# POINTS WEST

A QUARTERLY JOURNAL OF THE BUFFALO BILL HISTORICAL CENTER ■ SUMMER 1998

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*Pehriska-Ruhpa, Moennitari Warrior in the Costume of the Dog Danse.*
Drawn ca. 1834, engraved 1840-43.
Buffalo Bill Historical Center. Gift of Clara S. Peck. This image is included in the exhibition *Powerful Images: Portrayals of Native America.*

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The Buffalo Bill Historical Center is a private, non-profit educational institution dedicated to preserving and interpreting the cultural history of the American West. Founded in 1917, the Historical Center is home to the Buffalo Bill Museum, Cody Firearms Museum, Plains Indian Museum, Whitney Gallery of Western Art and McCracken Research Library.

# RECORDING HISTORY

## Artists' Depictions Reinforced Perceptions of the Indian as Warrior

*by Sarah E. Boehme*
*John S. Bugas Curator, Whitney Gallery of Western Art*

Otto Becker (1854-1945), lithographer. Cassily Adams (1843-1921), artist. *Custer's Last Fight*, 1896. Colored lithograph, 30 1/2 x 42 1/2 inches. Gift of The Coe Foundation.

*Editor's note: The following excerpt is taken from an essay titled "Frozen in Time: Euro-American Portrayals of Indians," which will appear in the soon-to-be released exhibition catalogue* Powerful Images: Portrayals of Native America. *The exhibition by the same name will appear at the Buffalo Bill Historical Center from May 14 through August 16, and was created by Museums West, a consortium of 10 North American museums devoted to the art, history and culture of the American West. The exhibition catalogue will be available through Museum Selections, the Buffalo Bill Historical Center's gift shop.*

The recording of historical moments has been an important motivation in the creation of Indian images. The history of the United States has been closely tied to the history of expansion of the nation across the continent. Canadian history has offered an interesting parallel. Portraits painted in the early 19th century of Indians who made state visits to Washington, D.C., served as commemorations of important events. In these instances, the works were not created for the Indians who posed for them. The paintings were intended to reside in the government's care, as part of an archive which would be maintained by the Department of Indian Affairs.

Since the European Renaissance, history painting was considered the most noble form of art making. Although American artists tend to eschew the theoretical preoccupation with hierarchies of types of depictions, they nevertheless have inherited the tradition which places their narratives in a context of human accomplishment. Those accomplishments have traditionally included a vanquishing of enemies. Thus Indians became the foil, the enemy worthy of conquest.

*Custer's Last Stand* became one of the most widely portrayed scenes in American history. Custer served as an heroic figure who stood for bravery and, most importantly, sacrifice. His projected nobility required an antithesis, and the Sioux and Cheyenne warriors who battled successfully against the Seventh Cavalry provided material for the artistic contrast. Crude drawings for newspapers became fine arts paintings, which were then reproduced in prints and posters which were widely distributed.

> "The best-known Indian equestrian representation, James Earle Fraser's *End of the Trail*, encapsulates the concept of the Indian as vanishing race."

Although *Custer's Last Stand* was the most popular single subject, the image of the wild Indian at battle has reappeared in many guises. In contemporary western art, the savage Indian continues to hold a prominent place. The recording of battles also points to the importance of conflict and resolution. Dramatic confrontations of culture against culture and the catharsis of resolution appear frozen in narrative paintings, but take their most powerful form in the filmed images of the 20th century.

The foe in representations of battles reinforced the prominence of the Indian warrior. Early 19th-century artists such as Catlin and Bodmer had usually sought to represent in their portraits the most important members within a tribe, searching out "chiefs" and those who had status. Depicting many tribes, these artists sought to portray the clothing and personal adornment of individuals and thus their paintings did include distinctions between the tribes. With the emphasis on the Indian as the enemy, the warrior nature was symbolized by the readily identifiable feathered headgear. As shorthand, this one item of apparel, which combines beauty with meaning, became the ultimate symbol of all Indians, even though it has no relevance to many American Indian tribes. The different cultures of the Southwest and the Northwest are ignored in a concentration on the Plains Indians. The portrayal of buffalo hunting as practiced by Plains Indians also takes a moment in history and makes it stand for all Indian cultures. This theme in painting and sculpture also often signals the vanishing race theme because the human Indian is linked with the bison, which was also nearly exterminated.

While paintings often present narratives such as battle or hunting scenes, sculpture often represents an iconic image. The Indian on horseback has been interpreted and reinterpreted. In western art, the cowboy is often depicted struggling against the wild nature of the horse. Indian subjects often appear unified with their horses, as in Frederic Remington's *The Cheyenne*, which signifies the concept of the Indian as a savage who races across the plains.

The best-known Indian equestrian representation, James Earle Fraser's *End of the Trail*, encapsulates the concept of the Indian as vanishing race. Fraser modeled the monumental version of this sculpture for the Pan-Pacific Exposition in 1915, then produced smaller editions in bronze, which brought the image to additional audiences. Fraser created an icon for the vanishing race concept that is masterful in its simplicity. The dejected Indian, seated on a horse whose posture echoes the melancholy theme, inverts the usually heroic formula of the equestrian sculpture. The sculpture medium, which is three-dimensional, focuses on the figure in isolation. The content, carried in the silhouette's simplicity, has engendered many replications in different materials from prints to beadwork. ■

James Earle Fraser (1876-1953),
*End of The Trail*, ca. 1918.
Bronze, H: 33 3/4 inches.
Base 6 1/2 x 20 3/4 inches.
Buffalo Bill Historical Center.
Clara S. Peck Purchase Fund.

# THE POWER OF IMAGES:

*By Sharon Schroeder*
*Director of Education*

The power of images in the popular media, as well as film, literature and the visual arts in shaping perceptions about American Indians is the subject of the exhibition *Powerful Images: Portrayals of Native America*. As a companion event, a two-day symposium at the Buffalo Bill Historical Center will be held June 26-27, 1998. Five featured speakers for the symposium form a distinguished group of Native Americans who work in the various disciplines of education, film-making, visual arts, and the museum profession.

Dr. Janine Pease Pretty On Top.

Keynote speaker Dr. Dave Warren received an honorary doctorate in 1986 from Tulane University for his work in "studying, preserving, and elucidating the American Indian experience, art, history and aspirations." According to Dr. Warren, "Native Americans are now engaged in the strengthening of traditional cultural lifeways as never before. It is a new era, a virtual renaissance of native life." Dr. Warren, who is a member of the Santa Clara (Tewa) tribe, retired in 1991 from the Smithsonian Institution where he held a number of posts including founding Deputy Director of the National Museum of the American Indian.

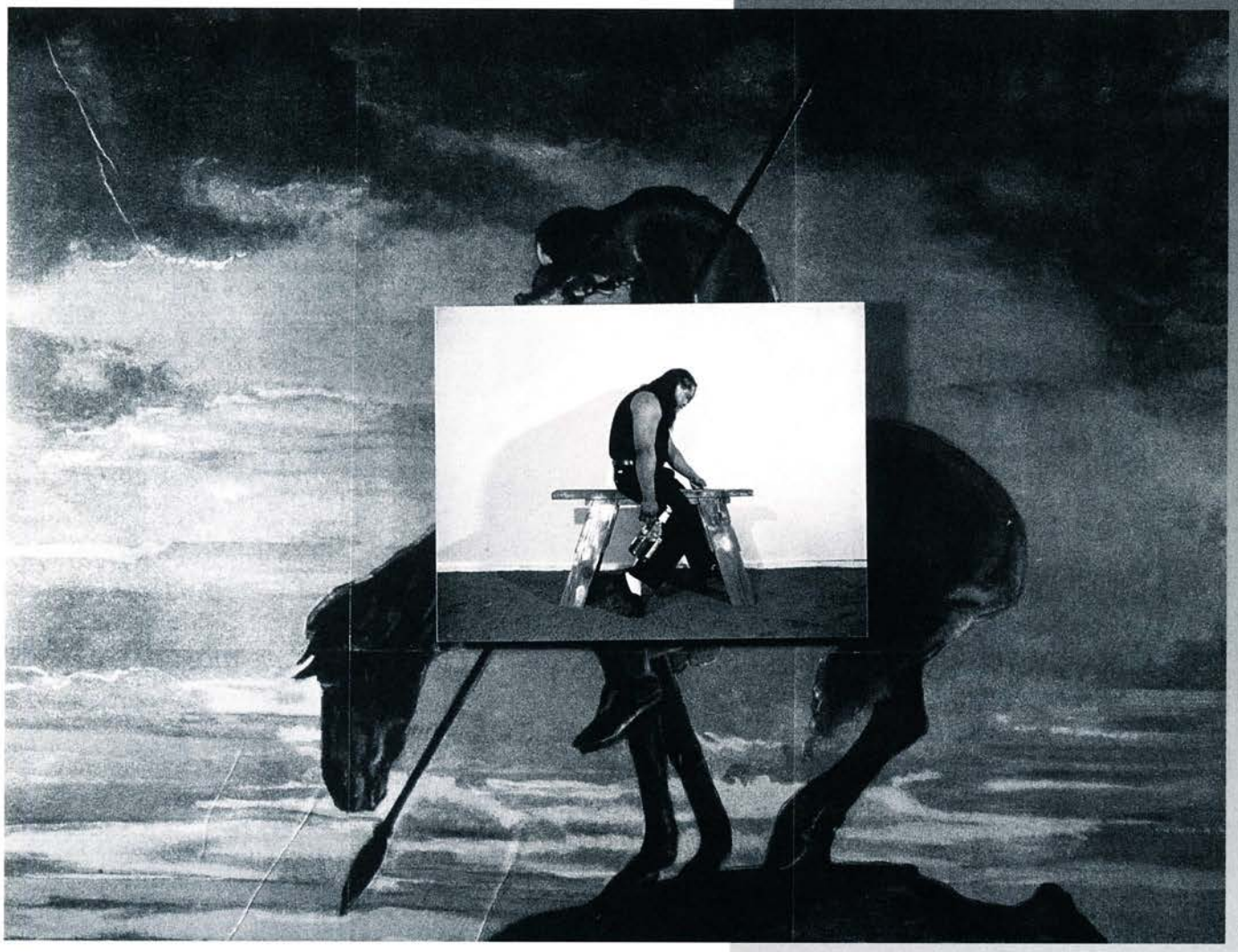
Multimedia installation and performance artist James Luna will present a "performative lecture" which includes video and slide presentation, excerpts of his performance repertoire and prose readings, all presented with a musical format. Luna's work critiques what it means to be "Indian" in contemporary American society. "In the United States," said Luna, "we Indians have been forced, by various means, to live up to the ideals of what 'being an Indian' meant to the general public. In art it meant work that looked 'Indian' and that look was controlled by the market. If the market said my work did not look 'Indian' then it did not sell. If it did not sell, then I wasn't Indian."

Victor Masayesva is a widely recognized independent producer who has been making video art and television for over 12 years. In his presentation, Masayesva will discuss *Imagining Indians*, his stunning documentary that examines the misinterpretations of Native Americans in commercial films. He has won many awards including a Gold Hugo at the 1984 Chicago International Film Festival. The critically acclaimed *Itam Hakin Hopit* and other works including *Ritual Clowns* have been the focus of special exhibitions at the Museum of Modern Art as well as various exhibits in the United States, Japan, the Netherlands, France, and the Soviet Union.

Distinguished educator Dr. Janine Pease Pretty On Top has served as President of Little Big Horn College in Crow Agency, Mont. since 1982. She was awarded the prestigious MacArthur Fellowship in 1994 and has been the recipient of five honorary doctorate degrees. Dr. Pease Pretty On Top was 1990 Indian Educator of the Year and received a presidential appointment to the National Advisory Council on Indian Education. Speaking from the rich experience of a life devoted to education, Dr. Pease Pretty On Top said, "I know the brilliance of tribal college students, faculty, and administrators whose hard work, ideas, courage and vision demonstrate native life, beyond survival. Today we are not just surviving, we are on a vital path to building healthy native communities. . . With our own education, we are experiencing freedom in our lifetime, unmatched in the past."

Sculptor Truman Lowe has been a professor of art at the University of Wisconsin-Madison since 1973. Born in Winnebago Mission, a small town near Black River Falls, Wisconsin, he learned traditional crafts from his parents. Wood has been his primary medium and it forms the basis of most of his sculptures and is often the only material he uses. Lowe has said that what he

# A SYMPOSIUM



Installation piece by James Luna, titled *End of the Frail.*

is trying to do with his art is, "To capture that image formed from that obscure place where past, present, and future are one." Lowe has exhibited his work at the Jan Cicero Gallery in Chicago as well as the Eiteljorg Museum in Indianapolis and other galleries in the United States and Canada.

For further information about the symposium contact Lillian Turner at (307) 578-4007 or use the insert in this magazine to register by mail. ■

> *"In the United States, we Indians have been forced, by various means, to live up to the ideals of what 'being an Indian' meant to the general public."*
>
> *— James Luna*

# POWWOW
## A CONTINUING TRADITION

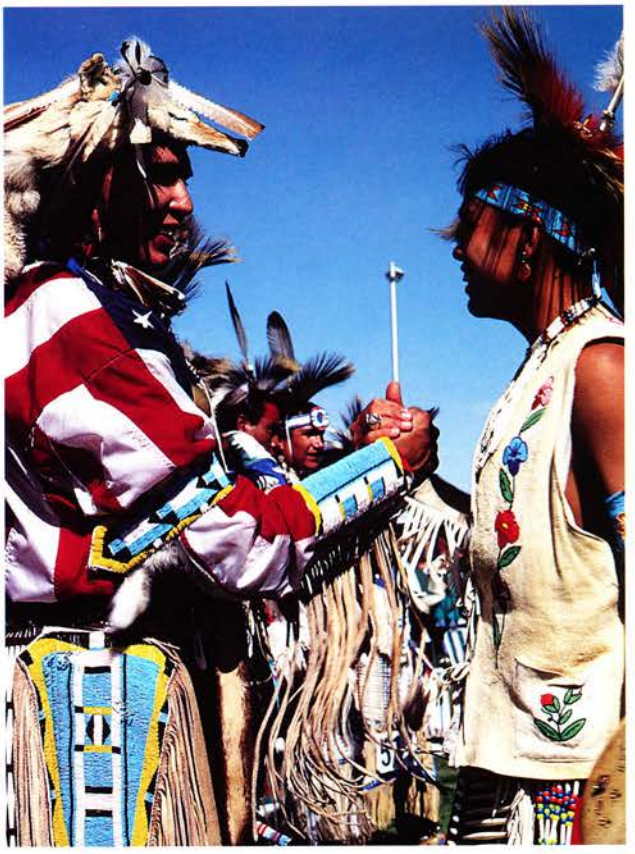
*by Rebecca West, Curatorial Assistant*
*Whitney Gallery of Western Art and Plains Indian Museum*

*Editor's note: Sources for the following articles include "Native American Dance: Ceremonies and Social Traditions," edited by Charlotte Heth and published by the National Museum of the American Indian, Smithsonian Institution, with Starwood Publishing, Washington, D.C., 1992; and "Pow-wow, Volume I," by Adolf and Beverly Hungry Wolf, Northwest Printing and Lithographing, Ltd., Calgary, Alberta, 1993.*

Visitors to the annual Plains Indian Museum Powwow at the Buffalo Bill Historical Center often expect to see a staged performance, a show, or a recreation of traditional dances given by Indians. What visitors will actually see can be more accurately described as a celebration of Indian heritage through ceremonies, songs and dance. What may be entertainment to some is more importantly an expression of continuing tribal traditions.

The word *powwow* has its origins in the language of the Narragansett people of the Northeast. The word first referred to curing ceremonies, but its meaning evolved (through misinterpretation by white explorers) into a term for an Indian gathering. The contemporary powwow, a celebration open to participants of all ages, sexes and tribal affiliations as well as spectators, did not exist one hundred years ago. Only men, more specifically male members of warrior societies, participated in ceremonial dances. The Grass Dance, also known as the Omaha or Crow Dance, is thought to be the basis for most modern powwow dances. "The dance has its origins in the Inloshka and Hethuska societies of the Kansa (Kaw), Omaha, and in the Iruska of the Pawnee .... When the Northern Plains tribes received it in the 1860's, they called it the Omaha Dance in recognition of its Southern origins. It was also called the Grass Dance, after the braids of sweet-smelling grass worn in the bustles."

Although each powwow is unique in its individual nature due to the region and time of year in which it is held, powwows generally follow the same patterns or schedules. The powwow begins with the Grand Entry—a breathtaking sight for the spectator—during which all the dancers enter the dance circle in their full regalia, accompanied by drumming and singing.



Austin Lone Bear, Hidatsa, of Lander, Wyoming greets a friend. 1997 Plains Indian Museum Powwow.

The dancers are led by an "honor guard," the powwow dignitaries, who carry the traditional staff (a symbol of traditional Indian values) and the American flag. True to the origins of powwow dances, the male traditional dancers enter first, followed by the male grass and fancy dancers. Next are the women, relative newcomers to dance ceremonies but nonetheless dignified and graceful. Traditional women dancers are followed by the jingle dress and fancy dancers. Finally, the children enter the arena as a colorful and energetic group. In a powwow with dance competition, dancers earn points

for taking part in the Grand Entry. You may notice powwow officials taking down each entrant's number as they enter the arena.

The dancers come to a halt for the flag song at which time spectators are asked to stand. The flag song varies from tribe to tribe and could be described as a tribal national anthem. An honored elder will then be asked to give a prayer, a blessing and a welcome to all attending. More announcements or introductions may be made by the Master of Ceremonies or other officials. The end of the Grand Entry signals that the dance competitions are about to begin.

As ceremonial dancing evolved from a male-dominated activity into a celebration involving all members of families and tribes, different dances and types of dress associated with each dance began to emerge as well. Such dances and dress styles are fairly easy to distinguish for men and women and are used during the modern day powwow to designate dance categories. A Northern Plains powwow such as the Plains Indian Museum Powwow at the Buffalo Bill Historical Center typically features six categories, all of which are danced by both adults and children.

Men's Traditional Dance winner Darrel Abrahamson, of Fort Hall Idaho.1997 Plains Indian Museum Powwow.

The Men's Traditional Dance is linked to 19th century warrior society dances and clothing. The men typically wear a porcupine-hair roach adorned with two upright eagle feathers on their heads along with eagle feather bustles at their waists. Their dance style can be described as "flat-footed and earth-bound, but may include active head and upper body movements portraying hunting, tracking, or fighting actions."

Women's Traditional dancers represent the dignity, grace and strength of Indian women. The women wear full-length buckskin or cloth dresses, moccasins and leggings. The buckskin dresses are often decorated with intricate beadwork and heavily fringed. The dance step consists of a restrained single or double forward step as well as an in-place up and down motion.

After its transferral to the Northern Plains tribes in the late 1800's, Men's Grass Dance has had a resurgence in popularity. Unlike traditional dancers, grass dancers do not wear a bustle but instead have heavily fringed shirts and pants. The fringe is often made out of colorful yarn and moves with the dancer's side-to-side motion. This dance is said to mimic the swaying of prairie grasses in the wind.

The Men's Fancy Dance could be described as a more physical, flashier version of the Men's Traditional Dance. "After World War II, the men's traditional dance and dress styles saw increasingly fancy and colorful innovations . . . " Fancy dancers wear not one, but two feather bustles. One is placed at the waist, the other at the back of the dancer's neck. Fancy dancers show much more movement with their feet, legs and upper body during this acrobatic dance.

Women's Fancy Dance or Fancy Shawl combines the active steps of the men's fancy dance with the grace and dignity of the traditional dances. Fancy dancers wear elaborately decorated shawls over dresses or skirts. These dancers are characterized by their vibrant colors and swirling, fluttering movements.

The origin of the Women's Jingle Dress is believed to have come from the dream of an Ojibwa holy man in Minnesota. He envisioned four women wearing jingle

dresses—cloth dresses covered with rows of tin cones. The "jingles," or cones, are made from the lids of chewing tobacco cans. The dresses make a wonderful noise as the dancers move with a restrained side-to-side step to the beat of the drum.

In addition to these categories, it is not uncommon to see other types of dances that have become popular in the 20th century. A favorite of many spectators is the Tiny Tots Dance. This dance is held to include some of the younger children who are just learning to dance. "Specials" are dances often sponsored by local businesses, families or other contributors. Round Dances exhibit the social aspects of the powwow as everyone, dancers, their families and spectators, are invited into the arena to participate. Finally, Honor Dances are a very special part of the powwow as they honor or thank a person. As with all powwow dances, and powwows as a whole, there is a focus on the unity of individuals, families, tribes, and communities.

Powwows reinforce the fact that Indians and their cultural traditions are not disappearing. Just as the dances have changed since their origins, styles of dress and their materials have changed as well. A powwow is a cultural event that must be experienced in person. We invite you to join us at the 17th Annual Plains Indian Museum Powwow on June 20-21, 1998 at the Robbie Powwow Grounds of the Buffalo Bill Historical Center. ■

Left: Shannon Roach of Rapid City, South Dakota, during the Girl's Fancy Dance at the 1997 Plains Indian Museum Powwow.

Above: Women's Traditional dancers enter the arena during the Grand Entry, 1997 Plains Indian Museum Powwow.

## *The Plains Indian Museum Powwow*

was recently named one of the 1998 "Top 100 Events in North America" by the American Bus Association. The American Bus Association, a trade organization of the motorcoach industry, selects events that appeal to group travelers and that showcase North America's rich diversity.

# ARTISTS-IN-RESIDENCE HELP BRING MUSEUM COLLECTIONS TO LIFE

*by Janice Fuld*
*Children's and Family Programs Coordinator*

Where can you talk to a colonial gunsmith, create designs in leather, make a watercolor painting and see a sculpture being carved? You can do all of this and more at the Buffalo Bill Historical Center this summer. The Center will feature artist-in-residency programs, during which visual artists, craftspeople and historians will conduct gallery talks, live presentations and workshops. Some highlights:

**Joe Desson**, a private firearms collector and living historian from Cody,will bring the collections of the Cody Firearms Museum to life by conducting living history presentations as a colonial gunsmith and a cavalry soldier in the Cody Firearms Museum. Desson will be at the museum for five weeks during July, August and September.

**Verlane Desgrange**, an accomplished saddlemaker from Cody, will conduct a series of leather-carving demonstrations and gallery talks for five weeks during July, August and September in the Buffalo Bill Museum. Visitors of all ages will be able to create their own leather designs during special informal family sessions and children's workshops led by Desgrange.

Saddlemaker Verlane Desgrange instructs a student in the art of leather stamping.

**Mike Parker**, a printer from Garland, Wyoming with over 30 years of printing experience, will demonstrate the art of letter-press printing through gallery talks and live printing demonstrations. Parker will discuss the history of the Buffalo Bill Museum's Babcock press, print posters on the press and let children of all ages print souvenirs on a small pilot press.

**Jim Blair**, an accomplished gun and knife engraver from Glenrock, Wyoming will conduct gallery demonstrations, family workshops and children's classes from Aug. 23 - Sept. 4. Visitors will be able to watch Blair create engraved works and talk to him about his craft.

**Bently Spang**, a mixed media artist from Ashland, Montana combines contemporary themes with elements of his Northern Cheyenne heritage to create original works. Spang will conduct gallery talks, create works of art and teach children's classes for five weeks during July, August and September. Spang will also teach drawing classes at schools throughout the Big Horn Basin during the 1998-99 school year.

**Jeff Rudolph**, a sculptor from Cody who works in stone, wood, terra cotta and bronze, will be at the Historical Center for three weeks in August and September. Rudolph will create works of art, conduct informal workshops for families, teach children's classes and give gallery talks.

**Robert Seabeck**, a painter from Laramie, Wyoming, will create works of art and discuss his artistic technique with museum visitors every weekday from July 6-24. Seabeck, known for his colorful paintings of western landscapes, wildlife, flowers and vehicles, will also conduct informal painting sessions and children's classes.

In addition to the artists-in-residence listed above, American Indian presenters will appear at the Center from July 6 - August 14. They will conduct gallery demonstrations and auditorium performances related to the traveling *Powerful Images* exhibition. Some of the featured performers and demonstrators include Ken Duncan and the Yellow Bird Indian Dancers, Linda Pease and Brian Akipa.

The artists themselves have appreciated the opportunity to share their creative process with visitors. "I have enjoyed the privilege of painting at the Center and visiting with guests not only from our country, but also across the globe," said Seabeck. "People have spent a great deal of time watching the paintings progress."

Artist-in-residency programs at the Buffalo Bill Historical Center have been funded, in part, by the Wyoming Humanities Council, Wyoming Arts Council, Marathon Oil, Exxon and Ford Motor Company.

If you would like more information about these programs, please contact Janice Fuld or Trent Reed at (307) 578-4007. ■

# *RICK FELTS:* PROFILE OF A PACK

*by Scott Hagel*
*Director of Communications*

Ask Rick Felts why he competes in the Buffalo Bill Historical Center's annual pack horse race, and he'll give you a simple answer: "It's what we do," he says. "It's like a cowboy going to the rodeo. This is what we do."

For the men and women who saddle horses and mules and square off in the annual competition at the Historical Center's Frontier Festival, packing into the backcountry on mules and horses is a way of life. The pack horse race provides the chance to showcase their skills in the ancient art of moving cargo on the backs of animals.

"We like to show people what we do and that we do it really well," Felts says. "There's a lot of pride at stake."

But more than that, there's a sense among the competitors that they're hanging on to a frontier tradition that hasn't outlived its usefulness. Packing mules and horses is still done pretty much the same way it was hundreds of years ago, when some unknown genius figured out that it beat the heck out of dragging or carrying all the stuff himself. Packing horses still allows people to stay connected to a world where civilization hasn't yet left its mark.

Rick Felts in action during the 1997 Frontier Festival Pro Men's Division of the pack horse race.

"It's really the last thing we have to identify with the western movement," Felts said. "For the last hundred years or so, we've moved cargo on wheels. We've been moving it on animals since Moby Dick was a minnow."

The competitive nature of the pack horse race can't be underestimated either. For Felts, a former bareback bronc rider who now participates in team roping, the chance to compete is everything. "I get nervous before any kind of competition," he admits. "I'm a competitor. I like to compete. If your adrenaline's not flowing, maybe you'd better be somewhere else."

Felts and his wife, Kim, operate the Grizzly Ranch on the North Fork of the Shoshone River, taking guests from around the world on summer pack trips and fall hunting expeditions into the backcountry. They also run a small herd of cattle on their place. "Packing in" is as much a part of their day-to-day life as eating or breathing or pulling on their boots every morning.

Some might suggest that the pack horse race is a contrived event where speed is of the essence, an event that doesn't truly resemble everyday packing. But Felts disagrees. The keys to success in the pack horse race are the same ones that make a packer successful in the hills—efficiency and consistency. "It's no different than the real life application," he observes. "A professional packs it once, packs it right and it stays on until you get back. It's the same thing in the pack horse race."

And he notes that if you've got a lot of animals to load and you've got 15 or 20 miles to go, speed is important. While the working packer won't gallop his animals up and down the mountain trails, he rarely has any time to waste. "You're still trying for speed and efficiency," he notes.

Felts has actually competed in the pack horse races for only the last couple of years, though he's attended the Frontier Festival with guests since its inception. He was first talked into entering the race by Randy

# HORSE RACER

Blackburn, a Cody-area guide and packer who'd worked with him in the hills. That year, Felts and his wife would have won the all-around title at the Frontier Festival if such an award had existed—he took second in the pack race with Blackburn, Kim teamed up with another partner to win the camp cookoff, and Rick and Kim won the Jack-and-Jill competition in the log-sawing contest both days.

The best of the pack horse racers, the guys who perform consistently well year in and year out, are the ones who do it for a living. "Packing's like tying your shoes. Once you do it and do it right, it stays most of the day. The guys who really place regular, they do it for a living and they know how to put it on so it'll stay," Felts says.

Felts has observed the evolution of the pack race since the Frontier Festival first began. The race has steadily improved under the direction of Doug Hunter of Cody, and is now much better for spectators as well as the racers themselves. "Doug Hunter deserves a big hand on that," Felts said. "He's got that down so it's a great spectator sport. You look at the crowd for that event, it's standing room only, all the bleachers are full. It's a great event for spectators now." ■

Roy Reed of Cody holds the pony while sons Sage and Colter tighten up the pack in the youth pack race competition.

# COME TO FRONTIER FESTIVAL!

The Buffalo Bill Historical Center's 16th Annual Frontier Festival features a major change in dates from its traditional weekend in June. This year's event is planned for July 18-19. The festival was moved into July to better balance the events calendar. Too many events were squeezed into the month of June, with nothing scheduled in July after the Fourth. The new date is also intended to allow more spectators a chance to see the festival, with a better chance of nice weather than in June.

The weekend will include all the traditional elements:

- Pack horse races
- Camp cookoff
- Horseshoe pitching contest
- Kiddie Frontier activities
- Western musical entertainment
- Craftsmen offering authentic frontier goods for sale
- Petting zoo
- Authentic frontier food.

Prizes will be offered in all competitive events. Days and times for all events will be announced prior to Frontier Festival weekend.

For more information, or to obtain an application for a craft booth, call Scott Hagel at (307) 578-4014. ■

# Annie Oakley - Shooting

*by Christine Houze*
*Buffalo Bill Museum Curatorial Assistant*

*Editor's note: The source materials for the following article are clippings in the Annie Oakley scrapbooks in the Buffalo Bill Historical Center's McCracken Research Library, as well as a recent telephone interview with Dorothy Ulrich who, as a child, met the famous sharpshooter.*

Annie Oakley made target shooting respectable for ladies. A combination of charm, femininity, and remarkable skill made her a role model for women and girls who saw her perform. When asked if women could shoot as well as men, she answered, "Sex makes no difference . . . it is largely a matter of determination and practice that make good marksmen and women. Individual for individual, women can shoot as well as men." Annie's personal mission was to teach women and girls how to shoot and, in the process, she taught thousands.

Performing with the Wild West show was only seasonal employment. To supplement her income, Annie often competed against men in shooting matches. Wives on the sidelines asked Annie to give them shooting lessons. Quick to realize their avid interest, Annie began to give lessons in the use of rifles, shotguns, and revolvers "to ladies only." She did not lack for pupils. With genuine sincerity she wrote to President McKinley in 1898 as war loomed with Spain, offering "to place a company of fifty lady sharpshooters at your disposal. Every one of them will be an American and as they will furnish their own arms and ammunition will be little if any expense to the government." The Secretary of War dismissed her offer.

After a train accident in 1901, Annie left the Wild West show. Her injuries were serious but she resumed giving exhibitions and teaching as soon as she recovered. In the fall of 1915 Annie and her husband, Frank Butler, joined the staff of the elite Carolina Hotel in Pinehurst, North Carolina. Frank, an expert marksman, was in charge of the shootingrange while Annie gave lessons and exhibitions. During the 1916-17 season she coached and instructed 3,500 of Pinehurst's guests. In the summers, she was employed by the posh Wentworth Hotel near Portsmouth, New Hampshire. "I have been teaching women to shoot for many years at Wentworth in summer and Pinehurst in winter, without compensation because I had an ideal for my sex. I have wanted them to be capable of protecting their homes."

Dorothy Ulrich of Richmond, Va., met Annie Oakley at the Wentworth. Dorothy was only 4 or 5 years old but the famous Annie Oakley made an indelible impression on her. "I liked her very much. She was very nice to me and told me when I got bigger she would teach me to shoot." Annie did teach Dorothy's mother to shoot. Her mother, Alice Smith Ulrich, came from a family of great shots, all men. Women simply didn't do such a thing. But Dorothy's father, George Ulrich, thought it was a fine idea that his wife

# Instructor

learned how to shoot. Dorothy later learned as well. Looking back, Dorothy thinks it was ironic that many of the proper society matrons who couldn't resist Annie Oakley because she was so famous really didn't approve of her because she was an entertainer.

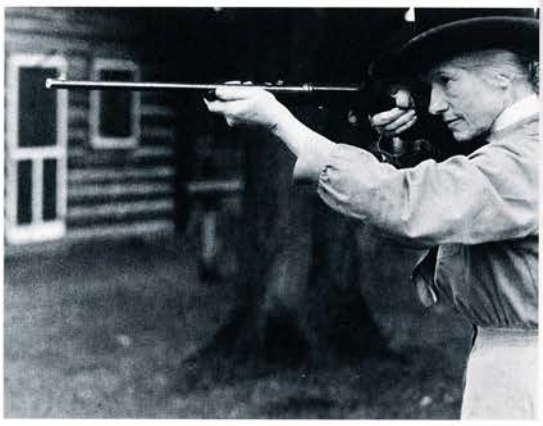
By 1922 at Pinehurst, Annie had instructed more than 10,000 women and girls. "She is an admirable teacher . . . Her method is original and unique, the first lesson always consists of the proper handling of firearms without a shot being fired, cautions and safety firsts are generously meted out; her great asset being commonsense and patience."

Annie Oakley made a place for herself and thousands of other women in the masculine world of shooting. Of her life's passion she said, " . . . if there is any sport or recreation more conducive to good health and long life than shooting, I do not know what it is. Why spend the afternoon at the bridge table, sipping tea, when there always is a gun club near where you may shoot at the targets? I know from experience that the woman will be a welcome guest." Women shooters today owe Annie Oakley a 21-gun salute. ■

*Available from the Museum Selections Gift Shop at the Buffalo Bill Historical Center:*


Kasper, Shirl. *Annie Oakley*. Norman: University of Oklahoma Press, 1992.

Sayers, Isabelle S. *Annie Oakley and Buffalo Bill's Wild West*. New York: Dover Publications, Inc., 1981. *(especially for young readers)*

Far left: "Annie Oakley Teaching the Younger Set to Shoot with the Scatter-gun," ca. 1920.

Upper left: Annie Oakley hunting with her pointer, Fred, ca. 1908.

Right: Annie Oakley on Long Island, New York, 1922. Gift of Dorothy Stone Collins.


## CELEBRITY SHOOTOUT FEATURES CHAMPION GUNNER JOHN SATTERWHITE

Buffalo Bill and Annie Oakley would be proud. This year's Buffalo Bill Celebrity Shootout Aug. 21-23 at the Cody Shooting Complex features a new and improved schedule of events, designed to heighten interest, broaden participation and showcase the Buffalo Bill Historical Center as the mecca for America's firearms enthusiasts.

Now in its fifth year, the shootout was originally conceived as a means of bringing celebrities to Cody for a weekend of fun and competition with professional and amateur shooters. While the competition has always been serious, a special "Lewis Class" scoring system allowed shooters of all ability levels to enjoy themselves.The shootout has been featured several times on ESPN, and celebrities such as Jerry Mathers (*Leave it to Beaver*), Denver Pyle (*The Dukes of Hazzard*) and Dave Butz (former Washington Redkins player) helped add lustre to the event.

While those original goals are still very much a part of the program, this year's shootout promises to be bigger and better than ever, with more awards, more opportunities for beginning shooters and more fun for everyone. On Friday and Saturday, Aug. 21-22, shooters compete in four disciplines: skeet, trap, sporting clays and .22 silhouettes. On Saturday night, an awards banquet will celebrate the competitors as well as the firearms industry. On Sunday, Aug. 23, the event will wrap up with a celebrity five-stand sporting clays match. Headlining this year's event will be champion shotgunner John Satterwhite of West Virginia, who will demonstrate his skills in a series of exhibition performances.

A new Firearms Hall of Fame will be established in association with this year's event. Each year, a living dignitary from within the firearms industry will be inducted along with a posthumous selection, such as Buffalo Bill or Annie Oakley. A series of other awards are now being developed.

For those who don't shoot, but would like to try, expert instruction will be provided through a series of free shooting clinics, with special emphasis on youth and family shooting.

Celebrities for this year's event were being recruited at press time, and many details of the shootout were still being formulated. The Fifth Annual Buffalo Bill Celebrity Shootout will be four days of good shooting, great competition and grand fellowship. For information on participation, call Jane Sanders, director of membership, at (307) 578-4032. ■

# BUTCH AND SUNDANCE

*by Nathan Bender*
*Housel Curator, McCracken Research Library*

*Editor's note: Key references for this article are: the* Big Horn County News, *issues for October 1902, Meeteetse, Wyo.; "Brand of a Legend," by Bob Edgar and Jack Turnell, Cody, Wyo.: Stockade Publishing, 1978; "In Search of Butch Cassidy," by Larry Pointer, Norman, Okla.: University of Oklahoma Press, 1977; and* The Wyoming Dispatch, *v. 1 n. 2, Jan. 10, 1902 and v. 1 n. 5, Jan. 31, 1902, Cody, Wyo.*

A secret letter warning of an impending bank robbery by the Hole-in-the-Wall gang was delivered to the Buffalo Bill Historical Center this past November. The letter, dated June 17, 1901, is addressed to Dean Hays, then the cashier for the Meeteetse Bank, from a mysterious "H.R." The letter reads:

*do not mention my name*
*in the matter*
*1901*
*Meeteetse, Wyo. June 17*

*Mr. Dean Hays -Esq.-*
*Dear Sir*
*It is Rumored that*
*Meeteetse is a going to*
*be Held up and Robbed by*
*the Hole in the Wall gang of*
*thieves: i wish you would*
*notify Red Lodge that they*
*are billed for the (23.) of June*
*i do not know this for a fact*
*but i have Reason to believe it*
*You can use your own Judgment*
*about it and act accordingly*
*Hoping this may be of benefit*
*to you i am yours very –*
*Truly H.R.*

This letter was recently donated to the McCracken Research Library by Mrs. Merre Jayne McFate of Palo Alto, Calif. Mrs. McFate is the granddaughter of Dean Hays, the bank cashier to whom the letter is addressed. Documenting that Dean Hays worked in the bank was done simply by checking period newspapers and finding his name, W. Dean Hays, advertised as U.S. Commissioner for filing land and water rights with his office at the bank, and as bank cashier alongside that of the directors of the bank, H.E. Cheeseman, W.T. Hogg, and A.J. McDonald.

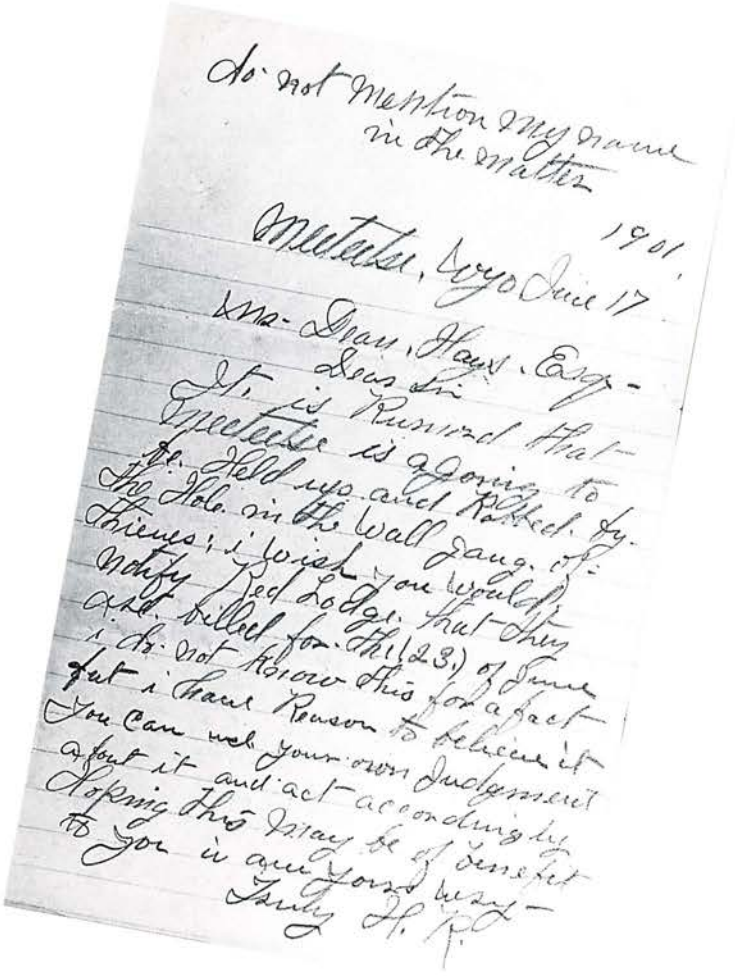
Finding out who the mysterious H.R. is, however, is not quite so straightforward. Local historian Mr. Bob Edgar was aware that a Mr. Henry River ran a saloon outside of Meeteetse, at the mouth of the Wood River, that actually predated the town by nearly a decade. It is logical that as the saloon keeper Mr. River would have been in a position to hear about a planned robbery either by overhearing actual gang members or their friends. River's saloon is now a part of Old Trail Town, having been moved to Cody, about thirty miles north, by Mr. Edgar. At the time of this writing no other persons with the initials H.R. living in the Meeteetse vicinity in 1901 have been identified.

Butch Cassidy and the Sundance Kid were the most famous members of the Hole-in-the-Wall gang, sometimes known as the Wild Bunch. They had previously attempted to rob the bank in Red Lodge, Mont. in September 1897 but were recognized and pursued before a robbery could occur. The timing of this letter fits perfectly into the known last days of Butch Cassidy in Wyoming. The June 23 date mentioned in the letter is a mere nine days before the last robbery pulled by Butch Cassidy in North America, the July 3, 1901 holdup of the Great Northern train near Wagner, Mont. This implies that the letter discouraged the Wild Bunch from robbing the two banks by alerting townspeople to the danger beforehand, and so forced the gang to choose another target.

The Meeteetse Bank, as it was known before it changed its name to First National Bank in 1902, had been established in 1900. However, the actual building was not built until sometime in 1901. At that time Meeteetse, founded in 1896, did not have a formal government or even a town marshal, so it is easy to see why the bank would have looked like easy pickings. Another influence of this letter's warning is that it served to speed up the establishment of the formal

# RIDE AGAIN

town government in Meeteetse. The first town council consisted of four members and a mayor. Two of the council members were from the bank, one of whom was none other than Mr. Dean Hays. At their first meeting of September 23, 1901 the council appointed H. S. Brown as the first town marshal and J.R. Kinney as police justice, and authorized the purchase of handcuffs and shackles. The town jail was authorized at a later meeting and built in 1902. ■


Do not Mention my name in the matter

1901

Meteetse, Wyo June 17

Mr. Dean Hays, Esq -

Dear Sir

It is Rumored that Meeteetse is adoing to be held up and Robbed by the Hole in the Wall Gang. If Thieves; I wish you would notify Ted Lodge that they are to be killed for this (23) of June I do not Know this for a fact but I have Reason to believe it You can use your own Judgment about it and act accordingly Hoping this may be of benefit to you in any Form way -

Yours Truly H. P.

Right: Letter from H.R. to Dean Hays, June 17, 1901. McCracken Research Library, Buffalo Bill Historical Center, MS 92. Gift in memory of the W. Dean Hays Family: Dean, Ora, Blendine, Margaret.

# INSIGHTS

## Contemporary terms not included in factory letters on Winchester Model 1886

*By Dena Hollowell*
*Cody Firearms Museum Researcher*

Because factory letters provided through the Cody Firearms Museum Research Service include only the specific information written in original factory ledgers for particular models and serial numbers, we've received a number of clarifying questions about data for the Winchester Model 1886.

For example, Winchester did not state in its records whether a firearm was "standard" or "deluxe." These are contemporary terms used by collectors today. Dealers and collectors normally refer to firearms with pistol grips or checkered wood stocks as "deluxe," while the same model firearms sold with straight grips and non-checkered wood are called "standard."

The Winchester Model 1886, prior to 1900 and serial number 120,000 (approximately), was sold with a case-hardened receiver, hammer, forend cap and steel buttplate, but the records did not mention casehardening. After 1900 and serial number 120,000 (approximately), just the opposite policy was followed. Casehardening had to be specially ordered and was stated as casehardened in the records.

Take-down firearms were almost always blued. No mention of such was made in the records, because everyone working at the factory knew it was standard.

Very seldom was the grade of wood (X, XX, etc.) stated in the Winchester Model 1886 factory records. More often than not, the stock was noted as "fancy." Straight grain walnut was standard unless the firearm was fitted with a pistol grip or checkered pistol grip. Normally, these firearms were fitted with a higher grade of walnut, although the grade of wood was not stated in the records.

Again, policy was later reversed. If one wanted straight grain wood in a checkered, pistol grip, it was stated as "plain, pistol grip, checkered stock." "Plain" referred to the grade of wood. ■

# ADDIE SHARP: A Forgotten Figure

*by Marie Watkins*

*Editor's note: Research for this article was done in the McCracken Research Library of the Buffalo Bill Historical Center, using the scrapbooks and other resources in the Joseph Henry Sharp archives, a gift of Mr. and Mrs. Forrest Fenn. Full documentation for all the quotations used here will appear in Marie Watkins' forthcoming dissertation "Painting the American Indian: Joseph Henry Sharp and the Poetics and Politics of American Anthropology."*

A refined midwesterner, Addie Byram Sharp (1863-1913) "roughed it" with her husband, Joseph Henry Sharp (1859-1953), one of the foremost painters of the American Indian, "in the Wild West" at the turn of the century. Her travels to various Indian reservations paralleled those of her friend, Alice Fletcher (1828-1923), a pioneering anthropologist, reformer and feminist. Addie Sharp, like Fletcher, turned her observations into public lectures on the Indian cultures she encountered. She often used her husband's paintings as visual props and illustrations. The literature on Sharp, however, has ignored this aspect of Addie Sharp's public life, preferring to depict her as a supporting and dutiful wife, submerged in the demands of patriarchal culture.

From clippings she collected for the scrapbook recounting her husband's career, Addie Sharp included pieces of her life she deemed equally important and proclaimed that she not only contributed to her husband's career, but had projects of her own. Placed next to news clippings of Sharp's paintings were letters of reference and news articles that promoted and reviewed her lectures. Well-received among women's clubs and museum gatherings of middle-class audiences, who were typically interested in intellectual topics, Addie Sharp awakened considerable interest in Native Americans. Regarding her talks as educational, the newspapers encouraged children to attend.

Addie Sharp's winter lectures from 1900-1901 included the topics "Notes on Indian Life" and "Experiences Among the Indians" and coincided with Fletcher's public lectures on Native American cultures in Cincinnati. Critics provided credentials of authenticity for Addie Sharp as an authority on Indian life and lore as they did for Sharp as a painter of the "real Indian." By virtue of "so many summers in the land of the red man" among "the Pueblos at Taos . . . and on the reservations and at the home of the Crows and Siouxs (sic) in the Dakotas and Montana," a newspaper vested her lecture with knowledge and expertise. With affirmation of her "original research" in the papers Addie Sharp took on the semblance of an anthropologist in the field "as she has made interesting notes of the characteristics of the Indians and has gathered much charming 'folklore' related to her by Indian chiefs and the women and children." The reporter further credited her as "an intelligent observer with a mind trained along these lines by extensive travel and many years residence among different peoples."

Addie Byram Sharp, taken at the College of Photographic and Phonograpic Art, Oxford, Ohio. Joseph Henry Sharp Collection, McCracken Research Library. Gift of Mr. and Mrs. Forrest Fenn.

# of the Turn-of-the Century West

Audiences found Addie Sharp and her lectures fascinating for her intimate "glimpses of the far West." Surrounded by her legitimizing "immense and priceless" collection of Indian artifacts and crafts and her husband's sanctioned Indian paintings on three walls, Addie Sharp "spoke of the humor, pathos and sentiment as seen by sympathetic eyes." She informed the audience "of superstitions, in some cases parallel to our own, gave personal experiences, a dip into ethnology, descriptions of scenery and dances, etiquette of the teepee, told the story of Little Wolf, the art of this people and their religion." One critic called "her story of the Indian Cinderella" a hit among the audiences and thought the "legend of 'Ojo Calente,' or 'Hot Springs of New Mexico' closed out a most delightful evening." She championed the American Indian by pointing out shared characteristics with white Americans, yet she needed the American Indian to be different in order to be authentic and thus of interest to her public. Her relationship with Native Americans was a contradictory one, as was her husband's.

The newspapers also thought Addie Sharp filled "with the art spirit, as well as her husband," and that she contributed significantly to Sharp's success as a painter. She frequently acted as spokesperson and interpreter for the couple, as Sharp was deaf. At the turn of the century, Addie Sharp's perceived feminine characteristic of intuition, as well as her grace and charm, impressed both reporters and her audience.

Her contemporaries also saw her as a "progressive" woman, like the female anthropologists of her day. They remarked on her stamina and endurance in the zero degree winter temperatures in the West. Like her husband, Addie Sharp promoted and encouraged their image of rugged western individualism, which connoted authenticity to her eastern readers. Excerpts from her letters back home found their way into the local papers. They told of the Sharps' life, which was lacking in eastern comforts and niceties, but enriched by anecdotes of western characters and colorful encounters. "We are in love with the West," she made perfectly clear. "It is full of human nature and thoroughly American, and the older I grow the more I care for poor, old human nature. It is so real. For a long time I wondered where the real was. We had it in our art, but not among people. Out here we find it unadulterated."

Above: Addie Byram Sharp (far right) and friends, Montana. Joseph Henry Sharp Collection, Gift of Mr. and Mrs. Forrest Fenn, McCracken Research Library.

Below: Addie Sharp holding her dog, Frans Hals. Sharp Cabin at Crow Agency, Montana. Joseph Henry Sharp Collection, Gift of Mr. and Mrs. Forrest Fenn, McCracken Research Library.

Through her lectures and letters, the urban public encountered information about exotic rituals and authentic Indian crafts and relics. Deriving prestige from her life among the Indians, Addie Sharp educated her audiences on Native American culture. However, from the news articles' descriptions of her lectures, she saw American Indians with a romanticist and primitivist vision that did not include contemporary socio-political problems on the reservations. Although her lectures depicted American Indians in terms of the familiar, that is, similarities between white and Indian cultures, Addie Sharp, like many others of her generation, also constructed an ethnic identity of the American Indian as a primitive figure, conveying difference. ■

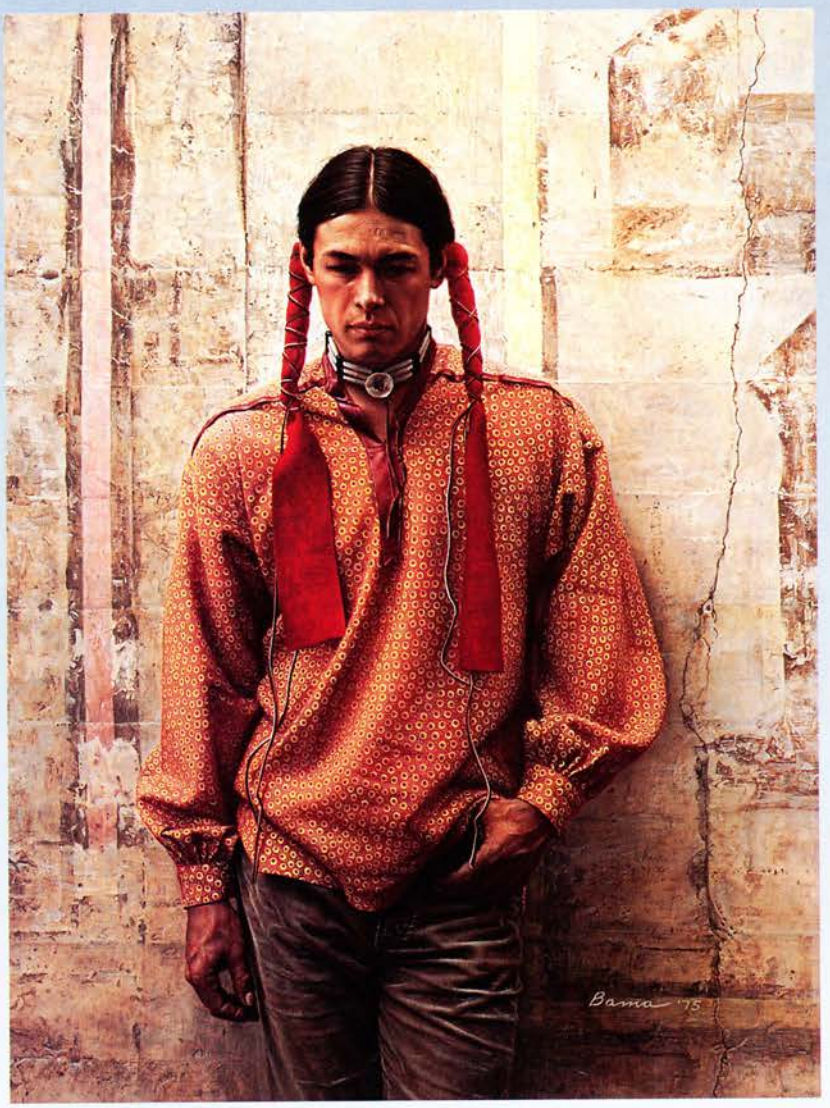
# BAMA'S ART CAPTURES ESSENCE OF CONTEMPORARY SUBJECTS

*By Rebecca West, Curatorial Assistant*
*Whitney Gallery of Western Art and Plains Indian Museum*

While some may be tempted to compare the art of James Bama and that of western masters Frederic Remington or Charles Russell, Bama himself doesn't consider such comparisons valid.

"Not in a million years!" he remarked. "Remington was a terrific painter and Russell a terrific storyteller. I just went my own way. Western art was the furthest thing from my mind." Yet Bama has "gone his own way" in creating artwork that presents his subjects in an exquisitely realistic style while also making a statement about their place in this world.

Bama's seamless technique and uncanny ability to capture the essence of his subjects' characters are especially apparent in *A Young Oglala Sioux*. The young Sioux in the portrait, Rick Williams, does not look like the stereotypical Indian that most people want, or expect, to see. *A Young Oglala Sioux* is not, as Bama puts it, an "Uncle Tomahawk" painting. Bama photographed Williams at an intertribal basketball and soccer tournament in Denver. Williams, considered a young militant, later appeared in a *Time* magazine article about a Mohawk Indian protest in upper New York State.




James Bama, *A Young Oglala Sioux*, 1975, oil on canvas. Gift of anonymous donor.

Bama paints contemporary young Indians such as Williams "as being part of two worlds, part modern mainstream culture and part reservation Indian." His clothing is a mix of blue jeans and more traditional accoutrements such as the ribbon shirt, choker, and wrapped braids. Bama painted his subject against a cracked and worn wall (photographed separately in Fromberg, Montana) to reinforce the idea that Williams is a modern Indian stuck in the void of a white man's world. The artist recounted that "my major statement in recent years has been my contemporary Indians."

*A Young Oglala Sioux*, 1975, oil on canvas, was the first portrait of young Indians in a series painted by Bama. Another portrait in this series, *A Contemporary Sioux Indian*, is included in the exhibition *Powerful Images: Portrayals of Native America*. *A Young Oglala Sioux* was donated to the collections of the Whitney Gallery of Western Art in 1997. The painting will be on exhibition in the Recent Gifts area for the 1998 season.

Bama continues painting at his studio in Wapiti, Wyoming, his home of 30 years. ■

# newspoints:

## Sarah Boehme receives Arts Education Award

Sarah E. Boehme

Sarah E. Boehme, the John S. Bugas Curator of the Whitney Gallery of Western Art, was named the 1997 "Friend of Arts Education" by the Wyoming Alliance for Arts Education.

Governor Jim Geringer presented the award at the annual Governor's Arts and Awards Dinner in Cheyenne Feb. 19. The annual award is intended to recognize individuals for their outstanding contributions to the promotion and support of quality arts education in Wyoming.

Boehme has been a curator at the Buffalo Bill Historical Center for the past 12 years. She has served as an active member of the boards of the Wyoming Arts Council and the Park County Arts Council. She frequently lectures and serves as a juror for exhibitions throughout North America. She has also written extensively on the arts. Additionally, Boehme regularly participates in high school career days to encourage students to consider careers in the arts, and serves as a mentor to interns from colleges and universities as they pursue valuable museum experiences.

## Natural History Board's Frison member of National Academy of Sciences

George C. Frison

A newly appointed member of the Buffalo Bill Historical Center's Draper Natural History Museum Advisory Board is also a member of the prestigious National Academy of Sciences.

George C. Frison, University of Wyoming professor emeritus of anthropology and director of archaeological excavations for the State of Wyoming, was among 60 new members elected to the National Academy of Sciences (NAS) in 1997 in recognition of distinguished and continuing achievements in original research.

NAS membership is considered one of the highest honors accorded to United States scientists or engineers. Those elected with Frison bring the total number of active members to 1,773.

Frison has a distinguished career in unlocking the secrets of the prehistoric world. He has written more than 80 journal articles, seven books, including "Prehistoric Hunters of the High Plains," and presented more than 70 papers at professional meetings. He has received numerous awards and fellowships throughout his career.

A Worland native, Frison first came to UW in September 1942. He stayed one semester before joining the Navy during World War II. After discharge in 1946, Frison ranched near Ten Sleep until 1962 when he returned to UW and received a B.S. degree in 1964. He received M.S. (1965) and Ph.D. (1967) degrees from the University of Michigan, where he held a Woodrow Wilson Fellowship.

# FIREARMS SEARCH

In the puzzle below find and circle the **bold** words listed here. (The names in the puzzle are written normally, backwards, up & down and diagonally.) Unscramble the letters remaining in the puzzle to uncover a hidden word.

**Firearm manufacturers:**
Winchester
Remington Colt

**Types of firearms:**
**Percussion** lock **Match** lock
**Flint** lock **Rifle** **Gun**

**Firearm parts and terms:**
Lock Stock Barrel
Trigger Caliber Bore

**Related words:** Engraving Gunsmith

| R | P | F | T | R | I | G | G | E | R |
|---|---|---|---|---|---|---|---|---|---|
| E | E | C | A | L | I | B | E | R | E |
| T | R | M | I | T | O | F | L | R | N |
| S | C | A | I | R | L | E | L | F | G |
| E | U | T | E | N | R | O | L | E | R |
| H | S | C | M | R | G | I | C | E | A |
| C | S | H | A | ◎ | N | T | A | K | V |
| N | I | B | ◎ | T | S | U | O | R | I |
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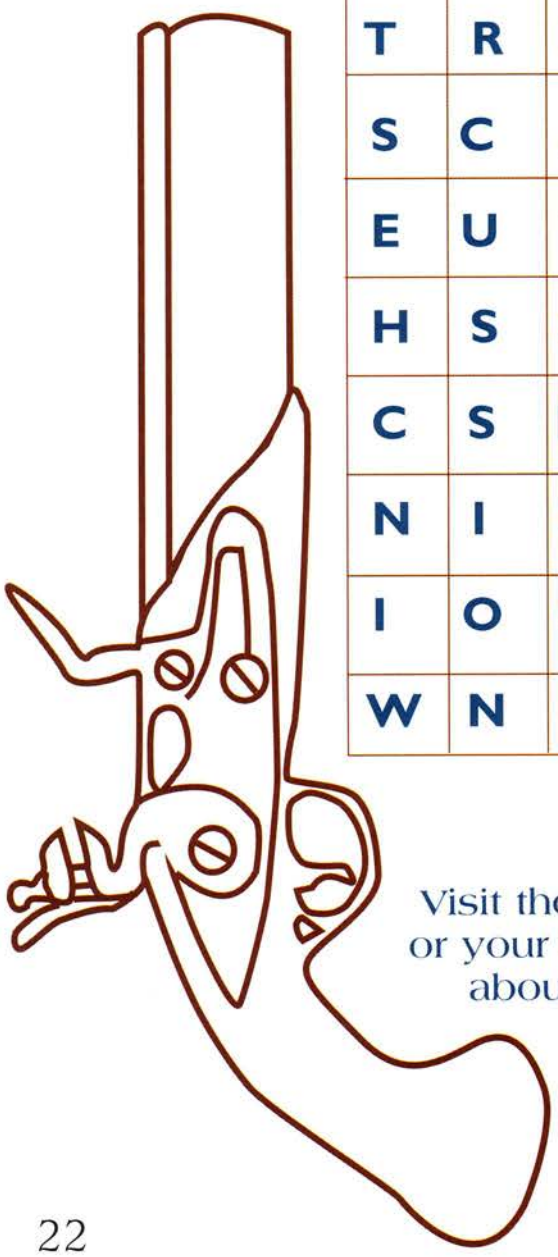
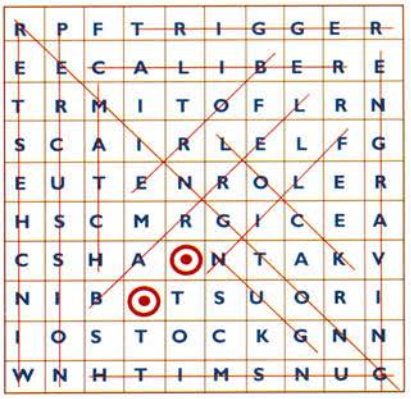
COLOR ME!



Visit the Cody Firearms Museum or your local library to learn more about these firearms terms.

SOLUTION

Hidden word: Firearms



# CALENDAR
## OF EVENTS

### MAY

**1-31** Museum open 8 am to 8 pm daily.

**3** Buffalo Bill Historical Center's Annual Free Open House. 8 am to 8 pm.

**14** Patrons preview: ***Powerful Images: Portrayals of Native America.*** A collaborative exhibition of the Museums West consortium, interpreting the evolving images of Native Americans as they have developed through time. 2-7 pm. Arthur Amiotte, "A Response to Powerful Images: What it is to be a living stereotype and not liking it."4-5 pm—Coe Auditorium.

**15** ***Powerful Images: Portrayals of Native America*** opens to the public.

### JUNE

**1-30** Museum open 7 am to 8 pm daily.

**1-30** Live printing demonstrations and hands-on activities, Monday through Friday.

**1-26** Larom Summer Institute in Western American Studies. Four courses, each two weeks in length, designed to explore and celebrate the history of the American West.

**Session I—June 1-12**

*"Indians Never Attack at Night": Creating the Indians' West through Popular Images, from Wild West Shows to Film.* Dr LG. Moses, professor of history, Oklahoma State University, Stillwater, Oklahoma. *Picturing the West: Visual Art as Cultural History.* Dr. Martha A. Sandweiss, associate professor of American Studies and history, Amherst College, Amherst, MA.

**Session II—June 15-26**

- *Powwows: A Tradition of Cultural Persistence in Change.*
- *The Women of America's First Nations: A Legacy of Accomplishment and Pride.*

These two courses will be taught by Dr. Patricia Albers and Dr. Beatrice Medicine. Dr. Albers is director of the American West Center at the University of Utah at Salt Lake City and is a professor in the Department of Anthropology. Dr. Medicine is associate professor emerita of anthropology at California State University, Northridge.

**4** Twilight Talk. Informal presentations by Summer Institute instructors for the general public. 7 pm, Coe Auditorium. Dr. L.G. Moses, professor of history, Oklahoma State University. *Why Should We Remove from Our Mother Place: The Pueblo Lands Board and the Transformation of American Indian Images during the 1920s.*

**11** Twilight Talk. 7 pm, Coe Auditorium. Dr. Martha A. Sandweiss, associate professor of American Studies and history, Amherst College. *Photographer Laura Gilpin: Picturing the Southwest, 1918-1979.*

**18** Twilight Talk. 7 pm, Coe Auditorium. Dr. Patricia Albers, director, American West Center, University of Utah. *Symbol, Sight and Stereotype: Postcard Images of Plains Indians.*

**20-21** ***17th Annual Plains Indian Powwow***. Northern Plains traditions highlighted in music, dance and art. Grand Entry, 12 noon and 6 pm Saturday and 12 noon on Sunday. Joe Robbie Powwow Garden.

Corporate Days. Employees and families of corporate members admitted free.

**25** Twilight Talk. 7 pm, Coe Auditorium. Beatrice Medicine, associate professor emerita of anthropology, California State University, Northridge. *Contemporary American Indian Women: Knowing the Past to Face the Future.*

**26-27** Symposium. ***Powerful Images: Portrayals of Native America.*** Keynote address 4 pm Friday, sessions 9 am to 3 pm Saturday.

**26-28** Winchester Club of America Gun Show. Sweitzer Gymnasium, Cody, Wyoming. Club meeting in Cody Firearms Museum study gallery at Historical Center June 27.

### JULY

**1-31** Museum open 7 am to 8 pm daily.

**6-31** Films pertaining to exhibits shown daily, Monday through Friday.

Live presentations of Western heritage, Coe Auditorium, Monday through Friday.

**1-31** Hands-on workshops for children. Reservations required. Call (307) 578-4007 for information.

Gallery demonstrations and hands-on activities. Locations to be announced. Monday through Friday.

**6-31** ***Western Film Series***: Western films, many dating from the early 1900s, will be shown Monday through Friday, 4 pm, Coe Auditorium.

**10-12** Winchester Arms Collectors Association gun show. Sweitzer Gymnasium. Club meeting in Cody Firearms Museum study gallery, BBHC, July 10.

**18-19** ***16th Annual Frontier Festival***. Two days of outdoor activities and demonstrations celebrating frontier life and culture. 10 am to 8 pm Saturday, 10 am to 5 pm Sunday.

### AUGUST

**1-31** Museum open 7 am to 8 pm daily.

Hands on workshops for children. Times and dates to be announced. Reservations required.

Gallery demonstrations and hands-on activities. Locations to be announced. Monday through Friday.

**1-14** Live presentations of western heritage, Coe Auditorium, Monday through Friday.

Films pertaining to exhibits shown daily, Monday through Friday.

***Western film series:*** Western films, many dating from the early 1900s, will be shown. Monday through Friday, 4 pm, Coe Auditorium.

**16** ***Powerful Images: Portrayals of Native America*** closes.

**20** ***Buffalo Bill Celebrity Shootout*** reception.

**21-23** ***Buffalo Bill Celebrity Shootout***, Cody Shooting Complex. Celebrities join amateur and professional shooters in a variety of competitive events.

# Pehriska-Ruhpa, Moennitarri Warrior in the Costume of the Dog Danse

## *from* Bodmer's America

### *Tab 23*

*Pehriska-Ruhpa, Moennitarri Warrior in the Costume of the Dog Danse*, from the Alecto Historical Editions. Struck from the original copper plates, this lithograph is now offered for sale at $6,000.

The *original print* is also available upon request, priced at $36,000. (Subject to prior sale/discounts apply).

Offered by the
Buffalo Bill Historical Center
and the
Museum Selections Gift Shop
to celebrate the opening of the exhibition

***Powerful Images: Portrayals of Native America***

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