

# POINTS WEST

A QUARTERLY JOURNAL OF THE BUFFALO BILL HISTORICAL CENTER ■ WINTER 1999





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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.

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## A TIME TO SAY "THANKS!"

by Lorie Malody  
Campaign Associate

As we reflect on the past the year at the Buffalo Bill Historical Center, we do so with enormous gratitude to all those who have contributed to our success. There are numerous ways individuals contribute to the Center – donations of cash or securities, memberships, bequests, gifts of artwork or objects to the collections, as well as gifts of time, talents and services. These contributions allow us to continue our mission of collecting, preserving and interpreting the American West.

The future of the Buffalo Bill Historical Center is very exciting. We have recently embarked on a comprehensive reinterpretation of the Plains Indian Museum, and look forward to the day when we break ground on a new natural history museum. These two projects, which are part of a larger capital campaign, will help the Center remain competitive and relevant in the expanding museum world today. While we continue to raise funds for these projects, gifts to membership and the Fund for the BBHC take on an even more important role. It is these donations that allow us to conduct our daily business and continue to provide the programs and activities that have made the Historical Center what it is today.

So as we bid farewell to 1999, we want to thank our gracious donors, members, the many volunteers who give us countless hours of their precious time, and our Board of Trustees and Advisory Boards for their leadership and generosity. We are stronger because of you! ■

Cover: "He could plainly hear their voices, almost their words." Illustration by W. B. Star Kneather, facing p. 268, in *Captured: The Story of Sandy Ray*, by Gen. Charles King, NY: R. F. Fenno & Co., 1906. Photo by Chris Gimmeson.

# Novel Adventures:

## The Life and Writing of General Charles King

by Nathan Bender  
Housel Curator, McCracken Research Library

It was a time of high romance, when noble causes were openly fought with force of arms and righteous conviction. Character virtues such as courage, honor and strength were prized and rewarded, while traits such as cowardliness, duplicity and thievery were despised and punished. Modest soldiers with hearts pure and brave in battle became "lost at sea" in formal parlor rooms vying with a rival ally for the attention of a doe-eyed sweetheart. Elegant women in beautiful evening gowns would swoon and faint into the strong arms of their heartthrobs as battles of a different passion raged in the darkness outside. Such was the time of General Charles King. The exhibit *Novel Adventures: The Life and Writings of General Charles King* highlights the achievements of this remarkable author. Opening February 4, 2000, in the McCracken Research Library gallery, patrons will be able to read selected sections of King's writings, see notable artwork used to illustrate his novels, and view the Paul Hedren collection of his



"Down she would have gone but for his quick spring and for his strong arms," illustrated by A.F. Harmer, in *Captain Blake*, by Capt. Charles King, 1891.

*"Elegant women in beautiful evening gowns would swoon and faint into the strong arms of their heartthrobs as battles of a different passion raged in the darkness outside."*

books, photographs and correspondence. The Hedren Collection is the most complete Charles King literary collection in existence and was acquired by the McCracken Library in 1998.

The literary novels of Charles King (1844-1933) are ones of Victorian ideals, morals and views played out on western frontiers, the Civil War, and the Spanish Philippines. His often melodramatic stories are based on personal adventures and experiences with detailed observations and opinions arising from specific times and places. Publishing over 60 novels and numerous short stories, King was a popular author in his day, yet today is known mostly for one title, *Campaigning With Crook*, an extended historical essay based on his journal of the Big Horn and Yellowstone Expedition of 1876, fighting Sioux and Cheyenne



on the northern plains. The following passage from this book exemplifies his literary style, writing from the perspective of an officer of the U.S. 5th Cavalry confronting the Cheyenne in battle at Warbonnet Creek:

*Savage warfare was never more beautiful than in you. On you come, your swift, agile ponies springing down the winding ravine, the rising sun gleaming on your trailing war bonnets, on silver armlets, necklace, gorget; on brilliant painted shield and beaded legging; on naked body and beardless face, stained most vivid vermillion. On you come, lance and rifle, pennon and feather glistening in the rare morning light, swaying in the wild grace of your peerless horsemanship; nearer, till I mark the very ornament on your leader's shield. And on, too, all unsuspecting, come your helpless prey. I hold vengeance in my hand, but not yet to let it go. Five seconds too soon and you can wheel about and escape us; one second too late, and my blue coated couriers are dead men.*

King's military career became the touchstone of his



Top: "Sergeant Taylor rescuing Lieutenant Charles King," by Rufus Zogbaum, from the frontispiece to *Uncle Sam's Medal of Honor*, by Gen. Theo. F. Rodenbough, 1886. Sgt. Taylor was awarded the Medal of Honor for saving Charles King during the Apache wars of 1874.

Below: "Captain Charles King," frontispiece to *Sunset Pass*, NY John W. Lovell Co., 1890.

Right: "The Major sought to block that morning's ride in vain." Illustration by Frederic Remington, facing p. 21 in *A Daughter of the Sioux: A Tale of the Indian Frontier*, by Gen. Charles King, NY: Hobart Co., 1903.

many novels, as he served in five military campaigns from his early days in the Civil War through the Indian Wars in Arizona and on the Great Plains, to his promotion to Brigadier General of Volunteers during the Spanish-American War and the Philippines Insurrection, to his training of Wisconsin National Guard troops during the first World War.

A special feature of the *Novel Adventures* exhibit will be attention to the illustrations within King's books. As King was a highly regarded writer in his day, his books boast the talents of such artists as Frederic Remington, Rufus Zogbaum, A.F. Harmer, E. W. Deming, and many others. These images capture the spirit of adventure and romance so typical of King and provide a clear window into his stories.

Funding for this exhibit has been provided by grants from Mrs. J. Maxwell Moran and from the City of Cody, Wyoming. ■





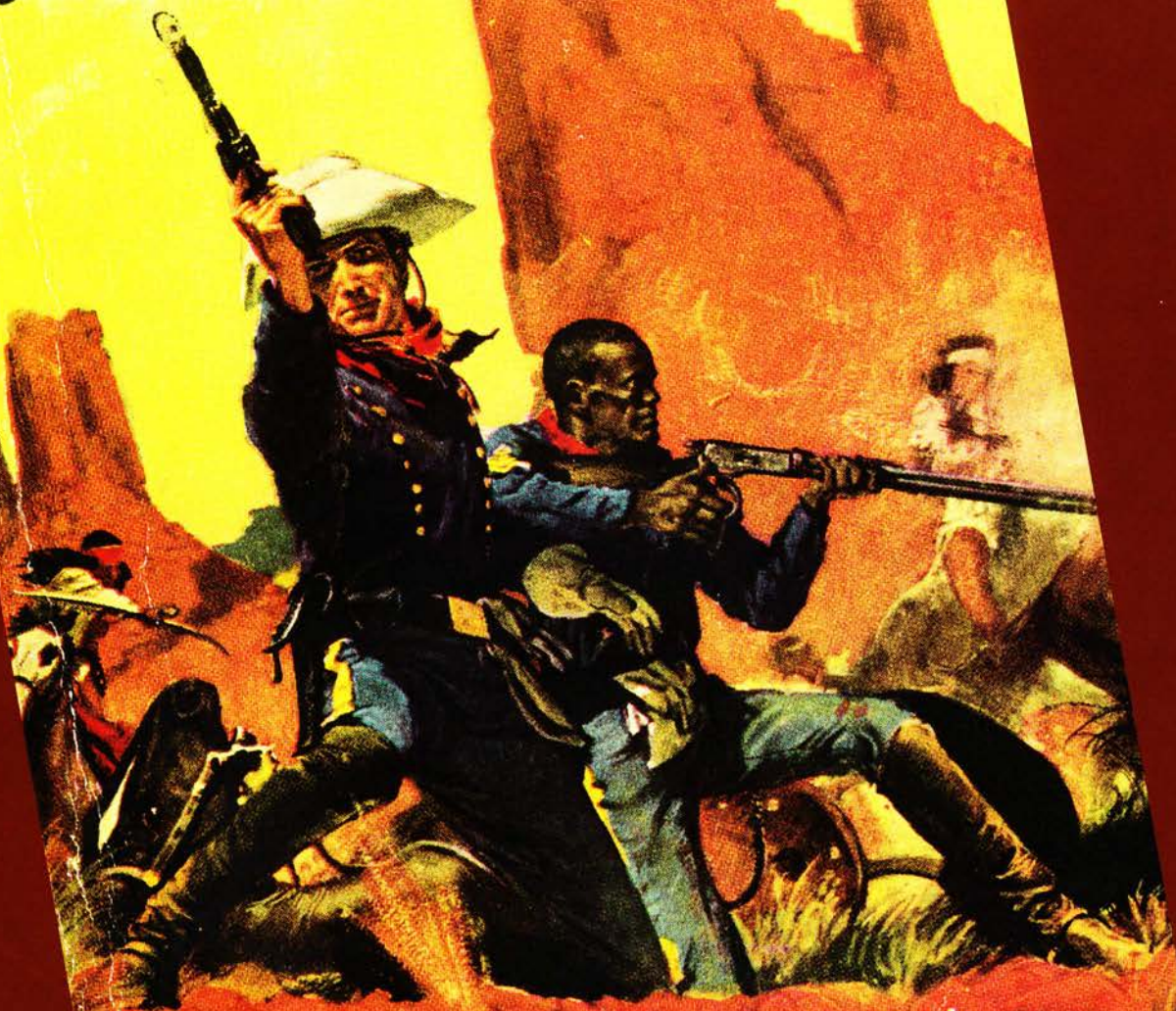
Frederic Remond





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JAMES WARNER BELLAH



Based on the great John Ford motion picture—a fiery drama of race hate and the Indian wars. The epic story of a soldier the Apaches called Captain Buffalo.

# SERGEANT RUTLEDGE



# JAMES WARNER BELLAH

## “In the Finest Tradition of the Cavalry”

By Dan Gagliasso

*"Wherever ten or twenty of them in dirty shirt blue were gathered together—that became the United States."*

— James Warner Bellah

From his screen adaptation of *She Wore a Yellow Ribbon*

If General Charles King was the Rudyard Kipling of the frontier army at the turn of the century, then journalist, short story writer and screenwriter James Warner Bellah inherited that distinction from him by the late 1940s. The three films famed director John Ford made from Bellah's short stories—*Fort Apache*, *She Wore a Yellow Ribbon* and *Rio Grande*—have had more influence on the modern public's vision of the United States Cavalry during the Indian Wars than any other fictional representations of that colorful branch of the American service.

Captain Nathan Brittles, Lieutenant Flint Cohill, Lieutenant Ross Pennell, Colonel Owen Thursday, Colonel Kirby Yorke, Sergeant-Major O'Rourke, First Sergeant Quincannon—the names of the Bellah's troopers fleetingly sound in the wind like the flutter of a guidon. Even his characters and battles that didn't make it to the celluloid screen have the same sound of rich traditions and hard won honors.

Lieutenant D'Arcy Topliff; colonels Massarene, "Jingles" Cassinger and Chase Joplin; the fights at Crazy Man Creek and Dry Fork; and the cavalry's more than able advisors—Stone Buffalo, Joseph Two Crow, Running Dog. All are completely fictional names with a saber clanging ring of truth, brought to life on the pages of the *Saturday Evening Post*, from the research and fertile imagination of the former journalist, World War I aviator and World War II combat officer.

An eighth generation New Englander who was educated at the University of Maine, Bellah served as a pilot in the 117th Squadron of Great Britain's Royal



*She Wore a Yellow Ribbon* poster, (Argosy Pictures, 1949).

Flying Corps during World War I. He worked as a journalist for the *New York Post* in the 1930s and saw combat as an infantry officer during World War II. But it was his score of short stories on the frontier cavalry and the films made from some of them that brought him the most enduring fame.

Yet he also wrote novels like *The Valiant Virginians* and *Blood River*. His screenplays included the adaptation of *She Wore a Yellow Ribbon* and the screenplays for *Sergeant Rutledge* and *The Man Who Shot Liberty Valance* based on a story by Dorothy M. Johnson. Bellah's novella *The Invaders* was also made into the first Cinemascope western film, *The Command*, by Warner Brothers in 1952.

Bellah's stirring prose perhaps rings no more true than in his foray into the mind of the Captain Benteen-like first lieutenant, Flintridge Cohill in *Massacre*, the story basis for the Custer-like film, *Fort Apache*. Cohill rallies the supply train to cover after witnessing the needless destruction of two of his regiment's companies by Cheyenne warriors. Bellah elegantly writes, "It's not always in the book . . . It's Cannae and Agincourt and Wagram and Princeton, and it's the shambles of Shiloh. With Flint Cohill it was thirty-one men on a hog-back ridge and the thought that he'd never live now to be a general officer, but that he'd die the best damned first lieutenant of cavalry that the world could find to do the job that morning!"

Like the real Benteen at the Little Big Horn, the fictional Cohill does not die that day, but proves to be the best officer for the job. As James Warner Bellah has proven to be the foremost fictional chronicler of the Indian Wars' cavalry in modern times. ■

Dan Gagliasso is a screenwriter and historian whose book *The Celluloid Custer* will be published next year by the University of Nebraska Press.



# DIRECTED BY JOHN FORD

By Lillian Turner  
Public Programs Coordinator



*Around her neck she wore a yellow ribbon  
She wore it in December and the merry month  
of May.*

*And if you asked her why the yellow ribbon,  
She'd say it's for her lover in the U.S. Cavalry . . .*

**W**ith guidons flying, the troopers of Company C rode out from Fort Starke into the awesome landscape of Monument Valley and onto the screen in one of the movies which comprise John Ford's cavalry trilogy.

Few people today are familiar with the novels of Charles King; some may have read the short stories of James Warner Bellah; but many have formed their images of the post-Civil War military in the West from *Fort Apache* (Argosy Pictures, 1948), *Rio Grande* (Argosy Pictures, 1950), and *She Wore a Yellow Ribbon* (Argosy Pictures, 1949).

Director John Ford's affectionate portrayal of the frontier cavalry is set in the time frame of Custer and the Indian wars of the northern plains, *Fort Apache*

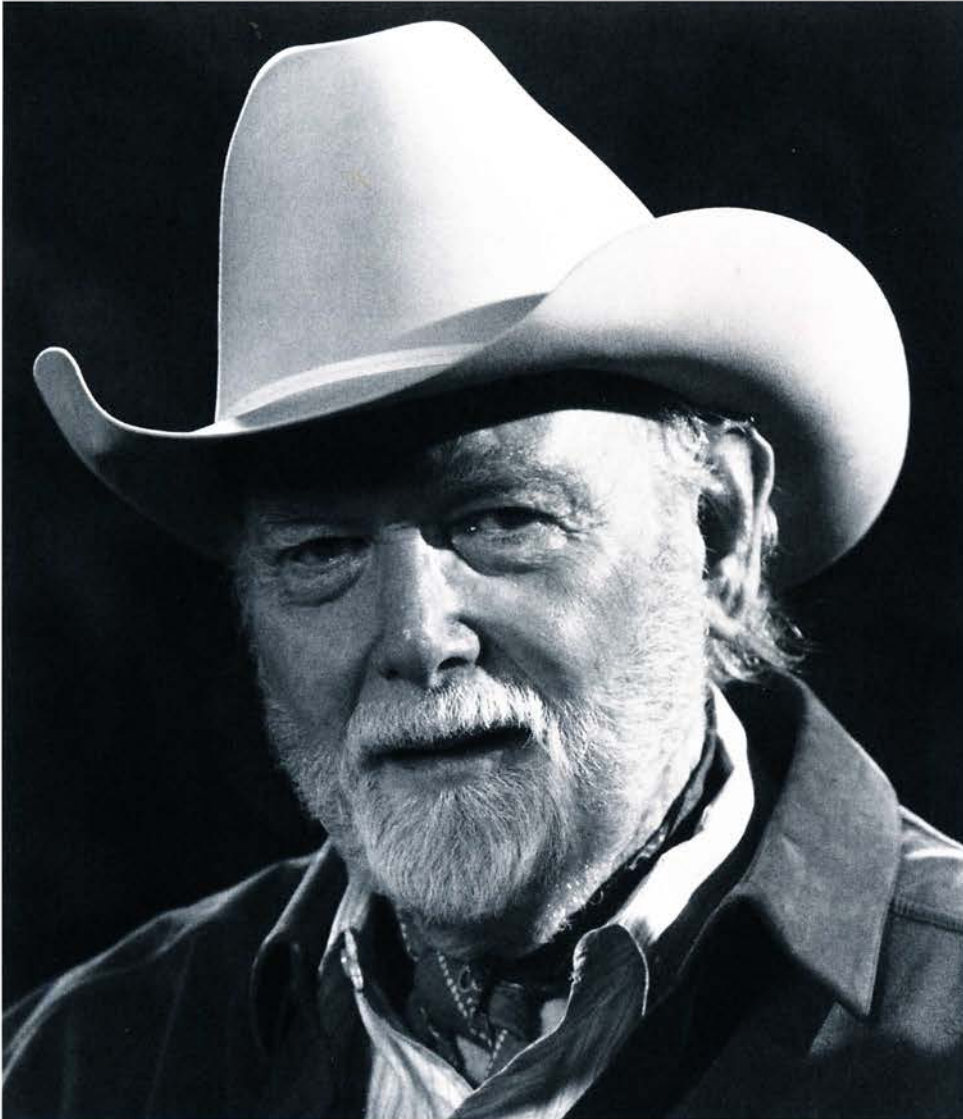
being a fictionalized telling of the Battle of the Little Big Horn. For these films, Ford also created a fictional setting, transferring his troops south to Monument Valley on the Arizona/Utah border.

For John Ford, the image of cavalry soldiers fighting and dying amid Monument Valley's formations, with billowing clouds dwarfing the human drama, had an almost mystical appeal . . . "I think you can say that the real star of my Westerns has always been the land."

The grandeur of Monument Valley, however, did not overshadow the importance of the cast Ford chose for these films. Many of them were the familiar faces of Ford's stock company, the group of actors who appeared regularly in many of his films: John Wayne, Maureen O'Hara, Mildred Natwick, Ben Johnson, Ward Bond, Francis Ford, Victor McLaglen, Harry Carey, Jr. and others.

John Ford's cavalry trilogy will be among the featured films at the 11th annual Ron Bishop Western Film Seminar, February 4-5, 2000. Scheduled in





Harry Carey Jr.

conjunction with the opening of the Buffalo Bill Historical Center's exhibition *Novel Adventures: The Life and Writings of General Charles King*, the seminar will trace the evolution of the public's perception of the cavalry in the West from novelist Charles King to short story and script writer James Warner Bellah whose stories were then translated to the screen by director John Ford.

Featured presenter during the film seminar week-

end is the last surviving member of the John Ford stock company of actors, Harry Carey, Jr. Carey, who has appeared in over 100 feature films and scores of television shows, has among his film credits *She Wore a Yellow Ribbon*, *Rio Grande*, *The Searchers*, *Wagonmaster*, *Three Godfathers*, and four other John Ford films. His recent films include *The Long Riders*, *The Whales of August*, *Crossroads*, and *Tombstone*. Son of film stars Harry and Olive Carey, the actor grew up in the world of Hollywood's westerns, never planning a film career for himself. John Ford chose otherwise, selecting Carey for a role in the remake of *Three Godfathers*, a film dedicated to Harry Carey, Sr., Ford's friend and first western film star. Carey's recall of the making of this and other Ford films is richly filled with behind-the-scenes anecdotes.

In addition to Harry Carey, Jr., other presenters will include Paul Hedren whose collection of books and related material form the basis of the Charles King exhibit. Dan Gagliasso, film historian and screenwriter, will focus his presentation on James Warner Bellah and John Ford's adaptation of Bellah's short stories to the screen. Nathan Bender, Housel Curator of the McCracken Research Library, plans an interpretive tour of the Charles King exhibit opening to the public on February 5. Western historian, Paul Hutton, will serve as moderator for the weekend. ■



# A Christmas at

by Helen Cody Allan  
with foreword by Paul Fees, Ph.D.  
Curator, Buffalo Bill Museum

In 1908, at the beginning of one of the snowiest Cody country winters on record, Brother Will (aka Buffalo Bill) invited his sisters and their families to spend Christmas at the TE Ranch, a big concession since the Southfork hide-away was his place of retreat and regeneration. Along with the grown-up nieces and nephews was one six-year-old child, granddaughter of Will's sister Nellie (Helen Cody Jester Wetmore). It was for her that the others cut

and decorated a tree, and it was for her that Uncle Will played Santa Claus. As the child drifted off to sleep on Christmas Eve, she heard the grown-ups singing at the piano. "For years afterwards," the girl reminisced, "'Tenting Tonight on the Old Camp Ground' was intertwined in memory with 'Silent Night, Holy Night' and somehow it would always seem that 'O Little Town of Bethlehem' should be followed by 'When You and I Were





# the TE Ranch

*Young, Maggie.'" All of the holiday festivities came to a dramatic conclusion after dinner on Christmas Day as the family responded to a neighbor in need. Helen Cody Allan was the only daughter of Buffalo Bill Museum founder, Mary Jester Allen. This is the conclusion to her true story of that gathering, written in 1955.*

After the plum pudding came the port wine, the nuts and sultana raisins tied in small clusters with purple bows. The men were just tilting back their chairs for more story-telling and the child was dancing around the table collecting cigar band rings when there was a small commotion in the kitchen. [Ranch Foreman] Ed Isham appeared at the pantry door.

"It's an emergency, Colonel. Jordan has just ridden down from his place. His kids are all real sick and this morning the wife came down bad, too. He wonders if someone can start to town for the doc, and if we can stake them to some grub for a few days?"

Without ado the table was abandoned. Mirth and feasting gave way to the physical activity of organizing assistance for the ill children and their mother. Jordan had wanted to turn his horse homeward without delay, but [cook] Betty Isham had sat him down to a hot meal, insisting that she knew he hadn't eaten properly in a week and what good would it do if he collapsed?

The men went off to the barns to hitch a team and load a wagon with sacks of coal, firewood, and provisions from storerooms and kitchen. Two of the cowboys, the first to hear the news, had already saddled up and started the hazardous ride toward town for a doctor. All Samaritan activity would soon enough be hampered by nightfall and a worsening snow. There was no time to lose.

The ladies were no less efficient as they collected fresh bedding and the simple home remedies from an uncomplicated pharmaceutic store. Outing flannel, mustard, witch hazel, quinine and soap were what they set their faith in and what they boxed up. Among themselves they agreed that a woman would be needed.

The child, sensing the shifting of attention, had retreated to the tree in the front room for solace. There she was observed alone by Cody. "Say, how about sending some of your playthings along for those poor sick little tykes?"

"No."

"Come, come. Santa was mighty good to you, wasn't he? And he probably never even got up to their place."

"Why? Why didn't he?" If he could find the TE, why couldn't he find the Jordon homestead?

Santa's understudy thought fast. "Well, I suppose like lots of folks, Santa is afraid of real sickness. You see, if those five children have something contagious—and they probably have—and he caught it, he'd end up making other children sick all over the world. Why, he'd be more unpopular than old 'Typhoid Mary.' Now you and I'll pack up some of your toys and we'll put in some checkers and some dominoes, too. And do you know what? We'll even send the Christmas tree along, it just might be the best medicine of all."

"No, no, no . . ." wailed the child, "No!"

"Sweetheart, stop and think. Today is the birthday of Jesus. True, we haven't been thinking so much about that, but it's not too late. As your pious Grandma would say, 'it's more blessed to give than to receive.'"

That's how it happened that a half-hour later the old scout and the little girl stood on the front porch of the ranchhouse and watched as a laden wagon, with a gaily trimmed Christmas tree perched tipsily atop, was driven away in the gathering dusk and the gently falling snow.

The man patted the child's head. "You're a good girl. I'm proud of you. And Santa is right proud of you, too."

I was that little girl of so long ago. And what a lovely Christmas it was. ■

Opposite page: *Cabin in Winter*, c. 1936. Charles Belden photo.







# ADVERSITY & RENEWAL

Emma I. Hansen  
Curator, Plains Indian Museum

*A long time ago my father told me what his father told him, that there was once a Lakota (Sioux) holy man, called Drinks Water, who dreamed what was to be; and this was long before the coming of the Wasichus (white men). He dreamed that the four-leggeds were going back into the earth and that a strange race had woven a spider's web all around the Lakotas. And he said: "When this happens, you shall live in square gray houses in a barren land, and beside those square gray houses you shall starve."*

— Black Elk, Oglala Lakota<sup>1</sup>

In 1931, Black Elk recounted this prophecy about the end of the buffalo and the Lakota lives as free buffalo hunters of the Plains. He had witnessed the changes brought about by confinement on the reservation, influences of missionaries and government agents, disease, and starvation that threatened the physical and cultural survival of the Lakota. Remarkably, the Lakota endured and through their resilience and creativity built a new way of life while renewing important cultural traditions. *Adversity and Renewal*, one gallery of the new Plains Indian Museum exhibition, will tell the story of this survival and cultural revitalization of the Lakota and other Native people of the Plains.

The heart of this gallery will be a log house constructed to resemble those built at Pine Ridge during the transitional reservation period (ca. 1890-1920). The home will be outfitted with a mixture of Lakota and Euro-American furnishings, and household objects. Through this display with its Native and non-Native objects, museum visitors will

learn that the Lakota way of life was not abandoned for another through a process of assimilation. New elements were adopted at the same time that traditional arts, ideals, and beliefs were maintained.

Arthur Amiotte, Lakota artist and scholar and a founding member of the Plains Indian Museum Advisory Board, is consulting on the completion of the cabin and generously providing personal and family belongings and photographs to bring the exhibition to life. He has described his art as emanating from his experiences in growing up in such a home:

"My early experiences of 'real culture' began with my grandparents. My art makes a statement about native existence—not of a mythical, romantic Indian riding across the Plains, but rather the story of the Indian today who was born into a reservation home. For example, we lived in a log house on the reservation, drank water from the creek, and made *wastunkala* (dried corn) and dried berries for *wojapi* (pudding). We were allowed to experience life through all the senses, growing into the age of reason, where one is able to understand as an adult the true meaning of things."<sup>2</sup>



Above: Lakota young women, Manderson, South Dakota. Photograph courtesy of Arthur Amiotte.

Left: Standing Bear, Rose Two Bonnets, Lula Two Bonnets, and Louisa Standing Bear in front of their home, 1919. Photograph courtesy of Arthur Amiotte.

During the late 1800s to early 1900s, after reservations had been established for the Plains tribes, an ironic flowering of tribal arts occurred. Just as the people confined to the reservations seemed to have reached the nadir of their existence, their creativity continued to be expressed through innovation in design and use of materials. Traditional porcupine quillwork was used in combination with glass



beads, wool trade cloth, fabric, tin cones, silk ribbons, brass bells, and other new materials. During the 1890s, Lakota and Cheyenne women began beading pictographic designs of warriors, horses, buffalo, deer, elk and often the American flag on clothing and pipe bags. They also developed a new style of decoration in which entire objects were covered in beadwork. As women produced fully beaded moccasins and men's vests and even covered glass bottles with beadwork, it was said, "Sioux women beaded everything that didn't move."<sup>3</sup>

The reasons for this flowering of Plains arts during the early reservation period are not fully understood. Scholars have suggested that women, once they were settled on the reservations, simply had more time to produce the decorated clothing and other materials that characterized this period. The motivations for this artistic embellishment, however, have deeper roots. Beginning in 1880, federal authorities had banned the Sun Dance and other religious ceremonies arresting traditional leaders and other participants. On the reservations, Native people struggled to maintain their tribal identities while government agencies, schools, and missionaries attempted to convince them to set aside their languages, beliefs, ceremonies, and community life. Clothing made for special occasions and other objects decorated with tribal designs became increasingly important as a means of maintaining Native identities.



Top: Boy's Vest, Lakota, Northern Plains, ca. 1885. Hide, Beads, Cloth, 15 in. x 16 in. In memory of Frank O. and Henrietta S. Horton.

Bottom: Sioux Dress, Northern Plains, ca. 1900's. Deerskin, seed beads, tin cones, L. 45 in., W. (sleeve to sleeve) 21<sup>3</sup>/<sub>4</sub> in. Gift of Mr. and Mrs. Henry Harrison.

The log house in *Adversity and Renewal* will feature such examples of Lakota arts as well as patchwork quilts, embroidery, fringed shawls, and trade blankets. An audio program based upon the remembrances of Olive Louise Mesteth, Arthur Amiotte's mother who lived with her grandparents Standing Bear and Louisa Standing Bear, will describe life in such a cabin centering around gardening, beading, sewing, ceremonies, dinners, and visiting. The Standing Bear home exemplified the Lakota ideals of hospitality, respect for elders, and generosity through sharing of family goods with the community. Through such shared experiences, relationships were built between generations that allowed the Lakota to move beyond the destructive influences of the reservation. According to Amiotte:

"My early bonding with my grandparents and the elders on the reservation instilled in me the conscious-

ness of belonging to a group. Even as a boy, I helped with the chores of gathering roots and berries and hauling wood, and I helped sort beads for the bead-makers. Those six years with my grandparents have influenced my entire life."<sup>4</sup> ■

<sup>1</sup> In John G. Neihardt, *Black Elk Speaks* (Lincoln: University of Nebraska Press, 1979), 9-10.

<sup>2</sup> In Arthur Amiotte, *This Path We Travel: Celebrations of Contemporary Native American Creativity* (Golden, Colorado: Fulcrum Publishing and the Smithsonian Institution, 1994), 26.

<sup>3</sup> In Maria N. Powers, *Oglala Women: Myth, Ritual and Reality* (Chicago: The University of Chicago Press, 1986), 137.

<sup>4</sup> Amiotte, 26.



# RIDING WITH POWER: HORSE PAINT SYMBOLISM OF THE CHEYENNES

by Winfield Coleman

It has long been recognized that Plains Indians of the historical period have an unusually intense relationship to their horses. While various aspects of the origins, dispersal, and development of horse culture have been studied, the painting and decoration of war horses has received little attention. Yet, this phenomenon was so wide-spread that scarcely any Western artist, in depicting Indian battle scenes, failed to include at least one painted and decorated horse.

Various explanations have been offered as to the origin and significance of the custom of painting horses for battle. Scholar Peter Powell stated that "sacred vision symbols are painted upon the [war] pony to bless him also." This would indicate that the source of the symbols was the same vision that empowered the owner although he does not elaborate on this statement beyond saying that certain paints and medicines increased a horse's speed and agility. While the meaning of painted decoration of horses is still up for debate, my research among the Cheyennes indicates that Powell's statement is basically correct.

Horse paint was an extension of the same cosmological view-point that found expression in body and face paints used in war, in ceremonies, and in the painting of shields and lodges. Although visions are by their nature individual, they are invariably interpreted by elders schooled in Cheyenne theology. It stands to reason, therefore, that the basic meaning of the individual symbolic components, and even the meaning of their disposition within a complex pattern, could be interpreted by anyone versed in Cheyenne cosmology.

Horse paint formed only one of the component parts that enclosed horse and rider in a nimbus of power that

was at once defensive and offensive. It might include a shield, war paint, or a painted lodge and invariably included ritual and prayer. It follows that horse paints contained motifs, colors, and compositions similar to those found on lodges, shields, and war paints. A comparative analysis of these different paints confirms this, and helps to elucidate the meanings attached to these motifs and their placement. Similarly, the way in which horse paint is applied also mimics the application of paint to a man's body or to a lodge or shield. In all cases, the process of application and the resultant design recapitulates the creation of the world. Individual variations

reflect the differing experiences of visionaries, yet the process itself remains fundamentally the same, because it arises out of a shared world-view.

It should be noted that horses were not ordinarily painted, and many were never painted. Horses were painted on ceremonial occasions, while at war, and when a horse was presented to a shield-maker as a compensation for the making of a shield. All of these occurrences fall within the parameters of religious observance. These observances in turn derive from a pre-contact,

shamanic world-view. Unlike the development of horse equipment, or the horse itself, horse paint must be considered as a strictly indigenous development. ■

*Abstract of lecture delivered at the 1999 Plains Indian Seminar by Winfield Coleman. Coleman lives in San Francisco, has conducted research on the Cheyenne Reservation in Montana, and has been a frequent presenter at the Seminar over the past few years.*





# THE CHANGING Alien organisms in Greater

by Charles R. Preston Ph.D.  
Curator of Natural History

What do mountain goats, the bacterium *Brucella abortus* (the organism that causes brucellosis), and lake trout have in common? Each of these organisms occurs in the Greater Yellowstone Region due to either intentional or unintentional introduction by humans. None is native to Yellowstone Country.

The mountain goat, while native to some regions of northwestern North America, was introduced to southern Montana and northern Wyoming to provide alternative game populations for sport hunters. These introduced populations have extended their range through much of the high elevation terrain in the Greater Yellowstone Ecosystem, including Yellowstone National Park. Though this animal has wreaked havoc with native vegetation in Olympic National Park, Washington, there is little evidence currently available indicating that mountain goats have negatively impacted our region.

Brucellosis is a reproductive disease that appears primarily in domestic animals worldwide. The bacterium causing brucellosis was apparently introduced to this continent unintentionally with domestic livestock in the last century. The disease was subsequently transmitted to native, wild species. Brucellosis has since been eradicated from most domestic herds, but remains in some bison and elk populations in the Greater Yellowstone Ecosystem.

It is unclear how the lake trout, a species native to most of Canada and much of the northernmost United States, was introduced to Yellowstone Lake. Speculation focuses on some unknown angler who may have wanted to add a new sportfish to Yellowstone waters. Unfortunately, the lake trout is a fast-growing, voracious predator that potentially threatens native cutthroat populations. The good news is that fisheries biologists are making progress in controlling lake trout numbers.

These and other non-native organisms were the subject of the fifth Biennial Scientific Conference on

the Greater Yellowstone Ecosystem, held in October 1999 at the Mammoth Hot Springs Hotel. Attendees heard a great deal from ecologists and other scientists who are studying these organisms. But they also heard from philosophers and historians, who helped put the scientific data in a broader, cultural context. For me, a few, general, take-home messages emerged from the conference.

First, it is clear that some non-native organisms have the potential to significantly change the

## Exotic Organisms in Greater Yellowstone: Native Biodiversity Under Seige



Biennial  
Scientific Conference  
on the  
Greater Yellowstone  
Ecosystem

No. 5

### Agenda and Abstracts

October 11-13, 1999  
Mammoth Hot Springs Hotel,  
Yellowstone National Park, Wyoming



# FACE OF THE WEST

## Yellowstone (Have they come in peace?)

character of the Greater Yellowstone Ecosystem. The European fungus (*Cronartium ribicola*) causing white pine blister rust, for example, is spreading through white-bark and limber pine stands in Yellowstone regional forests. Though studies conducted in the 1970s concluded that the arid, high-elevation climate of Yellowstone would limit the spread of rust, researchers now suggest that the region can no longer be considered safe from large-scale damage from this non-native fungus. Large-scale white-bark pine die-offs could deprive grizzlies and other animals of a critical food source, namely white-bark pine seeds. This could severely threaten the survival of grizzly populations in the Greater Yellowstone Region, and prolong their status as threatened or endangered.

Other exotic species, such as clover, and perhaps even mountain goats, may have relatively minor functional effects on native ecosystems in the region. With limited resources available, it may make practical sense to allocate eradication and control efforts in proportion to the predicted effects of the organism in question and our chances of success in eradicating or controlling it.

Second, rather than looking backward and trying to mimic some vaguely envisioned, pristine landscape that may have existed before Columbus arrived on this continent, it may be more prudent to look forward and



Exotic organisms like white pine blister rust can have wide-ranging effects in Yellowstone Country, extending even to grizzlies and other animals at the top of food chains. Photo by C.R. Preston

decide how we want our ecosystems to look and function in the future—inside and outside of national parks and wilderness areas. Even if we could clearly determine and replicate what primitive America looked like, to do so would be to ignore the dynamic nature of nature. Ecosystems can change dramatically through time, with or without the actions of humankind. This argument will remain controversial in many quarters. Nonetheless, the time has come to acknowledge the fact that humans exert a profound influence on ecosystems worldwide, and that we face

enormous opportunities and responsibilities in managing our landscapes for the future.

Finally, the decision about what we want our national parks and other lands to look like is, to a great extent, a subjective one, to be determined by society at large. To make those decisions and have the desired results, however, we must rely on information about the characteristics and roles of plants, animals, and physical features in the environment. Public policy about how we manage our lands should be conceived from a marriage of humanities and science.

What society needs from modern ecologists in general, is what a new computer owner needs from his on-line service representative or instruction manual: a) a basic understanding of how things work; b) information and tools to protect against an invading "virus" or other agent of disruption; and c) clear directions on how to avoid a terminal error. ■



# LAROM SUMMER INSTITUTE

## IN WESTERN AMERICAN STUDIES

*by Sharon Schroeder  
Director of Education*

**A**re you a "student" of the American West? Would you like to combine an exceptional learning experience with a vacation in a landscape known for its incredible beauty? If so, you may wish to attend the Larom Summer Institute in Western American Studies, held each June in Cody, Wyoming, at the Buffalo Bill Historical Center.

Students will discover a wealth of resources at their disposal at the Historical Center. In addition to the vast collections of four museums and the McCracken Research Library, the Center offers extensive educational programming. Strategically located in the heart of the American West, Cody is just 50 miles east of Yellowstone National Park. To the west is the Bighorn Basin, a vast and remote country of ranches, cattle, cowboys, and farmers.

The Larom Summer Institute in Western American Studies offers four interdisciplinary courses each year, taught by nationally recognized scholars. Courses are based at the Center but the "classroom" extends far beyond the four walls of the formal classroom. In 1999, Summer Institute students visited working cattle ranches, toured the site of the historic Battle of Little Bighorn, visited an Indian reservation, and conducted field work by assisting in the recording of a rock-art site.

For a schedule of the courses offered in 2000, visit our website at [www.bbhc.org](http://www.bbhc.org) or call (307) 578-4007 to receive a brochure. ■

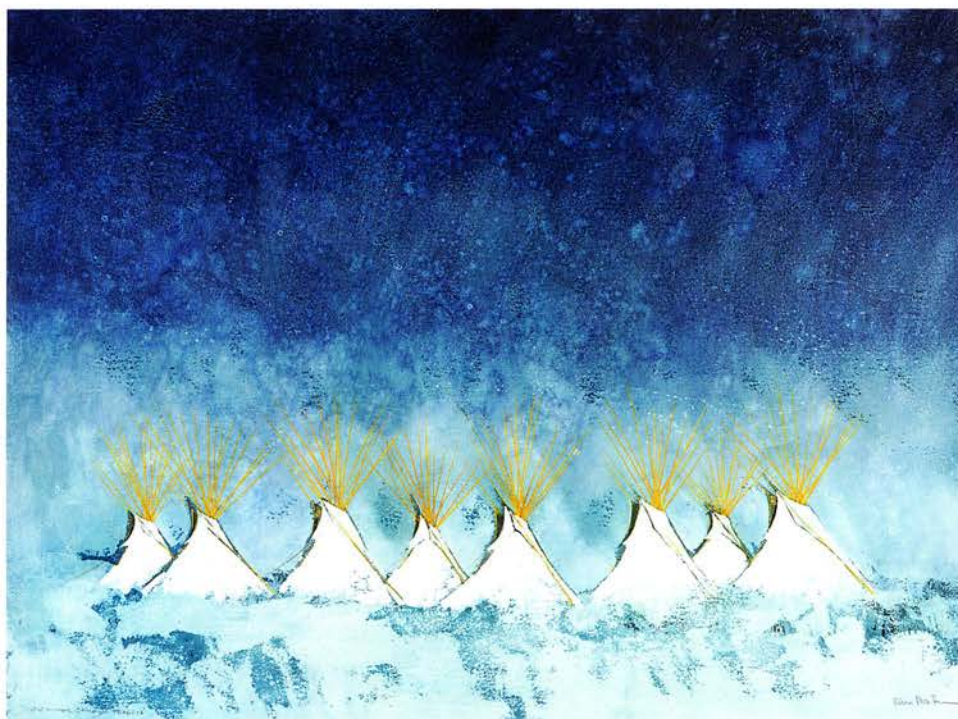


Top: Linda Olson demonstrates how to document rock art at site near Cody, WY.  
Below: Students in Lawrence Loendorf's class document a rock art site near Cody.



# Red Star's Crow Winter Camp in Teepees Selected for Holiday Card

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



Kevin Red Star (b. 1943) living in Roberts, Montana, *Crow Winter Camp in Teepees*, 1999, oil on paper, William E. Weiss Fund Purchase.

The cool, clear silence toward the end of a perfect winter day is evoked in Kevin Red Star's painting *Crow Winter Camp in Teepees*. The quiet beauty of this image made it the choice for the Buffalo Bill Historical Center's annual holiday card.

The artist explained his intentions for the work, "I wanted it to be a tranquil, serene setting. I was thinking about dusk—seeing the light reflecting from the setting sun." For this painting in oil on paper, Red Star chose a 300 pound Arches paper, sized with gesso. He sketched in the scene with watercolors and acrylics, then layered over that with an oil wash. After the first layer dried, he continued with another layer of pigment and then repeated the layers several times. The layering gives the painting depth and atmosphere, as the eye looks through colors to see other colors beneath.

Red Star, a member of the Crow tribe, was born in Lodge Grass, Montana, in 1943. He draws upon his native heritage for inspiration in his art and is known for his bold portrayals of Indian figures. His images are often simplified and abstracted to create dramatic pictorial shapes, yet they contain specific details of clothing and cultural history.

Red Star attended the Institute for American Indian Art in Santa Fe, New Mexico, where he was encouraged to explore his culture and history in his paintings. He also studied at the San Francisco Art Institute, Montana State

University in Bozeman and in Billings.

*Crow Winter Camp in Teepees* was featured in this year's annual Buffalo Bill Art Show and Sale, held September 24. A special gift to the William E. Weiss Fund made it possible for the Center to purchase this painting for the collection. *Crow Winter Camp in Teepees* will be exhibited in the Kriendler Gallery of Contemporary Western Art later this winter. The Center also owns one other painting by the artist, *Crow Indian Parade Rider*, 1982, oil on canvas, gift of Mr. and Mrs. W.D. Weiss. It is on view in the Kriendler Gallery until it is moved to go into the reinstallation of the Plains Indian Museum.

Paintings by Red Star are in the Denver Art Museum; the National Museum of the American Indian, Smithsonian Institution; the Heard Museum; and many other public and private collections. ■



# W

# ESTERN ART OVERSEAS:

by Rebecca West

Curatorial Assistant, Whitney Gallery of Western Art/Plains Indian Museum

Ten works of art from the collections of the Whitney Gallery of Western Art and the Kriendler Gallery of Contemporary Western Art have made a long journey over the Atlantic Ocean to Dublin, Ireland. The occasion was the commencement of a loan through the Art in Embassies Program to Ambassador Michael J. Sullivan and his wife Jane M. Sullivan. The art is exhibited at "Deerfield," their official residence in Dublin. The Sullivans expressed their thanks in a letter to each contemporary artist represented in the loan, "We are

delighted with the appearance of the Western art in this historic (built in 1772) and beautiful home."

The Art in Embassies Program was inspired by President John F. Kennedy in 1964 and is maintained by the U.S. Department of State. The Historical Center became involved with the program in the 1980's and has loaned artwork to embassies in France, Austria, Spain, Japan, and India. The mission of the Art in Embassies Program is to share the rich cultural heritage of our nation through the exhibition of American art in

foreign embassies. Artwork is selected for embassies or official residences and is viewed by dignitaries and visitors from around the world during embassy functions. Nine paintings and one bronze sculpture from the Historical Center represent the work of western artists from the nineteenth century to the present. Aside from exemplifying the diversity of the Historical Center's collections, the works provide an overview of the development of western art as a popular and significant contribution to American art. This particular grouping of artwork includes western and more specifically Wyoming landscapes as well as several figure studies. Such familiar scenes bring a bit of "home" to the Sullivans, a Wyoming family for many generations.

Works selected from the Historical Center for the Dublin Ambassadorial loan



United States Ambassador to Ireland Michael J. Sullivan and wife Jane M. Sullivan in front of a painting of *The Summer Camp*, Joseph Henry Sharp, ca. 1906, oil on canvas, 15<sup>7</sup>/<sub>8</sub> in. x 24<sup>1</sup>/<sub>8</sub> in. Buffalo Bill Historical Center. Frank Fennel Photography.



# HISTORICAL CENTER LOAN TO DUBLIN EMBASSY

are: *Outlet at Lake Tahoe*, Albert Bierstadt, oil on canvas; *The Summer Camp*, Joseph Henry Sharp, ca. 1906, oil on canvas; *When Horses Drink*, W.H.D. Koerner, 1929, oil on canvas; *Cove in Yellowstone Park*, Frank Tenney Johnson, 1938, oil on canvas; *Trapper on a Pinto Horse*, Nick Eggenhofer, watercolor on paper; *Ten Minutes to Sunset*, Robert Lougheed, oil on board; *PoPo Agie River Camp*, Michael Coleman, 1976, gouache on paper; *Mr. Cowboy*, Richard Greeves, bronze; *Southfork Summer*, Reid Christie, 1991, oil on board; and, *Yellowstone*, Joseph Bohler, 1996, watercolor on paper.

Diane Tepfler, PhD, Curator of the Art in Embassies Program, was directly involved in the installation of the artwork in the Sullivan's Dublin residence. She states "The loan is a way of introducing a part of the United States' culture that the Irish, and other visitors, might not otherwise see." The loan includes works from other institutions such as the National Museum of Wildlife Art in Jackson, Wyoming, the National Portrait Gallery in Washington, D.C., Simpson-Gallagher Galleries in Cody, Wyoming, and individual loans from contemporary western artists and private collectors. A forthcoming catalog of the Dublin Art in Embassies Program will include an image of each work with captions, artists' biographical materials, a curator's statement, and a welcoming statement from Ambassador Sullivan. The catalog is expected to be published in the early part of 2000 and will further promote a loan organized in the spirit of advancing cultural awareness, art appreciation, and international relations.

Sarah Boehme, Curator of the Whitney and Kriendler Galleries, explained that the loans go through a review process before being approved, "We discuss the types of works requested and select possibilities that do not have other exhibition commitments. This gives us an opportunity to share parts of our collection where we have depth and to increase knowledge and awareness of artists such as Joseph Henry Sharp and W.H.D. Koerner, who are research specialties of the Historical Center. " ■

## The Sullivans Wyoming's "Family of the Year"

Current obligations have prevented Mike Sullivan from attending recent BBHC Board of Trustee meetings; Mike is the U.S. Ambassador to Ireland and he and his wife, Jane, are living in Dublin. The BBHC was already quite proud of Mike for serving as Wyoming's governor from 1987-1995. However, his accomplishments are not unusual for the Sullivan family, which has also produced two state legislators and three University of Wyoming trustees. Mike's grandfather, J.R. Sullivan, opened a law practice in Laramie in 1910 and had a distinguished legal career and association with the University. J.R. and his wife, Amy, raised three sons and a daughter, all of whom attended the UW. Mike followed in his father's footsteps and earned a Juris Doctorate in Law in 1964. In his first attempt at political office, Mike was elected governor and he was re-elected in 1990 by the largest margin in Wyoming history. The BBHC was honored to have him join its Board in 1997.

The Sullivans were recognized in October by Associated Parents-University of Wyoming as Wyoming's Family of the Year. Since 1992, this annual award has acknowledged a Wyoming family that has demonstrated consistent and sustained commitment to the University, the state and their community. The Milward and Lorna Simpson family, another family of the Buffalo Bill Historical Center, was honored in 1993.



# INSIGHTS

By Dena Hollowell  
Cody Firearms Museum Research

## CODY FIREARMS RESEARCH DEPARTMENT Tentative Show Dates for 2000

We will see Cody Firearms Museum members at the following gun shows next year:

- Riviera Hotel and Casino, Las Vegas, NV  
Wallace Beinfeld, Antique Arms Show  
January 20-22, 2000
- Sweitzer Gym, Cody, WY  
Winchester Club of America  
June 23-25, 2000
- Sweitzer Gym, Cody, WY  
Winchester Arms Collectors Assoc.  
July 7-9, 2000
- Reno Hilton, Reno, NV  
Lou Fascio, Inc.  
November 17-20, 2000

I will also be available at the Buffalo Bill Historical Center to take research calls during the weekend shows in Baltimore, Tulsa, Denver and Las Vegas:

- Baltimore, Maryland-March 2000
- Tulsa, OK-April 2000
- Denver, CO-May 2000
- Las Vegas, NV-Nov. 2000

## WINCHESTER COLLECTORS DONATE FUNDS



Gerald E. Asher, D.V.M. and Barbara Anne Asher of Wapiti, WY present Interim Curator Simeon H. Stoddard with a check for six thousand dollars. This money represents a portion of the proceeds from the Winchester Arms Collectors Assoc. 1999 Cody Guns Show. The remaining proceeds went to other charities. The funds will be used for the reinstallation of the Olin Gallery, with exhibits covering the development of the Winchester rifle, and the history of The Winchester Repeating Arms Company. ■



# UPCOMING CALENDAR



***Denims2Diamonds Y2Kody dance***

December 31st, 9:00 p.m.—1:00 a.m.

***Ron Bishop Western Film Seminar***

February 4-5

***Charles King Exhibition OPENS***

February 4

***Cowboy Songs & Range Ballads***

April 7-9

***Annual Open House*** (free admission)

May 7

Dates subject to change. Please call (307) 587-4771 before visiting or check our website at [www.bbhc.org](http://www.bbhc.org)

## From the Horse's Mouth . . .

by Thom Huges  
Director of Communications

### It's Party Time!

The Buffalo Bill Historical Center, in cooperation with the Cody Country Chamber of Commerce and the Y2Kody Committee, is holding a New Year's Eve dance at the BBHC. Tickets are available at Museum Selections and at the Chamber offices.

The theme is *Denims2Diamonds* (the diamonds don't have to be real but the denims do). That is to say that you can dress fancy or you can dress casual. Or both. There will be dancing till you die, heavy hors d'oeuvres, and a cash bar. Tickets are reasonable: \$25.00

each or \$40.00 p/couple. We'll have noisemakers, confetti, lots of music and mucho munchies—the Eatery is doing some fiiiine goodies.

*Denims2Diamonds* is a community event. The public is welcome and we want to be sure they feel welcome. Spread the word among friends, acquaintances, and associates. There are other parties going on but this will be THE place for safe, smoke-free, jumpin' Y2K's Eve cuh-razy partying. See you there! ■



# MUSEUM SELECTIONs

## Gift Giving Made Easy . . .

### **Zippered Berber Vest**

Specify size S,M,L, or XL—Colors Available:  
Navy, Natural, or Forest Green  
Price to Patrons **\$45.00**

### **Cookie Cutters**

Available in a Bear, Coyote, Moose,  
Rainbow Trout, or Wolf.  
Price to Patrons **\$4.00**

### **Russell Christmas Cards**

Assorted Images  
Price to Patrons **\$ 5.99**

### **Nature's Ornaments.**

Cottonwood, Sugar Maple, Lacy Oak, or  
Redwood Needles dipped in 24K gold.  
Price to Patrons **\$7.00**

### **Ornament in a Crate**

Available in Wolf, Moose, or Buffalo  
Price to Patrons **\$9.99**

### **A Frontier Army Christmas by**

Lori Cox-Paul and Dr. James W. Wengert.  
134 pages.  
Price to Patrons **\$9.99**



Photo by Chris Gimmeson

## "Happy Holidays from all of us at the BBHC!"

To order call (307) 587-3243 / Outside Wyoming 1-800-533-3838

Visit our website at: <http://www.bbhc.org/giftshop> E-mail: [giftshop@cody.wtp.net](mailto:giftshop@cody.wtp.net)



### **BUFFALO BILL HISTORICAL CENTER**

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