

**BUFFALO BILL
HISTORICAL
CENTER**

NEWS
SUMMER 1994

George Catlin

AMERICA.



OUR GREAT NA
puffs, like those from an engine, jets of v
substances. I ascended the hill, leaving
through the thin rock-crust, which in ma
caverns of pure crystallized sulphur, fr
crystals were very fine, but too frail t
spring, emitting strong fumes
found. The water

MAY

- 1 Annual Free Open House.
- 18 International Museum Day.
- 19 Patrons Reception:
Women of the Wild West Shows. 5-7 pm. Special Exhibition Galleries.
- 19 Public Program in conjunction with *Women of the Wild West Shows*. 7:30 pm. Coe Auditorium.
- 20 *Women of the Wild West Shows* opens to the public.

JUNE

- 6 Session I: 15th Annual Larom Summer Institute in Western American Studies.
- 9 Twilight Talk: 7:30 pm. Coe Auditorium.
- 11 12th Annual Frontier Festival.
- 16 Twilight Talk: 7:30 pm. Coe Auditorium.
- 20 Session II: 15th Annual Larom Summer Institute in Western American Studies.
- 23 Twilight Talk: 7:30 pm. Coe Auditorium.
- 24 Patrons Reception: Harold McCracken Research Library Dedication, 5-7 pm.
- 24 25 Harold McCracken Research Library Dedication Symposium. Friday evening through Saturday afternoon. Coe Auditorium.
- 25 26 13th Annual Plains Indian Powwow. Joe Robbie Powwow Garden. Grand Entry, 1 pm and 6 pm Saturday; 1 pm Sunday.
- 30 Twilight Talk: 7:30 pm. Coe Auditorium.

JULY

- 4 29 Dramatic presentations of western heritage throughout the day, Monday through Friday, with a special evening performance each Thursday night. 7 pm. Coe Auditorium.
- 4 29 Western Film Series. Monday through Friday at 4 pm. Special Friday night feature westerns will be shown at 7 pm. Coe Auditorium.
- 4 29 Films pertaining to exhibitions shown twice daily, Monday through Friday. Coe Auditorium.



- 9 2nd Annual Buffalo Bill Historical Center/ Continental Airlines Golf Tournament. 9 am. Olive Glenn Country Club.
- 23 Midsummer Dance. 7-10 pm. Braun Garden.

AUGUST

- 1 12 Dramatic presentations of western heritage throughout the day, Monday through Friday, with a special evening performance each Thursday night 7 pm. Coe Auditorium.
- 1 12 Western Film Series: Monday through Friday, 4 pm. Special Friday night feature westerns will be shown at 7 pm. Coe Auditorium. Films pertaining to exhibitions shown twice daily, Monday through Friday. Coe Auditorium.

6
7

- Pahaska League Weekend.
- 27 Benefactors Day.

SEPTEMBER

- 5 *Women of the Wild West Shows* closes.
- 11 Public Program: Sarah E. Boehme, Curator of the Whitney Gallery, will discuss "Women in Western Art." 2 pm. Whitney Gallery of Western Art.
- 19 21 Western Design Conference, Seminar Sessions. Coe Auditorium.
- 23 Buffalo Bill Art Show public program 3 pm. Coe Auditorium.
- 23 Cody Country Chamber of Commerce's Buffalo Bill Art Show and Sale 5 pm. Cody Country Art League building across Sheridan Avenue from BBHC.
- 24 18th Annual Patrons Ball. Museum closes to the public at 4 pm.
- 30 Oct. 2 17th Annual Plains Indian Seminar: *Power and Beauty: Horses of the Plains Indians*.
- 30 Patrons Preview: *Thundering Hooves: Five Centuries of Horsepower in the American West*. 5-7 pm. Special Exhibition Galleries.



by Peter H. Hassrick, Director

DEDICATION OF MCCRACKEN LIBRARY SIGNALS COMMITMENT TO SCHOLARSHIP

Over the past several years the Buffalo Bill Historical Center has been working to reshape the dimension of its research capabilities. The time had come within the museum's master plan when the confluence of space and need and potential wherewithal was at hand. And soon, through the legion efforts of trustees, staff, friends, architects and supporters, the physical manifestations of those exertions will come to fruition. The new McCracken Research Library will be officially dedicated on the evening of June 24.

Once the doors are open, the champagne sipped and the well-deserved toasts delivered, the library in its handsome new surroundings will soon settle back into a routine. Though freshened by novelty, the task will ultimately be the same as it has been since the library was first established in 1980—to provide for the research needs of the museum and the community of western scholars. The library has been and will continue to be the intellectual foundation of the institution.

As with all accredited museums in America, the Historical Center is granted special tax and other financial considerations not because we shelter vast collections or because we allow crowds of public to view and enjoy them. Our special status comes from the fact that we are an educational institution—committed to public learning through interpretation of a rich store of art and historic artifacts. In service of that educational mission which includes a responsibility to nurture and enrich aesthetic appreciation, intellectual curiosity and an understanding of Western culture, the museum closely resembles an academic institution. We are one, in fact, without hesitation or apology.

In order to exercise our best effort at what we are supposed to do, scholarship at the highest standard is a broad based

expectation of professional staff. Rigorous scholarship must not be clouded by pedantry but it must underlie all programs and exhibitions which we undertake. From our Summer Institute and annual symposia to pure research projects such as the Remington Catalogue Raisonné to the majority of our exhibitions, the efficacy of the program is dependent upon the level of scholarship supporting it.

The Historical Center's completion of a new and expanded library facility is a testament to our commitment to scholarship. It is representative of our continued pledge to be not just responsive to educational mandates but to find every opportunity to excel in that regard.

We would welcome your participation in our dedication. Please join us as we open this new and important chapter in our history.



Rare books from the collection of the Harold McCracken Research Library.

WOMEN OF THE WILD WEST SHOWS RETURNS TO HISTORICAL CENTER

by Cara Chamberlain, Curatorial Assistant
Buffalo Bill Museum

Women of the Wild West Shows, an exhibition exploring the images of women in western life, will return to the Buffalo Bill Historical Center after nearly 10 years on the road. Organized by the Historical Center in 1985, the exhibition most recently was on view at the Museum of Our National Heritage at Lexington, Massachusetts.

The exhibition celebrates the achievements of women who excelled in physically demanding and dangerous professions in an era which imposed strict limits on women's physical and intellectual developments. The energy and bravado of these women, who rode bucking broncos and demonstrated their sharpshooting skills, were a direct challenge to expectations established in the Victorian Age.

As late as the 1880s, commonly held social mores dictated that women could be athletic only if they could remain demure and graceful; this notion prevailed both in the urbanized northeast and on the frontier. In fact, the reality of women's lives rarely met expectations. Particularly on the frontier, where women worked as farmers, midwives, teachers, legislators, and ranch house managers, they performed a constant balancing act. Women attended to feminine obligations such as sewing, cooking, childrearing, and keeping up appearances, bringing to the wilderness the "best of civilization," as Buffalo Bill liked to put it. Yet they also worked at hard physical labor in small self-supporting communities that often lacked most civilized amenities.

Wild west shows reflected this reality. As many as 10 percent of the employees in Buffalo Bill's Wild West were women. Many, such as "Ma" Whittaker and Orilla Downing Hollister, worked as actresses in roles poignant

for the dangers which surrounded and occasionally defeated them. Yet sharpshooters like Annie Oakley and May Lillie, and trick riders like Etheyle and Juanita Parry, were not cast as victims. For their skill and daring, they received pay equal to that of male performers, and were able to travel widely. As Buffalo Bill, a staunch supporter of women's rights, said, "Women who can do the same work as a man should be paid the same."

Because so much was expected of them, women often had a dual role, and a contradictory one, while they were on tour. They performed daring tricks with skill and aplomb during the show and resumed more acceptable feminine pursuits after the show. Even so, there was some skepticism about how well women might fare under such trying circumstances.

Some of the 150 photographs and objects in the exhibition—many of which were donated by Etheyle Parry—highlight the contradictions of women's lives on the rodeo or wild west show circuit. Annie Oakley, her long hair neatly brushed and waved, poses with her dog. Girls in split skirts sit with legs crossed or propped on wagon wheels and cradle pet

racoons or puppies. May Lillie fires her pistol directly at the viewer, but around her neck she wears a silk scarf tied in a bow.

On view are split skirts designed, sewn and repaired by female performers, as well as the astride and trick saddles ridden in an age when it was possible to win a women's rodeo event simply by bowing to propriety and using a sidesaddle. There are a sewing machine, a delicate embroidered camisole, a fragile glass target ball, a canvas bathtub on a folding wooden frame, a shiny red satin embroidered rodeo shirt. Even while riding



Capewell Horsenails. Lithograph poster.

or roping steers, most women wore corsets beneath their leather or corduroy skirts.

Despite the inconveniences and dangers of touring—broken bones and lost teeth were common—the impulse to perform continued to draw women to the wild west shows, circuses and rodeos. Undoubtedly the West represented freedom for women as well as men.

Eventually, as social pressures came to bear on the West and on its reflections in shows and rodeos, women found their roles diminished in variety and in importance. By the 1920s, wild west shows, having been superseded by moving pictures, were largely an entertainment form of the past. Some women riders continued to work with circus acts. Most became contestants in rodeos, but fewer and fewer acts were open to them.

On view from May 20 through September 5, *Women of the Wild West Shows* explores that period when women participated fully in one of the most physical and dangerous entertainments of the time. Patrons will have the opportunity to view the exhibition at a Patrons Reception on May 19 from 5 to 7 pm.



Trick saddle. Loan from Mr. Pete L. Knight.

EXPERIENCING THE PAST: FRONTIER FESTIVAL 94

The Buffalo Bill Historical Center hosts one of the last authentic celebrations of America's homegrown western skills with its annual Frontier Festival, scheduled for June 11-12 in Cody. Now in its 12th year, this regional collection of craftspeople includes spinners, weavers, furniture makers, leather and saddle workers, blacksmiths and horseshoers. All will be demonstrating their skills while mountainmen tell tales and musicians

serenade the lot.

From rustic booths set up throughout the grounds, the smell of homemade pies and kettle corn mingles with the hearty taste of buffalo burgers. Camp cooks compete at fire pits. Beer and soda pop break the dust as the crowd wagers and cheers for the winners at the two-day pack horse race, log sawing contest and horse-shoe pitching competitions. The whole family can get in on the act with Kiddie Frontier, featuring games, crafts, contests and a petting zoo.

"Frontier Festival is growing in popularity," says festival chairman Melanie Lovelace, "not only because of the quality of the demonstrations, but also because it provides a really fun family experience. The baby animals at the petting zoo, the lessons in history colorfully taught by the mountainmen and craftspeople, these are the memories we want to share with our kids."

For the second consecutive year, the Cody Kiwanis will offer a pancake breakfast. An all volunteer committee, headed by chairman Lovelace, coordinates the yearly event.



LIBRARY SYMPOSIUM

by Lillian Turner
Public Programs Coordinator

In conjunction with the dedication and opening of the new Harold McCracken Research Library on June 24, the Buffalo Bill Historical Center will host a symposium focusing on western special libraries. The symposium is titled "Under Cover Agents: Museum Special Libraries and Those Who Discover What's Beyond the Books."

The symposium weekend begins with an opening reception on Friday evening, June 24, from 5-7 pm. This will be followed by a dinner in the Braun Garden, with dinner speaker, Alvin Josephy, Jr., author and historian; founding chairman of the board of the National Museum of the American Indian, Smithsonian Institution; and 1994 president of the Western History Association.

Symposium presentations will begin on Saturday at

9 am in Coe Auditorium. Speakers will include Ric Burns, documentary filmmaker and producer of the award-winning "The Donner Party" segment of *The American Experience* series; George Miles, William Robertson Coe Curator of Western Americana and acting director of the Beinecke Rare Book and Manuscript Library, Yale University; and Robert Utley, historian and author of *Billy the Kid* and *The Lance and the Shield: The Life and Times of Sitting Bull*.

For additional information about the symposium, contact Lillian Turner, P.O. Box 1000, Cody, WY 82414 or call (307)587-4771, ext. 248. For registration and information about additional weekend events, contact Rusty Hughes at ext. 218.



TWILIGHT TALKS BEGIN SUMMER SERIES

Each year in conjunction with the Larom Summer Institute in Western American Studies, the Historical Center presents a series of evening programs. The Twilight Talks are held in the Coe Auditorium at 7:30 pm on four consecutive Thursdays beginning June 9.

These informal evening presentations by the Summer Institute instructors are for the general public and are free with paid admission to the Historical Center.

The first Twilight Talk will be presented on June 9 by L.G. Moses, professor of history at Oklahoma State University. His presentation, titled "These Men Furnished Us the Same Work We Were Raised To: Show Indians in the Wild West Shows, 1883-1933," will examine the lives of these participants as they told it themselves.

On June 16, Julie Schimmel, associate professor in the Department of Humanities and Religious Studies at Northern Arizona University, will concentrate on 19th-century visual epics of national destiny in a presentation titled "Images of Rape, Narratives of Conquest."

The third program will feature Glenda Riley, profes-

sor of history at Ball State University in Muncie, Indiana. "Annie Oakley: Creating the Cowgirl" will be the topic of the presentation on June 23. This lecture will explore the impact of women who performed with the Wild West shows, arguing that Annie Oakley and Buffalo Bill created the American image of cowgirls.

The final program will be presented on June 30 by Robert Rydell, professor of history at Montana State University. Drawing from his continuing interest in world's fairs and expositions, he will present a program titled "Experiencing the World's Fair: The 1893 Chicago World's Columbian Exposition."

SUMMER FILM SERIES

In addition to the live auditorium performances offered during the summer series, the Education Department will present a variety of films related to the Historical Center's collections. Also a western film series begins July 4, featuring a different film each day for the six-week series (Monday through Friday). Special feature western films each Friday evening at 7 pm will focus on women in western film.

WOMEN THE FOCUS OF SUMMER PROGRAMMING

by Lillian Turner
Public Programs Coordinator

To further explore the theme of the Historical Center's summer exhibition, *Women of the Wild West Shows*, the Education Department of the Buffalo Bill Historical Center has planned summer programs that concentrate on women in the West as well as the Wild West shows.

The six-week summer series of auditorium presentations begins on Monday, July 4. Each presenter will offer two programs daily, Monday through Friday, with a special evening presentation on Thursday at 7 pm.

Liz Masterson of Denver, Colorado, begins the summer series on July 4 with a program titled "Songs of Ranchwomen and Cowgirls." This presentation developed from a workshop she presented at the Smithsonian Institution in Washington, D.C. where she shared the bill with the legendary Patsy Montana. From ranches to rodeos to Wild West shows, Masterson will enlighten audiences about the role of women in the development of the West.

The Circuit Riders of Cody, Wyoming, will present a musical program focusing on the women of the West. Beginning July 11, the duo of Sharon Bothwell and Kathy Taylor, backed by musician Brad Bothwell, will offer a program of traditional and original music about life in the late 1800s. From their backgrounds as educators, Sharon and Kathy provide a program for the entire family.

Jackie Bird, a Native American of Santee, Sioux, and Hidatsa descent, resides in Brookings, South Dakota. A dancer and musician, she is on the South Dakota Arts Council roster of performers. An accomplished traditional hoop dancer, she also is a musician who composes much of the music she performs. Her hoop dancing combines both traditional and contemporary ways, a tradition which she is passing on to her daughters. Her program of dance and song begins July 18.

On July 25, Carol Cox of Longmont, Colorado, begins a week of presentations about women in rodeo, with a particular focus on the Greenough family of Red Lodge, Montana. Born and raised on a ranch along the Belle Fourche River, she early became acquainted with people who had known Buffalo Bill Cody and Elizabeth Custer. As a painter she focused on the famous and not-

so-famous women of the West. Drawing from her extensive research for each painting, she weaves into her presentation the stories she has discovered.

Sally Roesch Wagner portrays Jessie Benton Fremont in a one-woman show beginning August 1. Jessie Fremont was the politically astute and formidable wife of John Charles Fremont, explorer, Civil War general, and presidential candidate. Wagner, a feminist pioneer, has received national recognition for her work in multicultural women's history. She tours the country as a writer, lecturer, and performer.

The most famous woman of the Wild West shows is the subject of "In Heart and Aim: The Annie Oakley Story," a program which begins August 8. Linnae Albrecht of Powell, Wyoming, a graduate of Montana State University's theater arts department, has taught theater arts in addition to directing and performing in several productions. After thorough research on the life of Annie Oakley, she wrote her one-woman play.



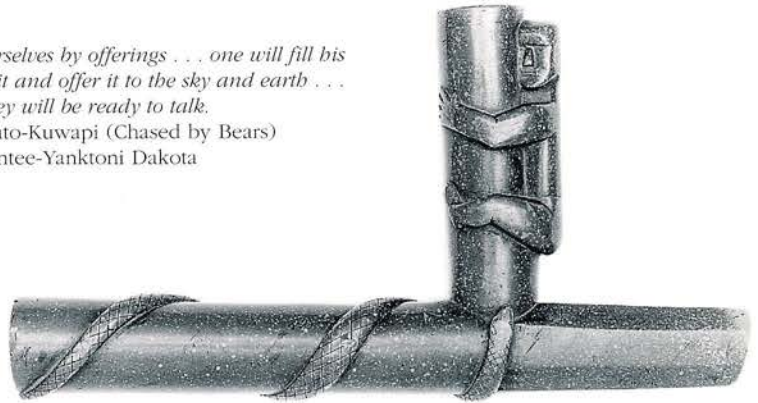
Annie Oakley, c. 1902. Sepia photograph; 5 1/2 x 3 7/8 inches.

CEREMONIAL PIPES IN THE PLAINS INDIAN MUSEUM

by Emma I. Hansen, Curator
Plains Indian Museum

Before talking of holy things, we prepare ourselves by offerings . . . one will fill his pipe and hand it to the other who will light it and offer it to the sky and earth . . . they will smoke together. Then they will be ready to talk.

Mato-Kuwapi (Chased by Bears)
Santee-Yanktoni Dakota



Sioux Pipe Bowl. South Dakota, ca. 1880. Catlinite; 9 1/4 x 5 1/8 inches. Original Collection.

Ceremonial pipes have played a pre-eminent role in the lives of native peoples of the Plains. As a means of prayer, pipes have been used to give thanks, to establish new relations and seal agreements, to mark important passages of ceremonial life, and to begin important expeditions. Considered one of the earliest forms of art among North American Indians, pipes continue to be made and to have a central importance in the religious lives of Plains Indian people.

Pipes were used in times of war and times of peace. A leader of a war expedition carried a pipe as a symbol of his leadership and his responsibilities for members of his party. During ceremonies, the pipe was smoked to ask for protection and success and to seek guidance on the expedition. Pipe ceremonies also took place to establish alliances between different tribal peoples and in councils before important deliberations were to take place. During the late 18th through 19th centuries, Euro-American traders and government officials often presented metal pipe tomahawks to Indian leaders as symbols of their authority.

Although pipe bowls were made from bone, pottery, steatite, shale, limestone and other materials, among people of the Plains catlinite has been most widely used. Quarried at a site in southwestern Minnesota now known as the Pipestone National Monument, this distinctive red stone is named for the artist George Catlin, who in 1836 was the first white man to illustrate the site. The name "catlinite" was given to the stone by the scientist Dr. Charles Thomas Jackson, who first analyzed the mineral using samples Catlin provided.

Although located in the territory of the Eastern Sioux, members of tribal groups from throughout the plains and prairies visited the site to quarry pipestone. According to Catlin's record of Dakota tradition,

At an ancient time the Great Spirit, in the form of a large bird, stood upon the wall of rock and called all the tribes around him, and breaking out a piece of the red stone formed it into a pipe and smoked it, the smoke rolling out over the whole multitude. He then told his children that this red stone was their flesh, that they were made from it, that they must all smoke to him through it, that they must use it for nothing but pipes; and as it belonged alike to all the tribes, the ground was sacred, and no weapons must be used or brought upon it.

The Plains Indian Museum collection includes several outstanding examples of catlinite pipes, some with carved representations of people and animals and others with intricate lead inlay designs. The Lakota example illustrated may depict a tribal character known as "Iktomi," the trickster, climbing the bowl of the pipe to escape a snake as it curls around the shaft.

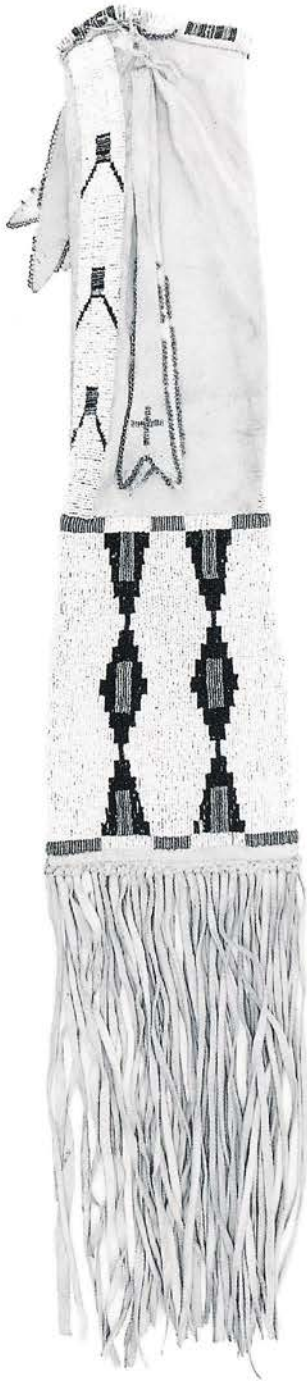
The carved stems of the pipes were made of wood and decorated with quill and beadwork, as well as feathers. Men made their own pipes, and women dressed the stems. Pipe bags of hide with painted, beaded, and quilled designs also were made by women.

The collection also includes feathered calumets, among them a set from the Omaha, which was used in pipe ceremonies to establish friendly relations between

tribes. The calumets, made of wood with the heads of mallard ducks and woodpeckers, and owl, duck and eagle feathers, were symbolic representations of pipes and were not smoked.

A new exhibit of ceremonial pipes in the Plains Indian Museum has been installed for the 1994 season. Because of recent controversies surrounding the display

of pipes, we interviewed members of tribes from which these objects were collected about how to properly handle the pipes. Most have suggested that pipes can be displayed if it is done with respect, and they have specifically asked that the pipes and stems not be joined in the display. The joining of the pipe and stem signifies the beginning of a ceremony, and, therefore, is not appropriate for museum display. With additional interpretation, the new exhibit will encourage better understanding of the symbolism and use of pipes among Plains Indian people.



Cheyenne Pipe Bag.
Montana, ca. 1890. 32 1/2 x 6 inches. Buckskin, beads, pigment.
Adolf Spohr Collection, Gift of Larry Sheerin.

ACQUISITIONS

BUFFALO BILL MUSEUM

Leather paperweight made by Victor Alexander. Gift of Candace McNair.

U.S. Senate commemorative coin. Gift of the Department of the Treasury, United States Mint.

Yellowstone Park souvenir pillow cover. Gift of the University of Missouri at Columbia.

WHITNEY GALLERY OF WESTERN ART

William Matthews (b. 1949). *Coils*, 1993. Watercolor on paper; 41 x 51 inches. Gift of Richard Heckert and the artist.

PLAINS INDIAN MUSEUM

Tobacco Bag, Cree, ca. 1885. Deerskin, beads. Chandler-Pohrt Collection. Gift of the Pilot Foundation.

Man's Moccasins, Sioux, ca. 1900. Buckskin, rawhide, beads, sinew. Chandler-Pohrt Collection. Gift of Harold C. and Amalia Ramser, Jr.

LOANS

In the High Mountains and *Summer Snow on the Peaks or Snow Capped Mountains*, both by Albert Bierstadt, have been loaned from the collection of the Whitney Gallery of Western Art to the United States Embassy, Paris, France.

POWWOW SEASON

by Emma I. Hansen, Curator
Plains Indian Museum

Summer brings Historical Center visitors the opportunity to join with Native American dancers, singers and artists in an annual renewal of spirits, the Plains Indian Powwow. The 13th celebration of this event, highlighting the cultural traditions, artistry, and pageantry of Plains Indian peoples, will take place June 25 and 26, 1994, at the Joe Robbie Powwow Garden. Once again, the powwow promises to bring together outstanding dancers from the Northern Plains region in this most important celebration of Native American heritage.

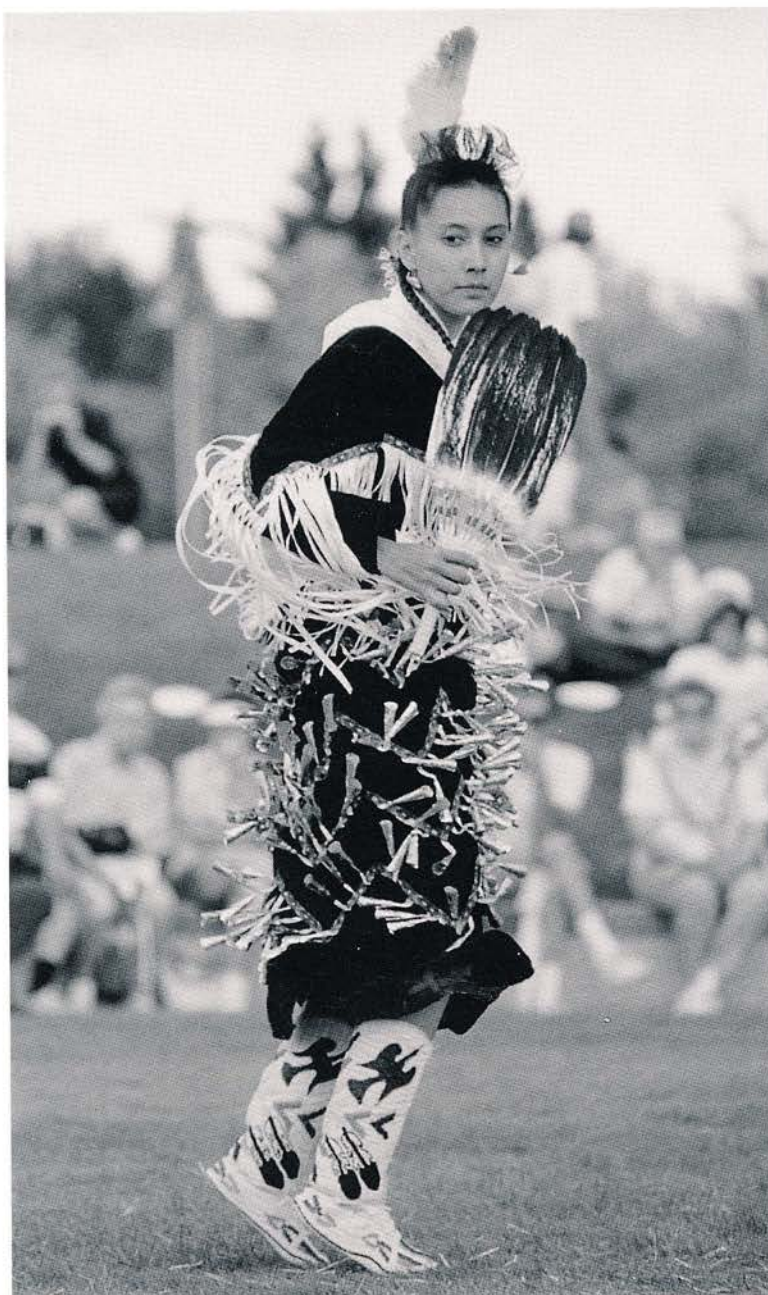
From young children who can barely walk to seasoned dancers and elders who have danced for many years, the powwow joins many generations and tribal traditions in a unique social gathering. For participants the powwow is a time to see old friends, to renew and reflect upon tribal spiritual and cultural traditions, and to engage in friendly dance competitions. For visitors, the powwow provides a venue for learning about and sharing in Plains Indian cultural heritage.

The powwow begins on Saturday, June 25, at 1 pm with the sound of the drum and the Grand Entry of all dancers led by

veterans carrying the American flag and eagle staff. Additional Grand Entries will take place at 6 pm on Saturday and 1 pm on Sunday, June 26. Throughout the weekend, contests with more than \$10,000 in prize money in traditional, fancy, grass and jingle dress dance competitions for all age categories will take place. A highlight of the dance competition will be the awarding of a percussion muzzle-loading rifle made and donated by Cody resident Eb Tarr to the best male dancer.

The host drum for this year's powwow will be Red Coats from Brocket, Alberta, Canada. Native American artists and vendors from throughout the country will be on hand to display and sell their works. Foods ranging from the familiar hot dogs and hamburgers to fry bread and Indian tacos are available throughout the weekend.

Visitors from Cody and throughout the country come back for the powwow each summer. Each comes for his or her own reasons, whether it be the pleasure of watching the tiny tots dance, the smell of fry bread cooking, the artistry of the dancers and singers, or the opportunity for spiritual renewal. Please join us.



WHAT'S NEW IN THE GALLERIES?



Each year, new acquisitions are put on display in the Orientation Gallery.

Museums, and especially the Buffalo Bill Historical Center, are rarely static. Despite the fact that we have four wings of semi-permanent installations, there are always many changes and additions annually which bring new life to these spaces and provide fresh insights into the cultural history of the West for our visitors.

Each year objects are rotated in the Buffalo Bill Historical Center, with new materials being placed on exhibit and others returned to storage. This is done for several important reasons. First, changing objects in the galleries allows the frequent visitor to see more of the collections, particularly new acquisitions. Museum visitors who are familiar with the galleries and the collections often want to know what has changed in the museum.

Second, the Historical Center sometimes loans objects for special exhibitions at other museums, to provide opportunities for more people to see some of our collections.

Third, exhibitions are rotated to help preserve the

collections. Because the Buffalo Bill Historical Center is open for such long hours to accommodate the public, objects in all the galleries are exposed to light for long periods of time. Although the lights in the museum are kept low and filters are used, long exposures to light could affect fragile materials, including textiles, paper objects such as maps and books, paintings on paper such as watercolors, dyed quillwork, and painted hides. Returning objects to storage for periods of time allows these materials to "rest."

This year, we have made changes in each of the four museums and in the Orientation Gallery. Some are changes in permanent exhibitions which will remain in place for some time, while others likely will change again at the end of this season. We now have a brochure available to help our visitors locate these alterations. We invite you to come in, pick up a copy, and see a portion of what we have been up to during the winter.

BIOGRAPHY OF CAROLINE LOCKHART PUBLISHED

*I have a kind of pride in winning out big in the West.
I've made my boast that I would be the best known woman
not only in Wyoming but in the West. . . . Petticoats are
no bar to progress in either writing or ranching."*

Caroline Lockhart

This Fourth of July, the Buffalo Bill Historical Center and the University of Washington Press will introduce *Caroline Lockhart: Her Life and Legacy*, the biography of a writer who during the first half of this century left an indelible mark on the town of Cody, on the investigative journalism of her time, and on the larger world of Western fiction. Funded by a generous donation from the Paul Stock Foundation and written by Dr. Necah Stewart Furman, the biography will be available in time for the celebration of the 75th anniversary of the Cody Stampede, an event which Caroline Lockhart played an integral role in founding.

Lockhart (1871-1962) lived a life as colorful and as successful as any of her best-selling Western adventure novels or her widely quoted newspaper columns. Her popular novels, championing the region and the Old West culture of which she became a part, were compared favorably to those of Owen Wister. She also attracted national attention as the owner-editor of the *Cody Enterprise*. Although her writings are little known today, Lockhart left a body of work that reveals her to be a first-class interpreter of the West in a time of economic and social transition.

Furman's informative and

compelling literary biography details the western sojourns, the civic controversies, the love affairs and the real-life adventures that honed Lockhart's point of view and formed the basis of her fiction. Through Furman's lively and provocative prose, a remarkable portrait

emerges of a woman who broke conventions and made her own mark not only in a frontier setting but in a primarily masculine literary genre.

A native of the West, Dr. Necah Stewart Furman is the prize-winning author of numerous articles and books on the history of science and technology and the history of the American West, including *Walter Prescott Webb: His Life and Impact*. She has taught at the University of New Mexico in Albuquerque and the University of Texas at El Paso and has served as a corporate historian.

Caroline Lockhart: Her Life and Legacy will be available in the Museum Selections gift shop by July 4. Dr. Furman also will be autographing books in the shop. For more information, or to reserve your copy, please call Museum Selections at 1-800-533-3838.



Caroline Lockhart on rearing horse, c. 1934.
Black and white photograph; 10 5/8 x 8 1/8 inches.

SURVEY REVEALS PATRONS' VIEWS ON *NEWS*

by Suzanne G. Tyler
Director of Publications

Two years ago, Lorie Malody, who then served as Membership Officer at the Historical Center, mailed a survey to the Patrons in an effort to learn how well we were serving them. Part of that survey asked questions about the quarterly *Newsletter*; the results have helped guide the decisions we have made about that publication.

In the spring of 1993, we changed the format of the newsletter; to help signal a new approach, we changed the name to *NEWS*. Last winter, we again mailed a survey to the Patrons, asking specifically about their reaction to *NEWS*.

One hundred sixty-three readers—about 4.7 percent of the Patrons who received it—took the time to fill out the survey and return it. The information we have gained from those responses confirms that our present direction is in keeping with the interests of our readers. It also, however, suggests that we have not yet gone far enough.

More than one third (33.7 percent) of those responding to the survey have been receiving the newsletter for more than five years, while more than one quarter (27 percent) had been receiving it one year or less. (The second number is indicative of the growth in our membership over the past year.) Over half (54 percent) say they read the newsletter thoroughly; 37.4 percent say they read it casually.

Among those who have been receiving the newsletter, almost two-thirds (65.6 percent) found the new format more appealing than the old one. About half (49.7 percent) were content with the number of photographs, though 47.2 percent would like to see more.

On questions about content, we asked that respondents check as many topics as they liked to indicate what they would prefer to read about. On one question we got a whopping 369 responses—more than two per respondent. (The question was: Should we have more news about: people, collections, acquisitions, activities, exhibitions, volunteer activities, education, and/or insights/editorials.)

Nearly six of every ten responses (59.5 percent) wanted more information about our collections; 43.6 percent wanted more on acquisitions; 41.7 percent

wanted more about exhibitions. The next closest category, activities, was chosen by only 22.1 percent. Clearly, the respondents were most interested in hearing about the objects we already have, those we have acquired, and the exhibitions we host and take part in. We have, in fact, made strides in that direction over the past two years; it seems, however, the readership is hungry to hear more about those aspects of our programming.

Some of the more interesting responses came to those questions for which we provided write-in space. Just one example: one gentleman asked about the impact of *NEWS* on the environment. For the record, *NEWS* is printed on paper milled from company-owned tree farms; the inks we use give off the lowest levels of volatile organic compounds of all inks presently available; and the poly bag in which it comes to you is a rice-based product that is 100 percent biodegradable.

Over the next few years, we will be working to make the content and look of *NEWS* more closely coincide with the interests of its readers. We plan to continue to survey the readership at regular intervals; if, however, there is something you want to tell us, please don't feel you have to wait until the next survey arrives.



COME TO CODY COUNTRY THIS FALL

Although we celebrate the New Year in the dead of winter, many people feel the year starts all over again when the weather changes in the fall. Each autumn, our Patrons may enjoy several annual events at the Buffalo Bill Historical Center, in addition to special programs and activities that vary from year to year.

This fall, the line-up of events in Cody Country promises to be exceptional. From September 19 to 21, the Second Annual Western Design Conference will take place in Cody. Seminar sessions are scheduled in the Historical Center Coe Auditorium.

The weekend of September 23 and 24 will kick off with the Cody Country Chamber of Commerce's annual Buffalo Bill Art Show and Sale at the Cody Country Art League, across Sheridan Avenue from the Historical Center. For the first time in 13 years, proceeds from the art show will benefit the Historical Center. The event will begin with a lecture by Peter Hassrick at 3 pm in the Historical Center Coe Auditorium. Then at 5 pm, the art show and sale will begin. Look for details to arrive with your Patrons Ball invitation.

On the next day, Saturday, September 24, the Historical Center will host the 18th Annual Patrons Ball. Returning for a repeat performance is Denny LeRoux and Le Rock Band from New York City. In preparation for this event, the Museum will close to the public at 4 pm that afternoon. The ball, a fundraising event which last year accounted for \$60,000 in funds dedicated to the Historical Center's operating budget, features dining, dancing and drawings for impressive prizes. This year's Grand Prize will be a 7-night, 8-day golf vacation to the Pompano Beach Club in Southampton, Bermuda. This all-inclusive vacation package includes four rounds of golf, hotel accommodations, "all-American" breakfast each day, as well as a five-course dinner in a different restaurant each night. Last year's silent auction was so successful that it will be expanded this year. Be sure to watch for your

invitation, which will be mailed to Patrons around June 1.

From September 29 to October 2, the 17th Annual Plains Indian Seminar will be held at the Historical Center. Annually the seminar attracts scholars from around the world, who gather in Cody to make presentations, to share their research, and to mingle with others who share their interest in Native American art and culture. The topic this year is *Power and Beauty: Horses of the Plains Indians*.

Thundering Hooves: Five Centuries of Horsepower in the American West, an exhibition exploring the role of the horse in the cultures of the Comanche, the conquistador, the vaquero, and the cowboy, will open in the Special Exhibition Galleries with a Patrons Reception from 5 to 7 pm on September 30. The exhibition then will open to the public on October 1. Organized by the San Antonio Museum Association, this exhibition and its international tour have been made possible by Ford Motor Company.

Advertising postcard of a woman hunter from the archival collections of the Cody Firearms Museum.



From October 6 to 9, the Historical Center will co-host the Buffalo Bill Celebrity Shootout. Events will include three days of shooting competitions at the Cody Shooting Complex; a reception for Cody Firearms members at the Historical Center; and a special dinner for members over the Benefactor level, the One of One Thousand Society, and celebrity shooters as special guests. For more information, please call Jane Sanders in the Membership Department.

On October 29, Patrons will be invited to take part in the Patrons Wild West Halloween Party from 6 till 8 pm. Come dressed as your favorite real or fictional Old West character.

We look forward to seeing you and your family at some of these fall events.

NEW TRUSTEES, ADVISORY BOARD MEMBER APPOINTED

Four prominent individuals—Nancy Doran Petry, Margo Grant, Richard Edwin Heckert, and Willis McDonald IV—have been appointed to the Board of Trustees of the Buffalo Bill Memorial Association. Curly Bear Wagner has been appointed to the Plains Indian Museum Advisory Board.

A member of the Advisory Board of the Whitney Gallery of Western Art, Nancy Doran Petry has lived in Denver since 1947 and is a member of the Junior League, Arts and Cultural Advisory Committee of Denver Foundation, the National Advisory Board of The Scripps Research Institute, and is vice president of the Rocky Mountain Region Board.

Long a member of the Plains Indian Museum Advisory Board, Margo Grant also has been appointed to the full Board of Trustees. Grant is managing director of the New York architectural firm of Gensler and Associates and serves on the firm's board of directors. Grant was born on the Fort Peck reservation in Montana. She is a member of the Turtle Mountain Tribe of Pembina Band of the Chippewa Nation.

Richard E. Heckert retired as chairman and chief executive officer of the Du Pont Company in 1989. He continues to serve on the company's board of directors. He joined Du Pont in 1948 as a research chemist and moved upward through the company until his appointment as chairman and CEO in 1986. He serves on the boards of several large corporations. He first served on the Cody Firearms Museum Advisory Board before being appointed to the Board of Trustees.

Willis McDonald, IV, formerly on the Whitney Gallery Advisory Board and a founding member of the McCracken Library Advisory Board, is a partner in the law firm of White & Case in New York City, and a member of the American Bar Association and the New York City, New York state and Virginia Bar Associations. He is the owner of Mesa Ranch in Cody.

Curly Bear Wagner, newly appointed member to the Plains Indian Museum Advisory Board, is the Director of the Blackfeet Cultural Program. Wagner has been very active in seeking the return of ancestral remains of the Blackfeet.



TRUSTEE SAMUEL H. ROSENTHAL, JR., DIES

Samuel H. Rosenthal, Jr., a member of the Board of Trustees of the Buffalo Bill Memorial Association since 1987, died on February 9, 1994. He was 80 years old. A service was held in his memory at his home in Encinitas, California, on Sunday, February 13, 1994.

Rosenthal was born in Chicago, Illinois, on May 17, 1913. From his first experiences of the West on a Montana dude ranch, he developed a love of Western history and art. He graduated from Stanford University. He was an avid amateur photographer. Professionally he worked in real estate and investment management.

He first served the Memorial Association as a member of the Whitney Gallery Advisory Board, in which capacity he contributed not only his time, but also his considerable expertise in western art. Over the years, Rosenthal gave works of art to the collection of the Whitney Gallery and important books to the McCracken Research Library. He served on the full Board of Trustees, and then became an emeritus trustee.

Samuel Rosenthal's family and friends remember him as a kind, gentle man, who generously gave his time, talent and personal fortune to others. He is survived by his wife, Elaine; his daughter, Karen Stern; his sons, Douglas and Kenneth Rosenthal; and three grandchildren, Ari and Ilana Stern, and Sam Rosenthal. His family has requested that contributions in Samuel Rosenthal's memory be made to the McCracken Research Library Reinstallation Fund.

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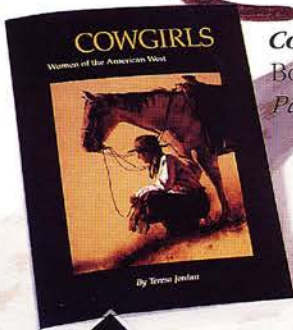
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