



**BUFFALO BILL
HISTORICAL
CENTER**

NEWS

SPRING 1994



CALENDAR ■ FEBRUARY - MAY, 1994

FEBRUARY

25 Patrons Reception: *The American Air Gun*, an exhibition of pneumatic-powered guns from the time of Lewis and Clark to the present. Mezzanine Gallery. 5-7 pm.

26 Buffalo Bill's Birthday.

The Buffalo Bill Historical Center opens for the 1994 season.

The American Air Gun opens to the public.

28 Buffalo Bill's Birthday school program and party.

Buffalo Bill's Birthday public program. 7:30 pm. Historical Center Coe Auditorium.

MARCH

8 National History Day District Competition.

18 Spring Fever Event. 6-9 pm.

APRIL

6-10 Twelfth Annual Cowboy Songs and Range Ballads. A weekend of music and stories presented by cowhands, ranchers and folklorists.

Wednesday, April 6:
School Program.
Thursday, April 7:
School Program.



Friday, April 8: Cowboy Symposium. Ranchers and cowboys join other noted authorities on cowboy culture and ethnic diversity, Historical Center Coe Auditorium. Evening concert, 7:30 pm. Wynona Thompson Auditorium. Cody High School.

Saturday, April 9:
Concurrent sessions throughout the day, Historical Center. Evening concert, 7:30 pm. Wynona Thompson Auditorium, Cody High School.

Sunday, April 10:
Concurrent afternoon sessions. Historical Center.

21 Volunteer Appreciation Event.

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. Public Program, 7:30 pm in conjunction with the opening of *Women of the Wild West Shows*.

20 *Women of the Wild West Shows* opens to the public.

VOLUME 18 ■ NUMBER 1 ■ SPRING, 1994

Front Cover: Austrian (Butt Reservoir) Air Rifle by the Contriner family of Vienna, Austria, about 1780-1810. Gift of Thomas Hutchinson.

Above: *Cheyenne (Sly Ann) Song* (detail), copyright 1905 by Jerome H. Remick & Co., proprietors of the Whitney-Warner Pub. Co., Detroit, Michigan. Sheet music. Museum purchase.



by Peter H. Hassrick, Director

BUILDING ON OUR STRENGTHS

Museums function best in society when they accept a broad range of responsibilities. Traditionally they have provided sanctuary for cultural artifacts, repositories for nature's and man's curiosities. In recent decades museums have, gratifyingly, taken strides to adopt responsible educational roles, utilizing their collections to assist audiences in rediscovering themselves through cognitive response to art, history and material culture.

The Historical Center operates under a multi-faceted mission. Our primary functions are to acquire, preserve, secure, interpret and exhibit collections according to the highest professional standards. Yet despite these equally meritorious goals, the Historical Center must never lose sight of that initial goal, to acquire.

Collecting is both an impulse and a necessity. Normally the process is driven by precise collection priorities established by staff and Advisory Boards and the full Board of Directors. All four museums within the Historical Center, as well as the library, have established acquisition policies and collection priorities.

In general, the Historical Center tries to follow two guidelines in its acquisition program. First of all, we make certain that the items acquired complement the existing holdings and the institution's primary focus on the history, art and ethnology of the American West and the history of firearms. Secondly, we try to build on our existing strengths. The Buffalo Bill Museum, for example, continues to acquire objects which relate to William F. Cody, the Wild West shows, Annie Oakley and others with historic ties to Buffalo Bill. In addition, we acquire items of general western history, especially when they relate to our geographical region. We aim to upgrade our substantial existing collections of western costumes and saddlemaking equipment. To complement our Cowboy Songs and Range Ballads program, we also would like to augment our fledgling collection of western musical instruments, particularly with materials related to the Wild West show's "Cowboy Band."

For the Plains Indian Museum, priorities are in place to collect early- to mid-19th century Northern Plains objects, particularly from tribes for which we have minimal representation, such as Wyoming's Shoshone and Arapaho, and Montana's Mandan, Hidatsa and Arikara. We also are interested in outstanding examples of contemporary traditional arts.

For the Whitney Gallery of Western Art, mid-19th century landscapes have been a collecting priority for several years. Our most recent purchase, Thomas Moran's watercolor, *Great Blue Spring of the Lower Geyser Basin*,

is one example. The Whitney would also like to emphasize collecting contemporary western art, both by artists working in traditional styles and by those exploring more experimental directions. Artists who have been suggested include Gordon Snidow, Russell Chatham, Deborah Butterfield and Jaune Quick-To-See Smith.

The collection of the Cody Firearms Museum, while encyclopedic and touted as the most comprehensive American collection in the world, still has many gaps. Examples needed to complete its rich and remarkable collections include productions by companies such as Bacon, Colt, Lafever, Massachusetts Arms Company, Smith & Wesson and Stevens. The Remington Firearms Company has recently helped us round out our displays by loaning a broad array of production models from their corporate collection. Another institution, The American Sporting Arms and Art Museum, has loaned us 60 exquisite examples of Parker Shotgun production. Still on the wish list are fine examples of American and European shotguns, Spencer military and sporting rifles, American martial pistols, high-quality Henry rifles and a representative collection of Colt and Ruger pistols.

The McCracken Research Library provides support for the curatorial and research missions of the Historical Center. Its collecting priorities focus on works which support those missions, as well as a few specific areas, such as monographs related to William F. Cody, the human history of Yellowstone National Park, artists for whom we have major collections (Frederic Remington and Charles Russell), and the Winchester Repeating Arms Company. Archival materials, rare books and manuscripts, historic photographs and maps related to the historic American West are also actively considered for acquisition.

The Historical Center's collecting program is both active and passive. It is active in that we have some modest revenues with which to purchase. Each of the museums and the library have acquisition endowments. These are in constant need of nurturing and cash gifts to the endowment funds are enthusiastically welcome. The passive part of our acquisition program includes gifts from patrons and visitors who share the vision of the Historical Center and realize that proper care and insightful presentation of these materials will enrich the lives of the hundreds of thousands of visitors who encounter such objects in our galleries. We invite your participation in our collecting program. Come help us build on our strengths.

THE AMERICAN AIR GUN: FROM WESTERN

by Howard M. Madans, Curator
Cody Firearms Museum

Every article about us appeared to excite astonishment in their [the Shoshone's] minds; the appearance of the men, their arms, their clothing, the canoes, our manner of working them, the black man York, and the sagacity of our dog, were equally objects of admiration. I also shot my air gun which was so perfectly incomprehensible that they immediately denominated it the great medicine. The idea which the Indians mean to convey by the appellation is something that emanates from or acts immediately by the influence or power of the Great Spirit, or that, in which, the power of god is manifest by its incomprehensible power of action.

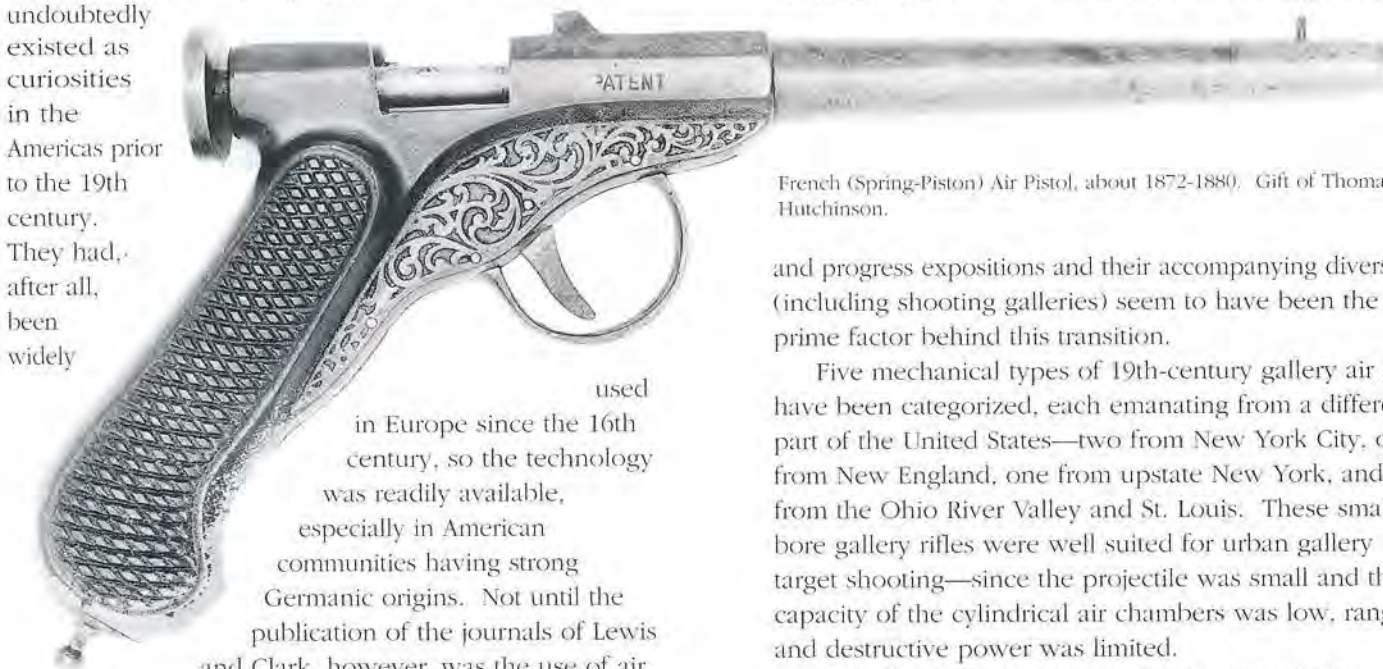
*Journal of Meriwether Lewis
17 August 1805*

Air guns, which rely on compressed air rather than explosive gases to send projectiles down their barrels, undoubtedly existed as curiosities in the Americas prior to the 19th century. They had, after all, been widely

Meriwether Lewis' air gun was most likely purchased in Philadelphia, where most of the equipment for the expedition was acquired. At the time of the expedition, the only Philadelphia gunsmith making air guns was Isaiah Lukens. Two of the four known surviving Lukens air guns are included in the exhibition.

Isaiah Lukens and Jacob Kuntz, who moved from Whitehall, Pennsylvania to Philadelphia in 1807, were the two American air gun makers of what would be called the "butt reservoir" type air gun. In this type, the detachable iron buttstock of the gun served as the chamber for the compressed air. A separate pump, resembling a pump for inflating bicycle tires, screwed into the detached reservoir for charging the device with compressed air. The "butt reservoir" type air gun is but one of various air guns in the exhibition.

Shortly before the American Civil War, air and spring guns began to be used not only for sport hunting, but also in target galleries. They continued to be popular in urban centers after the end of the war. The large trade



French (Spring-Piston) Air Pistol, about 1872-1880. Gift of Thomas Hutchinson.

and progress expositions and their accompanying diversions (including shooting galleries) seem to have been the prime factor behind this transition.

Five mechanical types of 19th-century gallery air guns have been categorized, each emanating from a different part of the United States—two from New York City, one from New England, one from upstate New York, and one from the Ohio River Valley and St. Louis. These small-bore gallery rifles were well suited for urban gallery target shooting—since the projectile was small and the capacity of the cylindrical air chambers was low, range and destructive power was limited.

Until the 1870s all air guns were handmade by gunsmiths who understood the complexities of the 30-some parts that typified a New York City air gun. That

used in Europe since the 16th century, so the technology was readily available, especially in American communities having strong Germanic origins. Not until the publication of the journals of Lewis and Clark, however, was the use of air guns in North America much mentioned. The Lewis and Clark journals documented the use of Captain Lewis' air gun on no fewer than 18 occasions.

WONDER TO GALLERY GADGET TO TOT'S TOY

changed in 1871, when Henry M. Quackenbush introduced his patented and much simplified air pistol, which required half as many parts as its predecessors and cost from half to two-thirds the price of competing gallery guns and gallery firearms. Several companies produced Quackenbush's design under agreement or license with him.

Meanwhile Quackenbush opened his own factory in Herkimer, New York. Sales were brisk; 2,322 air guns were sold in 1883 and 2,919 in 1884. As a result a new four-story factory was constructed in 1890. Between 1893 and 1923, Quackenbush sold 40,677 of his gallery air guns. Sales slumped considerably during the Great Depression, and he was soon outstripped by his competition.

Many a young person fondly remembers the day that he or she received his or her first gun. More often than not that gun was a Daisy air rifle. Indeed, sales of Daisy air guns in 1952 totalled more than one and a quarter million! Yet the Daisy product line had a humble beginning. The company's organizer, Clarence Hamilton, had begun business in Plymouth, Michigan, manufacturing patented iron windmills. In 1888 a disgruntled salesman from the Markham Air Rifle Company, which made all-wood air guns in Plymouth, suggested to Hamilton the idea of producing an all-metal air gun.

Thus was born the product line of the Daisy Manufacturing Company, as it was called after 1895. Assisted by a progressive advertising campaign, creative management, and a monopolistic drive, the Daisy air rifle became the main agent of transforming the adult's gallery air gun to the toy gun that lay beneath the decorated evergreen tree on Christmas morning.

The American Air Gun, which opens on the Mezzanine Gallery at the Buffalo Bill Historical Center on February 26, 1994, traces the history of air guns in the United States from their practical uses on the frontier in the early 19th century through their recreational functions in urban America in the middle of the 20th century. Patrons will have the opportunity to view the exhibition at a reception from 5 till 7 pm on February 25. The exhibition, which is based on the collection of 108 air guns donated to the Cody Firearms Museum by Thomas Hutchinson of Illinois in 1993, will be on display through December, 1994.



Bedford Patent "Eureka" Spring-Piston Air Pistol, serial number 486, 1876-1877.
Gift of Thomas Hutchinson

FOLK ART OF THE FRONTIER

MCCULLOUGH'S LEAP

by Robert W. Engel
Former Intern, Research Assistant,
Whitney Gallery of Western Art



Anonymous. *McCullough's Leap*. Oil on canvas; 24 7/8 x 29 1/2 inches. Gift of Edgar William and Bernice Chrysler Garbisch.

Between 1968 and 1981 the Buffalo Bill Historical Center received from the American folk art collection of Edgar William and Bernice Chrysler Garbisch generous donations of eight 19th-century oil paintings, including *McCullough's Leap* by an unknown artist. In developing their collection the Garbisches established a strong focus:

We saw in these . . . works of art those unique qualities of simplicity, forthright directness, and creative vitality in color and design, which set them apart as being indigenous to our country, so genuinely American.

Enthusiasm for folk art has not met with universal acceptance. Folk art does not easily fit into the academic traditions of art history, which investigates styles, periods, regional characteristics and other identifiable influences. Since the emergence of formal academies of fine art during the Italian Renaissance, critical analysis has been

largely based on how an artist's work compares to prevailing academic precepts. The folk artist, however, is unaware of, and is therefore relatively unaffected by, academic standards. Art critics have thus had difficulty recognizing the folk arts as part of what they are trained to evaluate. Since the 1920s, collectors and critics have been somewhat arduously discovering American folk art. The attention (and more recently the inflation in price) has spurred a broad debate concerning folk art's identity and artistic value: is it worthy of scholarly attention? Should it hang in serious art museums? Is it "real" art? The Garbisches believed that these paintings "merit an important place not only in the history of American art, but in the history of world art as well."

All eight paintings which the Garbisches gave to the Buffalo Bill Historical Center are of American frontier subjects, and each contains Native American figures. At least four depict specific historical events between Indians and whites. In four paintings, including *McCullough's*

Leap, the Indians are depicted as menacing; yet in two others they are romantic figures and noble forest philosophers. In the final two the Indians are consequential bystanders, added to emphasize the wildness and remoteness of the setting. Together, these eight paintings convey a strong sense of how ordinary white Americans perceived their nation's pioneering experience and the Native Americans whom they were displacing. Six paintings are unsigned and thus far remain unattributed, yet all are clearly painted by different artists.

Paintings classified as folk art by their style often reveal some awareness of academic fine art. The anonymous artist of the Historical Center's painting of *McCullough's Leap*, for example, copied an 1852 lithograph which was produced as a collaboration between two well-known European artists, Karl Bodmer (1809-1893) and Jean Francois Millet (1814-1875).

Bodmer's Art

Swiss-born Bodmer accompanied Prussian Prince Maximilian of Wied-Neuwied on an exploratory expedition to the American West in the years 1832-34. Bodmer made watercolor scenes of American Indian life which are among the greatest accomplishments of early western art. Maximilian wrote an account of the trip titled *Travels in the Interior of North America* and illustrated it with prints made after Bodmer's watercolors. Several of these prints are on display in the Whitney Gallery.

In 1849, Bodmer moved from Paris to the Fontainebleau forest hamlet of Barbizon, where he met Jean Francois Millet, at that time a struggling, unknown painter. Later Millet was recognized as one of France's most important 19th-century artists. He imbued his subjects of solitary French peasants at work, as in *The Sower*, with religious power and piety.

Soon after moving to Barbizon, Bodmer was commissioned to produce images for a set of lithographs depicting the exploits of American frontier heroes. Bodmer recruited Millet's help in composing these images. Four lithographs were produced, two depicting the capture and rescue of the daughters of Daniel Boone and James Callaway, one illustrating the torture of Simon Butler, and one portraying the heroics of Samuel McCullough, whose name is spelled "McColloch" in many accounts.

McCullough's Story

The story of McCullough's leap is described in numerous 19th-century frontier histories and is told,

dramatically, from McCullough's point of view. According to the stories, on September 2, 1777, a large band of Wyandot Indians attacked the small Ohio River town of Wheeling, Virginia (now West Virginia), forcing the townspeople to take refuge in nearby Fort Henry. News of the siege soon reached Short Creek, about 20 miles up river, from which Major Samuel McCullough and 45 volunteers swiftly rode to Wheeling's rescue. Arriving at the fort and remaining in the rear of his command, McCullough was suddenly cut off from his men and surrounded. The Indians, who wished to torture the



Pursued by Indians, 1852, signed 1889. After J.F. Millet and Karl Bodmer. Lithograph. Miriam and Ira D. Wallach Division of Art, Prints and Photographs of the New York Public Library; Astor, Lenox and Tilden Foundations. Reproduced by permission.

infamous white warrior before killing him, held their tomahawks. This gave McCullough a chance to bolt.

The ensuing chase ended atop Wheeling Hill, McCullough was once again surrounded, except for an almost perpendicular precipice 150 feet high with Wheeling Creek at its base. His decision was immediate; rather than succumb to the horrors of torture, he struck his heels against the side of his steed, who sprang forward toward the precipice and they made the fearful leap. The Indians could only stand and admire. They had lost an opportunity to torture their most hated enemy. At least he was now dead. In the next instant, however, their astonishment grew tenfold when, from that impossible height, they watched as the Major climbed the opposite bank of Wheeling Creek and rode safely away.

Bodmer and Millet

In October, 1832, Prince Maximilian's party had traveled from Pittsburgh to Wheeling. It is possible that Bodmer made a sketch of the site of McCullough's leap at this time, and that he and Millet may have worked from

such a sketch in Barbizon 19 years later, though no such sketch is known.

Whatever drawing Bodmer may have contributed to the landscape, art historians agree that stylistically, the figures are all Millet. Years after the lithographs were published, when challenged with the question of attribution, Bodmer himself certified that Millet drew the figures. Unquestionable evidence of Bodmer's consultation with Millet (who had very little knowledge of Native Americans) can, however, be seen throughout their version of this event, titled *Pursued by Indians*.

The turban worn by the archer is similar to a rare albino buffalo turban worn by an Hidatsa named Birohka in Bodmer's print *Scalp Dance of the Hidatsa (Minatarres) Indians*. The warbonnet with horns and eagle feathers worn by the Indian on the halting horse also appeared in this print. The two most prominent lances in the lithograph have the same characteristics as a Saki and Musquakie lance in Bodmer's study entitled *Indian Utensils and Arms*. On the rearing horse in the background, the Indian rider wearing a roach headdress is based on a portrait in Bodmer's image *Saki Indian, Musquakie Indian*. Bodmer's influence on Millet is evident in the Indians who fill the cliff in *Pursued by Indians*, all of whom are 1830s Sauk and Hidatsa rather than 1770s Wyandots. Although Bodmer had sketched eastern Indians on his way out West, by the 1830s their attire was mostly made up of commercial trade goods. Millet apparently preferred to depict a more "wild savage."

McCullough's leap is a celebrated tale of early American folklore. To believe such an heroic story of rough-hewn self reliance is to believe that America itself is born from such qualities, and that its future is assured. It was not important to Bodmer and Millet or to their commissioners that the scene be historically accurate; nor was this important to the American purchasers of the lithograph, including the anonymous artist who reproduced it. The French businessman who commissioned Bodmer to make lithographs of heroic American pioneers in action understood the marketability of such subjects.

Folk Art

In comparing the anonymous artist's painting of *McCullough's Leap* to the Bodmer-Millet lithograph, it is easy to see the folk artist's lack of technical ability. Details are attempted, but they are generalized. Three-dimensional forms such as the edge of the cliff appear flat, despite the artist's attempt to describe this edge with overhanging

foliage and the horse's curving shadow. Some proportions are awkward; the climbing Indian's head, for instance, is much too small. Facial features, which Millet showed as highly expressionistic, are here broadly painted caricatures.

The viewer must decide by what rules folk art should be judged. American modernist painters of the post World War I era were among the earliest collectors of American folk art. They admired its innocence and freedom from conventional rules. They also recognized in it many precursors to modern academic conceptions of reducing natural objects to minimalist abstract forms.

For historians, American folk paintings can be windows to the past—remarkably honest and accurate reflections of the customs, values, material culture, and the general appearance of our ancestors. But for many, what is most attractive about these paintings is their quaintness, their homeliness.

About the Author: Robert Engel, who worked as an Intern and Research Assistant in the Whitney Gallery between 1989 and 1991, is completing work on a graduate thesis for the Cooperstown Graduate Program.

Research for this essay comes from the project for a catalogue of the Whitney Gallery paintings, funded in part by a grant from the Henry Luce Foundation, Inc.



Karl Bodmer (1809-1893). *Saki Indian, Musquakie Indian* (detail). Aquatint (hand colored); 18 1/8 x 24 7/8 inches. Gift of Miss Clara S. Peck.

MAP III MEASURES PUBLIC'S APPRAISAL OF HISTORICAL CENTER

by Gary Warner, MAP III Coordinator

Museums are not ivory towers—virtually all of them purport to be educational institutions, which implies ongoing interaction with the communities in which they are situated. The Buffalo Bill Historical Center certainly is no exception; its mission statement defines it as an educational entity.

Frequently, however, differences exist between the mission established for a museum by its board of trustees, and how well its community believes it is succeeding in accomplishing that mission. As a way of measuring public appraisal of its community outreach and public programming, the Buffalo Bill Historical Center conducted the third Museum Assessment Program (MAP III) in 1993.

MAP III was developed by the American Association of Museums (AAM), a national organization representing all types of museums and museum professionals, as the third of a series of programs designed to help museums study the ways in which they operate. The first Museum Assessment Program (MAP I) addressed the entire museum operation in a broad internal review, which was helpful for planning and overall refinement of policies and procedures. MAP II, another internal review, focused on collections policy, object documentation and preservation.

As defined by the AAM, MAP III "looks at the museum from the outside in, reviewing the various ways the public is affected by the museum, including the public's awareness and image of the institution, the quality of the public's experience and the degree of community participation in the museum."

In the fall of 1992, the Historical Center received a grant from the AAM to participate in MAP III. Using standard guidelines, the staff conducted several exercises in the spring and summer of 1993 to measure community relations and participation. In the first, the Public Perception Activity, 18 people connected to the Historical Center—six staff members, six board members and six volunteers—went to places in the community where they would not be recognized and made inquiries about the Historical Center. These informal contacts were designed to develop an idea of what visitors or new residents would learn about the Historical Center if they were to make casual inquiries.

The second part of the program was the Public Experience Activity. Six people, three of whom were familiar with the museum and three of whom were not, toured the Historical Center. Both before and after their visits, they answered questions about their knowledge of the exhibitions and the expectations they had of their visits. This exercise was designed to find out what people expect when they come to visit, and how their expectations hold up to actual experience.



The Buffalo Bill Historical Center participated in the Museum Assessment Program (MAP III), which examines the museum's relationship to the community.

The third phase of the program was the Public Involvement Activity. Forty members of the Cody area community, including Powell and Meeteetse, were interviewed by Historical Center staff about the relationship between the Historical Center and the community. Those interviewed included representatives of local government, the tourism industry, civic groups, schools and local businesses.

The Historical Center also conducted several focus group tours and discussion activities. In these, a group of out-of-town tourists were asked to visit the Historical Center on their own and then to participate in a discussion about their experiences in the Center.

The results of these activities, along with promotional and marketing materials, audience and visitor surveys, personnel and program data and financial statements, were sent to two evaluators selected by the AAM for this project. The evaluators then spent four days in Cody in August, talking with staff, board members, and local citizens about the operation of the Historical Center and the relations between the Historical Center and the community. Every department and most staff members met with the evaluators.

The MAP III evaluators then used the public activity results and the information they gained on their visit to write summary reports, with insights and observations on the aspects of the Historical Center's operations that MAP III covered.

The report was received by the Historical Center in November and is currently being reviewed by the board, staff and forward planning team. It will be the basis for discussions of policy and procedural changes, both major and minor, for many years to come.

1994 LAROM SUMMER INSTITUTE

by Joy Comstock, Director of Education

This summer the Buffalo Bill Historical Center will again host the annual Larom Summer Institute in Western American Studies in Cody. Long-time Patrons may know the Institute as the Historical Center's longest running and most successful adult educational program. Now in its 15th year, the Institute continues to explore the relationships between the diverse cultures and histories that have contributed to our understanding of the American West.

And 1994 is no exception. Four carefully selected instructors now are finalizing details for courses that one would be hard pressed to find anywhere else in the world. This is primarily because of the opportunities instructors and students have to integrate the Historical Center's collections and exhibitions, as well as local and regional resources, into the classroom experience. The

American Indian history from the University of New Mexico in 1977, and taught at Northern Arizona University in Flagstaff for 12 years before joining the history department at OSU in 1989.

Moses' course, "Western American Indians: A History of Choices," will selectively examine a history of encounter, adaptation, and change in the Native American West from the mid-15th century to the present. Through the reading of American Indian biographies, autobiographies and traditional histories, and the interpretation of documentary evidence, participants will explore the lives and experiences of notable as well as ordinary Native Americans.

Dr. Julie Schimmel has been associate professor of humanities and religious studies at Northern Arizona University in Flagstaff since 1988. Previously, she was director of research at the Gerald Peters Gallery in Santa Fe, New Mexico, and a consultant, administrator and curator at the Stark Museum of Art in Orange, Texas. Dr. Schimmel's publications include *The Art and Life of W. Herbert Dunton, 1878-1936*, *The West Explored: The Gerald Peters Collection of Western American Art*, and numerous articles and essays such as "Inventing the Indian" in *The West as America* and "Georgia O'Keeffe" in *New Mexican* magazine.

Schimmel's course, "Western American Artists Meet the 'Screaming Meemies': The Question of Interpretation," will examine the hysteria surrounding recent reinterpretations of western American art while introducing students to the problematic nature of interpreting images of the West. Particular attention will be paid to three recent publications and exhibitions which have led to an unprecedented exchange of intellectual debates among historians and have challenged the popular image of the American West. The question of what can and cannot be said about artistic images is at the core of these arguments.

With advanced degrees in history from the University of California at Los Angeles, Dr. Robert W. Rydell has been teaching history at Montana State University in Bozeman since 1984. His publications include *World of Fairs: The Century of Progress Expositions, 1926-1958*, *In the People's Interest: A Centennial History of Montana State University* (with Drs. Jeffrey Safford and Pierce Mullen), and his award-winning dissertation *All the World's a Fair: Visions of Empire at American International Expositions, 1876-1916*.

Rydell's course, "Representations of the West: From Buffalo Bill's Wild West to the Buffalo Bill Historical



Last year, Summer Institute students participated in a field trip to the Little Bighorn Battlefield in Montana.

program's distinctiveness depends on bringing together such outstanding experts of the American West as this year's instructors, L.G. Moses, Julie Schimmel, Robert Rydell and Glenda Riley.

Dr. L. G. Moses is professor of history at Oklahoma State University in Stillwater and author of (among other publications) an upcoming book from the University of New Mexico Press titled *Show Indians: Wild West Shows and the Image of American Indians, 1883-1933*. A native of San Francisco, Moses received his doctorate in

EXPLORES FRONTIERS FOR THE MIND

Center," will explore how the power of cultural presentations—from wild west shows to museum exhibitions and everything in between—have shaped the public's understanding of the American West. Students will investigate such compelling issues as the role of ideology in cultural representations, the relationship between entertainment and education, and the cultural function of institutions that purport to represent the American West.

Dr. Glenda Riley is the Alexander M. Bracken professor of history at Ball State University in Muncie, Indiana, and the author of numerous books on women's history including *Women and Indians on the Frontier, 1825-1915* (which won the American Association of State and Local History Award of Merit), *Annie Oakley and the Enduring West*, *Divorce: An American Tradition*, and *Inventing the American Woman: A Perspective on Women's History, 1607 to the Present*. She earned her Ph.D. in history at The Ohio State University in 1967 and has taught at the University of Northern Iowa, University College in Dublin, Ireland, and Marquette University in Milwaukee.

Riley's course, "A Place to Grow? Women in the American West," will offer a multicultural investigation into women's lives, roles, contributions, and limitations in the trans-Mississippi West. Students will examine family roles, marriage, divorce, and gainful employment among Native American, Hispanic, African-American, Asian-American and Anglo-American women. Not for women only, the course is designed to provide a more complete picture of western history by reevaluating western films and art, and incorporating local site visits and discussions with women whose first-hand accounts will bring to life the course's historical investigations.

For additional information about the Larom Summer Institute, please contact the Education Department at (307) 587-4771.



Unidentified cowgirl and Indian man on the backlot. 101 Ranch Real Wild West, ca. 1915

THE FORGOTTEN COWBOY

by Lillian Turner,
Public Programs Coordinator

He's called the "forgotten cowboy." From sagebrush to silver screen he rode the range, but few Americans have heard of his exploits. Among his numbers are Bill Pickett, Bose Ikard, Jessie Stahle, Isom Dart, Cleo Hearn, and Herb Jeffries—names that should be as familiar to us as Jesse Chisholm, Charles Goodnight, Casey Tibbs, Ty Murray, and Roy Rogers. He is the black cowboy.

The twelfth annual Cowboy Songs and Range Ballads program on April 8 to 10, 1994, will feature the black cowboy and his history in the newest component of the celebration, the Cowboy Songs Symposium. The symposium will bring together ranchers, cowboys, performers, and scholars to take a closer look at the often overlooked cowboys and the contributions they made to western music.

Too often we have in our minds only one image of American cowboys, a look-alike group singing the same old song. As the Historical Center has focused on cowboy music during the past 12 years, this picture has expanded to include the rich ethnic diversity of American cowboys—Hispanic, black, and Native American—who worked alongside Anglo cowboys.

The preliminary list of participants in the Cowboy Songs Symposium includes Don Edwards, nationally known cowboy music performer and student of traditional cowboy music, including that of the black cowboys; Cleo Hearn, rodeo cowboy and promoter who helped found The American Black Cowboys Association in 1968; Eleanor Johnston, descendant of Archie Stepp, one of Wyoming's first black ranchers in the late 1800s; Todd Guenther, a historian whose focus has been the black ranchers and homesteaders in Wyoming; Percival Everett, University of California at Riverside, author of books on the black experience in the West; Charles Gordone, professor of black history, Texas A & M University, symposium moderator; Lawrence Dana Black, Mack Williams, and other black cowboys who have worked on ranches and participated in rodeos throughout the West.

The Historical Center is especially honored by the participation of Herb Jeffries, Hollywood's black singing cowboy movie star in the late 1930s. Jeffries' westerns such as *Bronze Buckaroo* and *Harlem Rides the Range*

were produced for black audiences and featured all black casts. Mr. Jeffries was recently featured in "The Black West" episode of the TBS series, *The Untold West*.

Joining the symposium participants will be traditional cowboy musicians from throughout North America who will travel to the heart of cowboy country, Cody, Wyoming, to share their music, history, and culture with an audience which grows more enthusiastic each year.

Three full days of activities feature evening concerts, daytime music performances, discussion sessions, films and workshops designed to help preserve the traditional cowboy music created in the late 19th century.

The weekend event is more than just a backward look at a nearly forgotten form of folk music. Cowboy music is a living tradition—as long as there are cowboys there will be new cowboy songs. Each year new songs are introduced to Cowboy Songs audiences as well as fresh new arrangements of old standards.

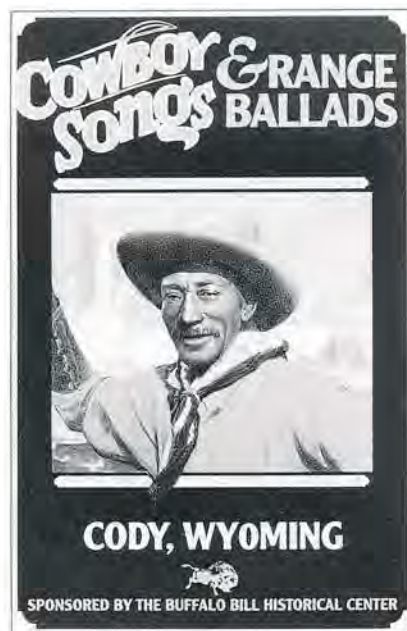
The weekend of cowboy music results in an interesting exchange: old hands learn new songs and more contemporary performers learn about the roots of the western music they perform. Many try to educate as well as entertain their audiences, mixing cowboy history with the high-stepping rhythms of the range.

The Cowboy Songs and Range Ballads program begins with the Cowboy Songs Symposium on Friday, April 8. Two evening concerts which highlight the weekend package are scheduled for April 8 and 9 at 7:30 pm in Cody High School's Wynona Thompson Auditorium. Although each evening concert offers a

different lineup of performers, each covers the broad range of western music from the work songs of the trail hands of the past to the swinging rhythms of today's singing cowboys.

Throughout Saturday and on Sunday afternoon, continuous music sessions will be held in various locations in the Historical Center. Late night jam sessions in downtown Cody locations make Cowboy Songs and Range Ballads a marathon for western music fans.

For more detailed information about the Cowboy Songs and Range Ballads program, contact Public Programs Coordinator Lillian Turner, Buffalo Bill Historical Center, P.O. Box 1000, Cody, Wyoming, or call (307) 587-4771, ext. 248.



This year, the postcard for Cowboy Songs & Range Ballads features an image of Bill Pickett, "The Bull-Dogger," from the collection of the Buffalo Bill Museum.

NEH GRANT KICKS OFF FIVE-YEAR COLLECTION PRESERVATION PROJECT

Last summer, the National Endowment for the Humanities (NEH) awarded the Buffalo Bill Historical Center a grant of \$544,000 for collections preservation. This grant was one of 47 preservation and access awards that the NEH gave to institutions in 18 states and the District of Columbia at that time.

With this initial funding, the Historical Center launches on a five-year collections preservation project which addresses three issues—fire and security protection, environmental control and collection storage. The project, which will require additional private funding to reach completion, is evidence of the institution's long-term commitment to that overriding goal.

Currently, the systems which protect the collections at the Historical Center function safely and reliably, just as many kitchen ranges and refrigerators built years ago still work perfectly adequately today. The principal reason for replacing these systems is not that they aren't working—it is that since their installation, advances in technology have made better protection possible.

In terms of fire, security and environmental control systems, new computerized, integrated systems will compensate for the fact that the Historical Center is housed in a building which was constructed over a period of nearly 35 years. Beginning in 1958, when the original building, the Whitney Gallery of Western Art, was dedicated, wings have been added at the rate of one roughly each decade—the Buffalo Bill Museum in 1969, the Plains Indian Museum in 1979, and the Cody Firearms Museum in 1990.

In each wing, construction incorporated what was then state-of-the-art fire protection, security and environmental control systems. The differences between those systems have presented challenges in maintaining consistent temperature and humidity control. Naturally, all this equipment has been supplanted by newer, faster, more efficient and productive systems. With new protection systems, the Historical Center will be operating on a par with other newly constructed facilities.

The project also addresses the Historical Center's need for improved storage facilities for the collections. For several reasons, objects are rotated each year, with new materials being placed on display and others returned to storage. Changing objects in the galleries allows the frequent visitor to see more of the collections, particularly new acquisitions. In addition, the Historical Center sometimes loans objects for special exhibitions at other museums, to provide opportunities for more people to see some of our collections. Most importantly, however,

objects are rotated to help preserve them.

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

Over the years, the collections of all four museums have grown beyond current storage capacities. A portion of the NEH funding will be used to purchase state-of-the-art storage cabinets for the vaults of all four museums, so that objects rotated out of the galleries will have exemplary protection in storage.

This portion of the project will entail significant and detailed physical effort. Once work begins in a particular vault, the project team will create a condition report on each object, box it and move it out of its present space, install the new storage furniture in the vaults, move the object back into its vault, generate a second condition report and reinstall the object in the new furniture.

Materials that will be stored in these cabinets include textiles and historical materials in the Buffalo Bill Museum, longarms, small arms bayonets and other three-dimensional materials in the Cody Firearms Museum, objects from the Frederic Remington and W.H.D. Koerner studios in the Whitney Gallery, and virtually the entire collection of the Plains Indian Museum. This portion of the project in particular is critical to the long-term care of the collections.

The Historical Center team responsible for this project includes co-managers Paul Brock, building engineer, and Connie Vunk, collection manager; Terri Schindel, conservator; Gary Warner, move manager; and the crew of art handlers who will assist them.

Though the NEH grant will go a long way toward making this effort possible, those monies must be matched by other contributions to ensure its completion. For more information, please contact the Historical Center's Development Office at (307) 587-4771.

The collection preservation project will take place almost entirely in places where the viewing public ordinarily does not go, but ultimately it will have a profound impact on each visitor that the Historical Center serves. By undertaking this very ambitious project now, we hope to preserve and protect the Historical Center's collections for the benefit of future generations.

THE DON RUSSELL COLLECTION

by Paul Fees

The Ernest J. Goppert Curator,
Buffalo Bill Museum

In 1960 the University of Oklahoma Press published historian Don Russell's *The Lives and Legends of Buffalo Bill*, an invaluable reference resource and the standard among all Cody biographies, which is still in print a third of a century later. Now Don Russell's family has given his Buffalo Bill collection, his papers, and his manuscript notes—more than 50 boxes of material—to the Historical Center. This is one of the most important gifts ever to the museum's research collections.

Don Russell was born in Huntington, Indiana, in 1899, and attended Northwestern University near Chicago until World War I and service with the Forty-fifth Infantry intervened. He later graduated in history from the University of Michigan. One stimulus to his historical curiosity, he wrote, was an Army training lecture and a phrase he kept encountering in the histories of battles: "The remaining details belong in the regimental histories"—but I could find no regimental histories." One result was his first major manuscript, a thoroughly researched (but unpublished) narrative history of the American Army in wartime which he called "Regiments."

In 1986 the Buffalo Bill Historical Center planned a major conference to honor Russell's work, "The Don Russell Symposium on the Military Frontier." A dozen noted historians, led by keynoter Robert Utley, enthusiastically agreed to make presentations. Not long after his 87th birthday, Russell became seriously ill and died before he could come to Cody. His widow, Ruth, and younger daughter, Martha-Jane Bissell, graciously attended the conference held in his memory. Professional historians and buffs from all over the U.S. and Canada took part, making it one of the Historical Center's most memorable and significant symposia.

Russell was a highly respected historian, a meticulous and tireless researcher, a voracious reader, and a perceptive and generous critic. He also was a witty and prolific writer who published widely on American military history and the American West. He was known to students of the West for the more than 3,000 book reviews he wrote,

many of them published in the Chicago Westerners *Brand Book* which he edited for over 40 years. Many others appeared in *The Western Historical Quarterly*, the scholarly journal of the Western History Association, of which he was a founding member.

"As a professional writer," Russell wrote in 1973, "I feel that I should attempt anything anyone asks me to do, and it usually works out. . . . I would estimate that I have done as many articles for reference works as book reviews."

He worked with the discipline of the newspaperman he was, pounding on an office-size manual typewriter, surrounded by books and filing cabinets in the cramped basement study of his home in Elmhurst, Illinois, a suburb of Chicago. No letter he ever received went unanswered.

Russell ultimately became best known for his work on Buffalo Bill, on Wild West shows (*The Wild West*, 1970) and on the Custer legend (*Custer's Last*, 1968); both were published by the Amon Carter Museum of Western Art in Fort Worth, Texas. His biography of the old soldier and the Indian Wars Army's greatest chronicler, General Charles King, was published only last year by the University of Nebraska Press, edited and with an introduction by his friend and

student, Paul Hedren. Historians will continue to find resources for further significant work among the manuscripts, correspondence, and research files on these and other topics in the Russell Collection.

Thanks to Don and Ruth Russell's son and two daughters—Jack Russell, Elaine R.C. Jones, and Martha-Jane (Mrs. John) Bissell—the Russell Collection will reside in the Historical Center's McCracken Library where it can be used by students and scholars. Besides being a rich resource for all aspects of western history, it is also a life collection and will someday provide the grist for a thesis on Russell himself. Highlights from the collection will be exhibited in the Historical Center's Orientation Center for the 1994 season. The rest will be incorporated in the new library, scheduled for dedication in June.



Julia Collins, *Don Russell and Two Friends*, oil on canvas, 1978. Gift of Mrs. John Bissell, Mrs. Elaine R.C. Jones, and Mr. Jack Russell. Commissioned by the Chicago Council of Westerners for presentation on "Don Russell Night," October 26, 1978, at the Chicago Public Library.

ACQUISITIONS

WHITNEY GALLERY OF WESTERN ART

Henry Shrady (1871-1922). *Buffalo*, 1903. Plaster, painted 12 1/4 x 15 1/2 x 6 1/2 inches. Gift of Jack Shaoul.

Audrey Roll-preissler (b. 1932). *Trojan Pinata (Portrait of Alan Simpson)*, ca. 1987. Mixed media; 21 1/4 x 32 1/2 x 14 3/4 inches. Gift of the artist.

W.H.D. Koerner (1878-1938). Painting smock of W.H.D. Koerner. Cloth. Gift of Ruth Koerner Oliver and W.H.D. Koerner, III.

Harry Jackson (b. 1924). *Study for a Bust—One*, 1980. Bronze; 7 x 6 1/4 x 6 inches. Gift of John Sullivan.

Olaf Wieghorst (1899-1988). *California Wrangler*, 1956. Oil on canvas; 20 x 24 inches. Gift of Mrs. Gray Mackay.

James E. Stuart (1852-1941). *Rear View of the Haunted Shack near Steilacoom, Washington*, 1891. Oil on canvas; 14 x 22 inches. Gift of Byron and Annette Ramsing.

James E. Stuart (1852-1941). *Old Deserted Barn near the Bank of the Snoqualmie River*, 1891. Oil on canvas; 14 x 22 inches. Gift of Byron and Annette Ramsing.

Carl Rungius (1869-1959). *Mountaineers—Big Horn Sheep on Wilcox Pass*, 1912. Oil on canvas; 60 x 75 inches. Gift of Jackson Hole Preserve, Inc.

Carl Rungius (1869-1959). *Mule Deer in the Bad Lands, Dawson County, Montana*, 1914. Oil on canvas; 60 x 75 inches. Gift of Jackson Hole Preserve, Inc.

Carl Rungius (1869-1959). *Wolverine in a Rocky Mountain Landscape, Alberta*, 1919. Oil on canvas; 33 7/8 x 44 1/10 inches. Gift of Jackson Hole Preserve, Inc.

Carl Rungius (1869-1959). *Silver Tip Grizzly Bear - Rocky Mountains, Alberta*. Oil on canvas; 32 x 46 inches. Gift of Jackson Hole Preserve, Inc.

Buckeye Blake (b. 1946) and Due West Furniture. Chair, 1993. Wood and embossed leather; 29 x 20 x 23 inches. Gift of Peter C. Howe and Elizabeth V. Brown.

Buckeye Blake (b. 1946) and Due West Furniture. Stool, 1993. Wood and embossed leather; 24 1/2 x 17 x 17 inches. Gift of Peter C. Howe and Elizabeth V. Brown.

Charles M. Russell (1864-1926). *Snake Priest*, 1914. Bronze, cast by B. Zoppo Foundry; 4 x 4 1/4 x 8 5/8 inches. Bequest of Wynne M. Hill-Smith in memory of Eugene Hill-Smith.

Charles M. Russell (1864-1926). *An Enemy that Warns*, 1925. Bronze cast by Roman Bronze Works; 5 x 6 1/4 x 7 3/4 inches. Bequest of Wynne M. Hill-Smith in memory of Eugene Hill-Smith.

Dance rattle, Plains Indian, owned by artist Joseph Henry Sharp, late 19th century. Gift of Mr. and Mrs. Forrest Fenn.

Tobacco pouch, Plains Indian, owned by artist Joseph Henry Sharp, late 19th century. Gift of Mr. and Mrs. Forrest Fenn.

Edouard-Louis Dubufe (1820-1883), artist, and Oliver Pelton (1799-1882), engraver. *Rosa Bonheur*, after 1857. Steel engraving on paper; 6 1/2 x 4 1/2 inches. Gift of the Jack Rosenthal Family, Casper, Wyoming, 1993.

Audrey Roll-preissler (b. 1932). *Al Simpson for Trojan Pinata (Study)*. Pencil and watercolor on paper; 14 x 10 5/8 inches. Gift of the artist.

Audrey Roll-preissler (b. 1932). *Sketch for Trojan Pinata*. Pencil, ink and watercolor on paper; 8 3/8 x 10 1/2 inches. Gift of the artist.

CODY FIREARMS MUSEUM

Winchester manufactured, Murata action sporting rifle, serial number 1. Museum purchase.

Parker .410 gauge double-barrel shotgun, serial number 239,411. Museum purchase.

Original box of five Sharps cartridges and assorted loose cartridges. Gift of Frank Winkler.

Ithaca Flues Model Autoburglar gun with holster. Gift of Leigh F. and Leigh M. Coffin.

Collection of 108 European and American air guns. Gift of Thomas Hutchinson.

Ithaca single-barrel trap gun. Gift of Leigh F. and Leigh M. Coffin.

Riverside 12-gauge slide action shotgun. Gift in memory of Tony Godek by Rick Arnold.

Japanese matchlock musket, 1575-1615. Gift of Robert F. Mayhall.

Fifteen Savage and Stevens rifles. Gift of Alonzo "Butch" Paige.

Tuylra Model MP 5-15 rifle/shotgun combination, Smith & Wesson M59 semi-automatic pistol, drawing, breechsection of matchlock wall gun, collection and advertising and drawings. Gift of Herbert Houze.

PLAINS INDIAN MUSEUM

Ceramic pot, Santa Domingo Pueblo, ca. 1950. Gift of Mr. John A. Bell.

Historical photograph of large tipi village at bend of river; child's beaded belt and awl case. Gift of Ms. Margaret Elizabeth Lund.

String of blue trade beads. Gift of Dr. Kenneth O. Leonard.

Incised parfleche case, Crow. Chandler-Pohrt Collection. Gift of the Robert S. & Grayce B. Kerr Foundation, Inc.

Tobacco bag, Sioux, ca. 1885. Chandler-Pohrt Collection. Gift of the Robert S. & Grayce B. Kerr Foundation, Inc.

BUFFALO BILL MUSEUM

Women's civilian clothing, cowgirl clothing, ice skates, and two trunks hand-made in Norway. Gift of Mrs. Ester Johansson-Murray.

Forest Service/Philip Morris sign. Gift of Mrs. Elizabeth F. Frost.

Sleeping bag. Gift of Mrs. Frederick Schwertz.

Soil profile. Gift of Dr. M.A. Fosberg and Dr. P.A. McDaniel.

Don Russell Collection including archival materials and books (MRL) and posters and commemorative objects. Gift of Mrs. John Bissell, Mrs. Elaine R.C. Jones, and Mr. Jack Russell.

HAROLD MCCracken RESEARCH LIBRARY

Three letters (one on Irma Hotel stationery) from Frederic Remington to George T. Beck, describing Remington's visit to Cody, Wyoming. A gift of the Jack Rosenthal family, Casper, Wyoming, 1993.

THE "BUFFALO BILL CODY" COLLECTION

Each year, on February 26, Buffalo Bill's birthday is celebrated at the Historical Center to commemorate the contributions William F. Cody made to the settlement of the West, its romance and mystique.

You, too, can celebrate the memory of Buffalo Bill, in western wearables and other items from our Museum Selections gift shop.

Museum Selections

Buffalo Bill Historical Center, P.O. Box 2530, Cody, WY 82414
(307) 587-3243, Outside of Wyoming call: 1-800-533-3838

Buffalo Bill Hat Modeled after Buffalo Bill's original, this 100% heavier hat was handmade exclusively for the Buffalo Bill Historical Center by Wind River Hat Company, Cody, Wyoming. Call for custom sizing information.

#498402 \$650.00
Patron's Price \$ 552.50

Col. W.F. Cody T-Shirt

100% White Cotton

\$16.00 Patron's Price \$11.90

Adult: S #716234

M #716264

L #716274

XL #716284

Buffalo Bill Reversible Belt
#538003 \$16.00

Patron's Price \$13.60

Key Chain

#538004 \$5.00

Patron's Price \$4.25

Buffalo Bill Sterling

Silver Jewelry

Belt: #527357 \$357.00

Patron's Price \$303.45

Bolo: #522148 \$148.00

Patron's Price \$125.80

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