpart of Pres. Bryant . . . the picture does him justice."<sup>22</sup>

Four years later, the *Statesman* reported that Morse and his wife had visited his parents in Columbia, Missouri, indicating that he must have married sometime in the early 1880s. The newspaper credited Frederick Morse with several pieces of fine crayon work, notably portraits of Dr. B. A. Watson, David A. Jacobs, Dr. George S. Morse (the artist's father), and James Patterson McBaine, infant son of Major T. McBaine. The *Statesman* reporter went on to suggest that "as works of his beautiful art, they evidence the highest genius, for so young a man—only 26—and give assurance of wide reputation in the future."<sup>23</sup> The locations of these early Morse portraits are unknown.

Morse continued to work in Saint Louis through 1887 and then relocated to Chicago for a short time before moving on to Minnesota. At some point in the 1880s, his first marriage ended for reasons unknown. On 12 September 1889, he married his second wife, Eudora May Schumacher, in Saint Paul, Minnesota. Their first child, Frederick W. Morse, was born a little over nine months later on 17 June 1890.<sup>24</sup>

From 1890 to 1893, Frederick H. Morse worked in Minneapolis, Minnesota. The artist's city directory listing for 1892–1893 stated that he offered art lessons and touted his skills with oil portraits as well as "Pastel and Crayon Work from Life or Small Pictures."<sup>25</sup> In 1893–1894,

21. Frederick H. Morse, artist questionnaire for Historical Department of Iowa, May 1917, Morse File, SHSI; Saint Louis, Missouri, in U.S., Department of the Interior, Office of the Census, *Tenth Census of the United States, 1880*, National Archives Microfilm Publication T9, roll 730, p. 130D.

22. *Columbia Missouri Statesman*, 9 July 1880.

23. *Ibid.*, 5 Sept. 1884.

24. *Gould's St. Louis Directory for 1887* (Saint Louis, Mo.: Gould Directory Co., 1887), pp. 849, 1491; *The Lakeside Annual Directory of the City of Chicago, 1888* (Chicago: Chicago Directory Co., 1888), p. 1209; "Minnesota, Marriages Index, 1849–1950," and "Minnesota, Births and Christenings Index, 1840–1980," [ancestrylibrary.com](http://ancestrylibrary.com).

25. *Davidson's Minneapolis City Directory for 1892–93* (Minneapolis, Minn.: Minneapolis Directory Co., 1892), p. 14.



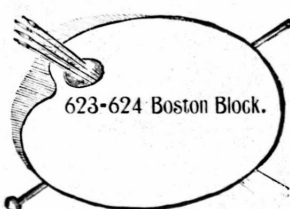
he was art director for the Horton Portrait Company in Saint Paul. Surviving works from this period include an 1890 oil portrait of Henry Hastings Sibley (1811–1891), the first governor of Minnesota after statehood, who served from 1858 to 1860.<sup>26</sup>

Morse's listing in the 1894 Saint Paul city directory stated that he had moved to Des Moines, Iowa. That year, he painted a likeness of William Milo Stone (1827–1893), governor of Iowa from 1864 to 1868, using a portrait provided by the family as a model. In 1895, Morse did a portrait of Joseph Granville Norwood (1807–1895), first dean of the University of Missouri Medical School. The artist had apparently moved on to Cleveland, Ohio, by 1896, when he created a pastel portrait of Asa Smith Bushnell, the sitting governor of Ohio. Morse is listed in an 1899 Cleveland city directory, but the 1900 United States census places him

26. R. L. Polk & Co.'s *St. Paul City Directory 1893* (Saint Paul, Minn.: R. L. Polk & Co., 1893), pp. 22, 999; National Portrait Gallery, *Portal to American Portraits*.

**F. H. MORSE,**

**ARTIST**



**Oil Portraits a Specialty.**

Free hand in Pastel and Crayon Work from Life or Small Pictures.  
Instruction Given.

**MINNEAPOLIS, - - MINN.**

Morse's city directory entries consistently advertised oil portraits as the artist's specialty.



229

F. W. HORTON, Business Manager.

F. H. MORSE, Art Director.

# Horton Portrait Co.

*Portrait  
Artists.*

CLEANING AND RESTORING OLD OIL  
PAINTINGS A SPECIALTY.

Years of Experience. All Work Guaranteed.

**Pastel, Oil,  
Crayon & Water Color  
Portraits.**

**21 EAST THIRD STREET,  
ST. PAUL, MINN.**

These 1893 advertisements for the Horton  
Portrait Company of Saint Paul show that  
Frederick Morse had yet another new employ-  
er that year.

29

HORTON  
PORTRAIT CO.

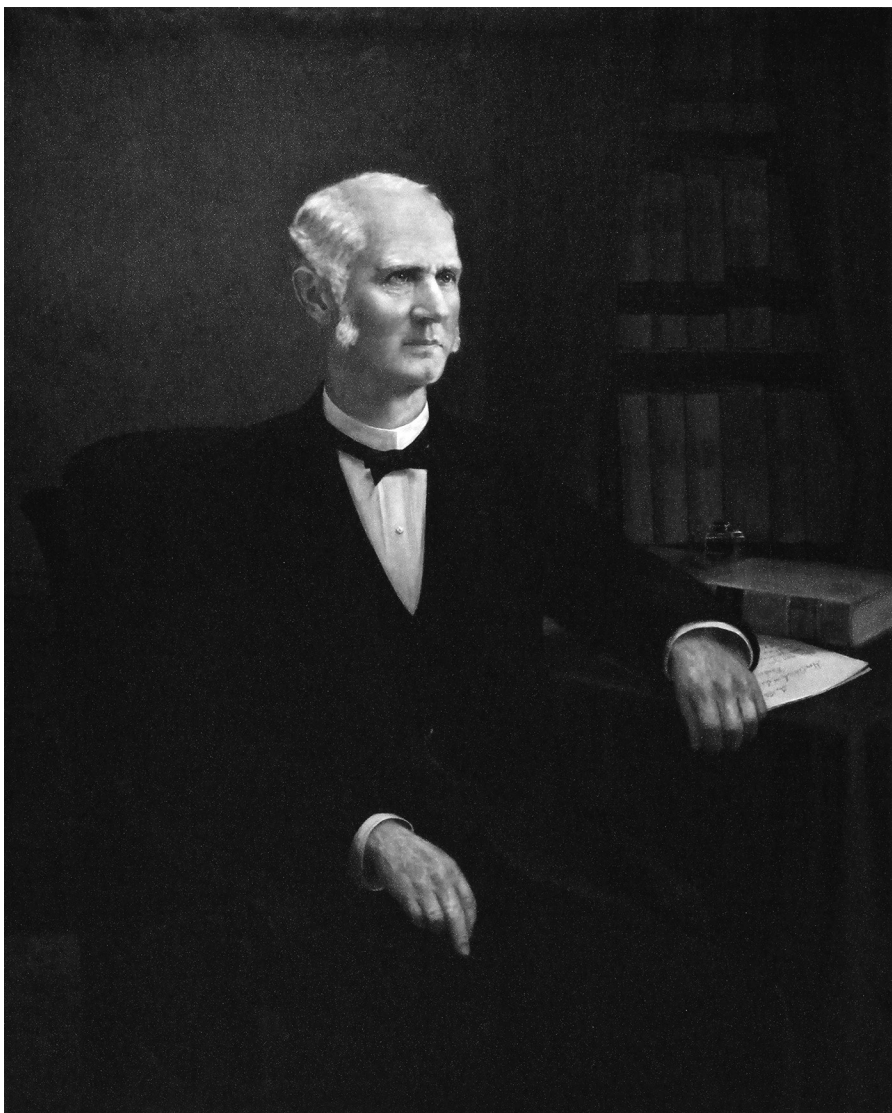
F. W. HORTON,  
Business Manager.

F. H. MORSE,  
Art Director.

*Portrait Artists.*

PASTEL, OIL,  
CRAYON AND  
WATER COLOR  
PORTRAITS.

**21 East Third Street,  
St. Paul, Minn.**



William M. Stone (1827-1893) was Iowa's sixth governor, serving from 1864 to 1868. Measuring fifty-one by forty-one inches, Morse's 1894 oil portrait of Stone is in the collection of the State Historical Museum of Iowa, Des Moines.

in Davenport, Iowa, with his wife Eudora. The artist's advertisement in a 1900 Davenport city directory is similar to those he had previously used in Minnesota.<sup>27</sup>

Morse's second stint in Iowa produced several surviving portraits of former public officials. On occasion, he seems to have traveled from his base in Davenport to fulfill commissions in other Iowa communities. For example, Morse's 1900 portrait of former Iowa state senator Maturin Lewis Fisher (1807–1879) was done in Keokuk, and his likeness of former Iowa governor Francis Marion Drake (1830–1903) was painted in Centerville. Other prominent Iowans who were subjects of Morse portraits from this period include former United States Attorney Edward Johnstone (1815–1891) and former state judge and United States Representative Walter Ingalls Hayes (1841–1901).<sup>28</sup> The Hayes family donated the latter portrait to the state of Iowa, a gift mentioned in the April 1904 issue of the *Annals of Iowa*, which referred to Morse as “an artist well known throughout the state.”<sup>29</sup>

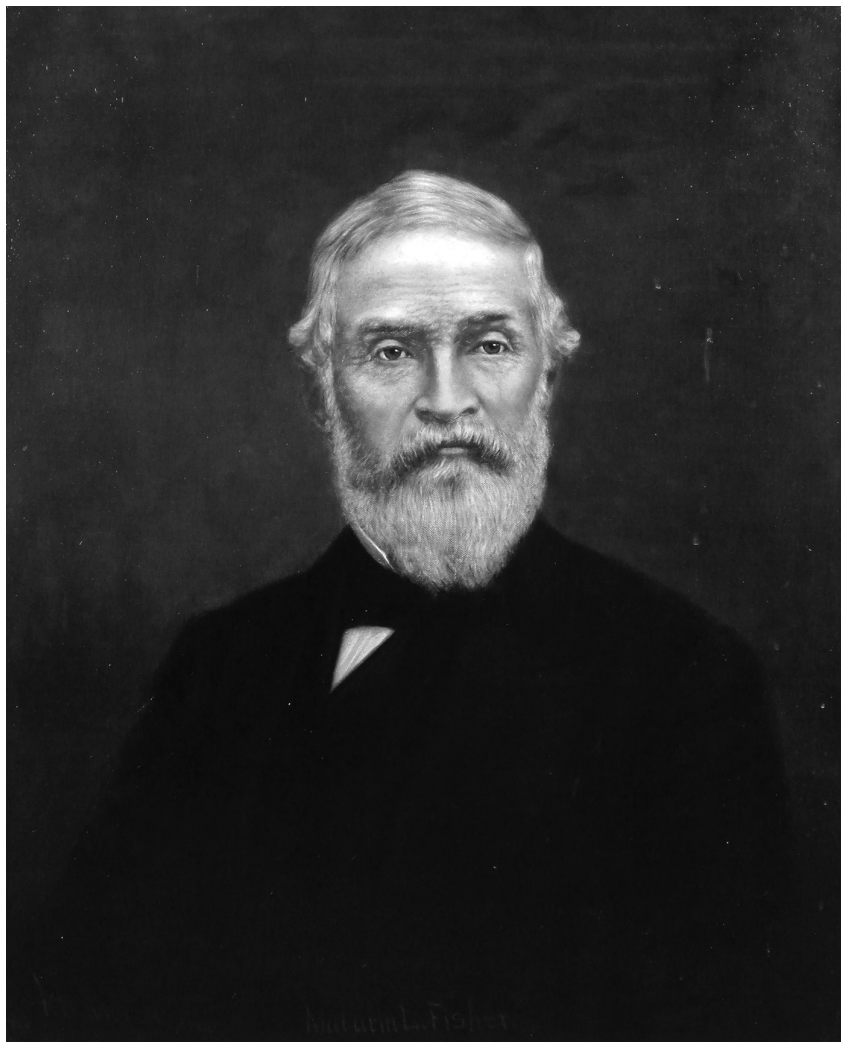
By that time, Morse had left Iowa, and his art career seems to have become less successful. Although he consistently gave his profession as “artist” in city directories and on state census forms, there are no known examples of Morse portraits dating after 1901 and before 1914. Frederick and Eudora Morse were listed in the Sherman, Texas, city directory in 1903.<sup>30</sup> According to later census forms, their second child, Harlow, was born in Texas. In 1904, Frederick Morse was back in the

27. R. L. Polk & Co.'s *St. Paul City Directory 1894* (Saint Paul, Minn.: R. L. Polk & Co., 1893), p. 679; Morse, artist questionnaire, May 1917, Morse File, SHSI; Finding aid, “UMC; University General; Paintings, Portraits” Collection, Record Group 0 C, Record Sub-Group 35, Archives of the University of Missouri, Columbia; Lisa Wood, Ohio Historical Society, e-mail to author, 13 June 2012; *The Cleveland Directory for the Year Ending July, 1899* (Cleveland, Ohio: Cleveland Directory Co., 1898), p. 757; Davenport, Scott Co., Iowa, in U.S., Department of the Interior, Office of the Census, *Twelfth Census of the United States, 1900*, National Archives Microfilm Publication T623, roll 458, p. 1B; *Twentieth Century Edition of The Times' Davenport and Scott County Directory* (Davenport, Iowa: Times Co., 1900), p. 284.

28. Morse, artist questionnaire, May 1917, Morse File, SHSI; National Portrait Gallery, *Portal to American Portraits*, online.

29. “Some Notable Portraits,” *Annals of Iowa*, 3d series, 6 (Apr. 1904): 391.

30. *Maloney's Sherman and Denison City Directory, 1903–1904* (n.p., [1903]), p. 177.

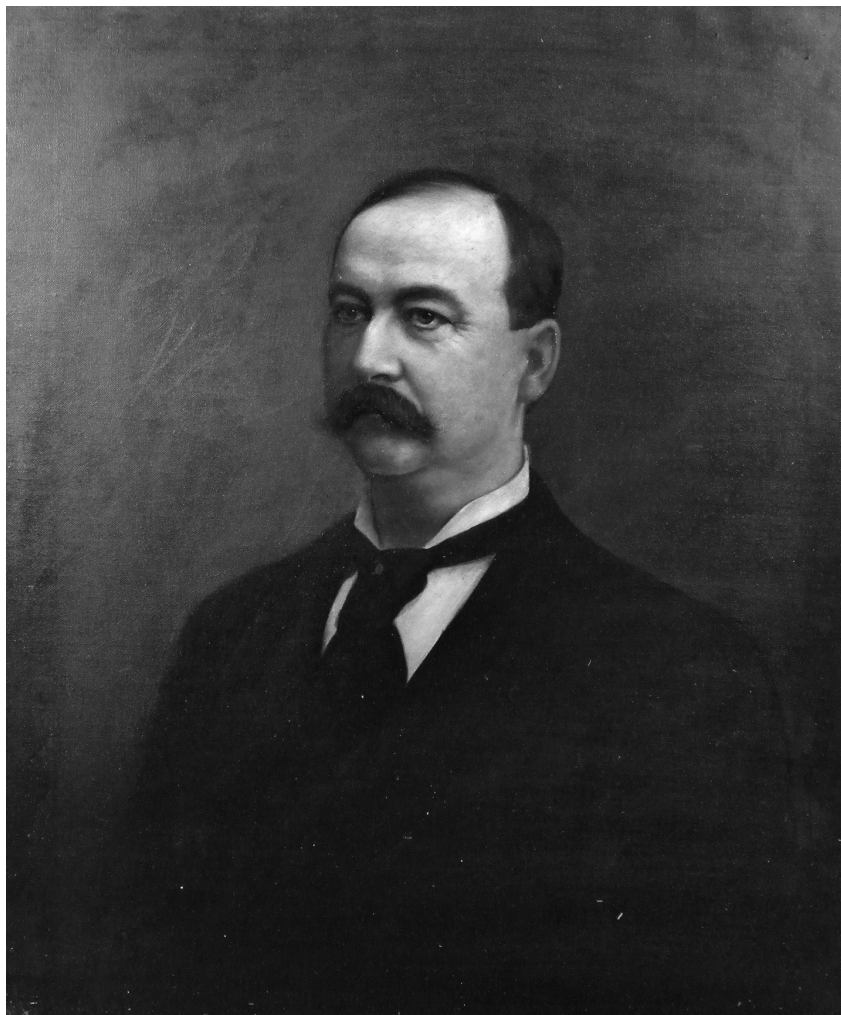


Maturin L. Fisher (1807-1879) served as president of the Iowa Senate in 1853-1854. Morse's 1900 portrait of Fisher measures thirty by twenty-five inches and is held by the State Historical Museum of Iowa.





Edward Johnstone (1815–1891) served in the Iowa territorial legislature in the 1830s and as United States attorney for Iowa in the 1840s. Morse's 1899 oil portrait of Johnstone at the State Historical Museum of Iowa measures thirty by twenty-five inches.



Walter I. Hayes (1841–1901) served as an Iowa state judge from 1875 to 1887 and as a United States representative from 1887 to 1895. Morse's oil portrait of Hayes at the State Historical Museum of Iowa measures thirty by twenty-five inches.



Saint Louis city directory.<sup>31</sup> According to the 1905 Wisconsin state census, Frederick, Eudora, and their sons were living with her relatives in Milwaukee. Frederick and Eudora are listed on the census form as brother-in-law and sister-in-law to William McCaskey, the head of household.<sup>32</sup>

The marriage of Frederick and Eudora Morse collapsed sometime between 1905 and 1910. The federal census for 1910 shows a divorced Eudora Morse living with her sons Frederick W. Morse and Harlow Morse in the Chicago home of William and Minerva McCaskey. Eudora Morse married Eugene Holcomb in Chicago on 29 April 1911. Subsequent records suggest that she and her sons changed their names. According to the 1920 federal census, Eudora Holcomb lived in Alma, Michigan, with her husband Eugene and her son Harlow Holcomb.<sup>33</sup>

Frederick H. Morse apparently drifted for the next several years. He was listed in a 1906 Saint Louis directory, but his name also appears in Milwaukee directories for 1906 and 1907.<sup>34</sup> Morse wandered west doing odd jobs, eventually ending up in South Dakota, where he unexpectedly rejuvenated his painting career. The artist's misfortune led to the creation of a unique pictorial record of some prominent early South Dakotans. After two years in Sioux Falls, Morse moved on once again and returned to familiar territory. On 6 March 1918, the fifty-eight-year-old artist married for the fourth time, wedding fifty-six-year-old Mary L. Weber in Kansas City, Missouri.<sup>35</sup> Unfortunately, the trail ends in 1918. No works by Morse have been authenticated as being

31. *Gould's St. Louis Directory for 1904* (Saint Louis, Mo.: Gould Directory Co., 1904), p. 1471.

32. Milwaukee, Milwaukee Co., Wis., 1905, in "Wisconsin, State Censuses, 1895 and 1905," [ancestrylibrary.com](http://ancestrylibrary.com).

33. Chicago, Cook Co., Ill., *Thirteenth Census*, roll 268, page 4A; "Cook County, Illinois, Marriages Index, 1871-1920," [ancestrylibrary.com](http://ancestrylibrary.com); Alma, Gratiot Co., Mich., in U.S., Department of Commerce, Bureau of the Census, *Fourteenth Census of the United States*, 1920, National Archives Microfilm Publication T625, roll 763, p. 4B.

34. *Gould's St. Louis Directory for 1906* (Saint Louis, Mo.: Gould Directory Co., 1906), p. 436; *Wright's Directory of Milwaukee for 1906* (Milwaukee, Wis.: H. C. Wright, 1906) p. 925; *Wright's Directory of Milwaukee for 1907* (Milwaukee, Wis.: H. C. Wright, 1907), p. 1002.

35. "Missouri Marriage Records, 1805-2002," [ancestrylibrary.com](http://ancestrylibrary.com).

painted since that date, and no evidence of him has been found in the public record after his fourth marriage. Seventeen Morse paintings are known to have survived to the present. The artist himself reported doing several portraits whose current locations are unknown, saying in 1917, "I have painted a number of portraits of governors, etc. but my best portraits are owned by private people."<sup>36</sup> Undoubtedly, additional Morse works remain to be discovered.

36. Morse, artist questionnaire, May 1917, Morse File, SHSI.

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*On the covers:* In this issue, Joe P. Kirby writes about Frederick Henry Morse, an artist who served time in the South Dakota Penitentiary and went on to paint the portraits of several prominent Sioux Falls residents such as former United States Senator Richard F. Pettigrew (front).

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