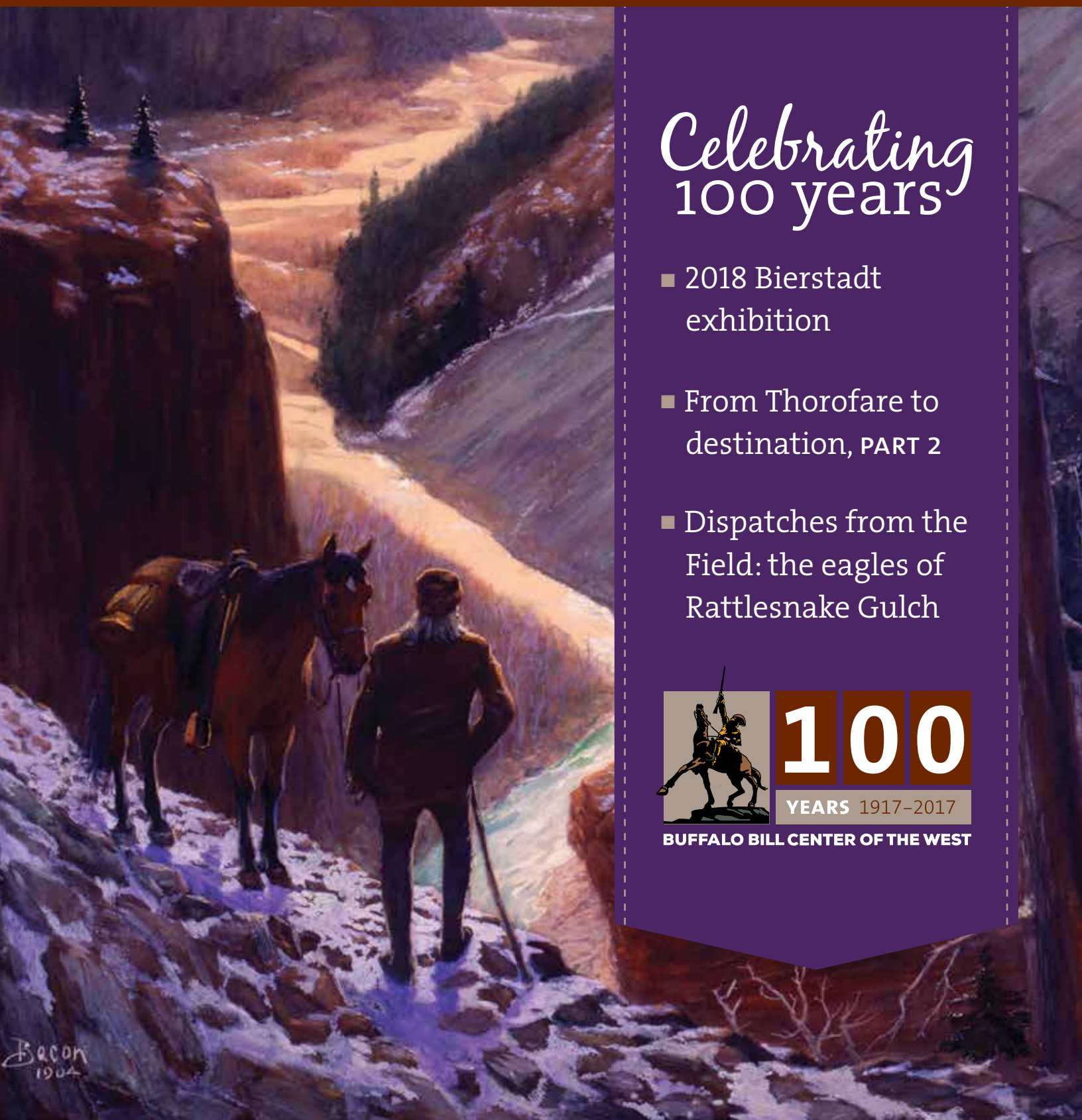
POINTS WEST

FALL & WINTER 2017



Celebrating 100 years

- 2018 Bierstadt exhibition
- From Thorofare to destination, **PART 2**
- Dispatches from the Field: the eagles of Rattlesnake Gulch

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YEARS 1917–2017

BUFFALO BILL CENTER OF THE WEST

to the point

BY BRUCE ELDREDGE | *Executive Director*

As we near the end of 2017, it's hard to believe our Centennial is soon to become a memory! We've had a great celebratory year filled with people and tales about our first hundred years. Exploring our history in depth these past few months has truly validated the words of Henry Ford, who said, "Coming together is a beginning; keeping together is progress; working together is success."

The Buffalo Bill Center of the West's **beginning** was the **coming together** in 1917 of the Buffalo Bill Memorial Association (BBMA) to honor their namesake and preserve the Spirit of the American West.

Then, through the years that followed, William F. "Buffalo Bill" Cody's "pards" (short for "pardners")—as he called his family, friends, colleagues, and supporters—**kept together** to establish considerable **progress** toward Cody's vision of carrying the West to the world. The Center's first hundred years has seen us grow from a small log building to a world-renowned, seven-acre facility which houses an extraordinary collection of all things western.

Without **working together** this past century, however, our **success** would certainly have been dismal, if not nonexistent. This past year reminded us of the myriad of trustees, advisors, donors, staff, volunteers, supporters, and visitors who have worked tirelessly side-by-side for the Center's success in bringing the West to the world.

And now for the next century!

(Drum roll here!) We are pleased to announce plans to completely renovate our Cody Firearms Museum! Funding is now in place to move forward with some extraordinary plans for this reimagining. We'll have improved exhibit techniques with a larger proportion of our firearms collection on view, coupled with vastly improved interpretive elements. Our goal is to enlighten and engage both the firearms novice and the firearms aficionado. Read more about this breaking news on page 37, and for "the rest of the story" as it develops, monitor upcoming issues of *Points West*, our website, and our social media pages for all the latest news!

100 YEARS 1917–2017

BUFFALO BILL CENTER OF THE WEST

About the cover:

In Irving R. Bacon's (1875 – 1962) *Cody on the Ishawooa Trail*, 1904, William F. "Buffalo Bill" Cody is either gauging the trail before him, or assessing the miles he left behind. As the Buffalo Bill Center of the West nears the end of its Centennial year, we find ourselves on an Ishawooa Trail of our own—celebrating and appraising the past while we plan for the next hundred years. #100YearsMore

- **Managing Editor** | Marguerite House
- **Assistant Editor** | Nancy McClure
- **Designer** | Desirée Pettet & Jessica McKibben
- **Contributing Staff Photographers** | Kim Zierlein, Charles Preston
- **Credits and Permissions** | Ann Marie Donoghue

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The Buffalo Bill Center of the West is a private, non-profit, educational institution dedicated to preserving and interpreting the natural and cultural history of the American West. Founded in 1917, its collections include: Buffalo Bill and the West he lived and loved, historic photographs and documents, firearms, natural science of the Greater Yellowstone region, Plains Indians, and masterworks of western art.

The mission of *Points West* is to deliver an engaging, educational magazine primarily to our members and friends. *Points West* uses a multi-disciplinary strategy to connect the reader to the nature and culture of the American West, and the Buffalo Bill Center of the West in particular, through exceptional images and appealing, reader-friendly stories.

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One of the best things about the last decade or so of the Buffalo Bill Center of the West's hundred-year run is the growth of its Internet presence. From social media, bloggers, and audience-generated content to our own website, it's not hard to trace the Center's activities all over that World Wide Web. As they land on our website, what are our visitors' favorites? Our online collections—including the virtual exhibits you, our web fans, create! Pictured here are a selection from Marg2309's exhibit (#183), titled *Alexander Phimister Proctor (1860–1950): Very Sketchy.* (The sketches are part of a larger collection of Proctor's works, a gift of A. Phimister Proctor Museum with special thanks to Sandy and Sally Church.) Generate your own exhibits today at *collections.centerofthewest.org.*

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Dispatches from the field: the eagles of Rattlesnake Gulch

I turned around to take a last look at the nest. A pair of adult golden eagles, perched side by side above the nest, watched my unsteady departure; I imagined them laughing at my escapade. Since that first encounter, I've gotten to know the eagles of Rattlesnake Gulch.

— CHARLES R. PRESTON

DEPARTMENTS

HIGHLIGHTS

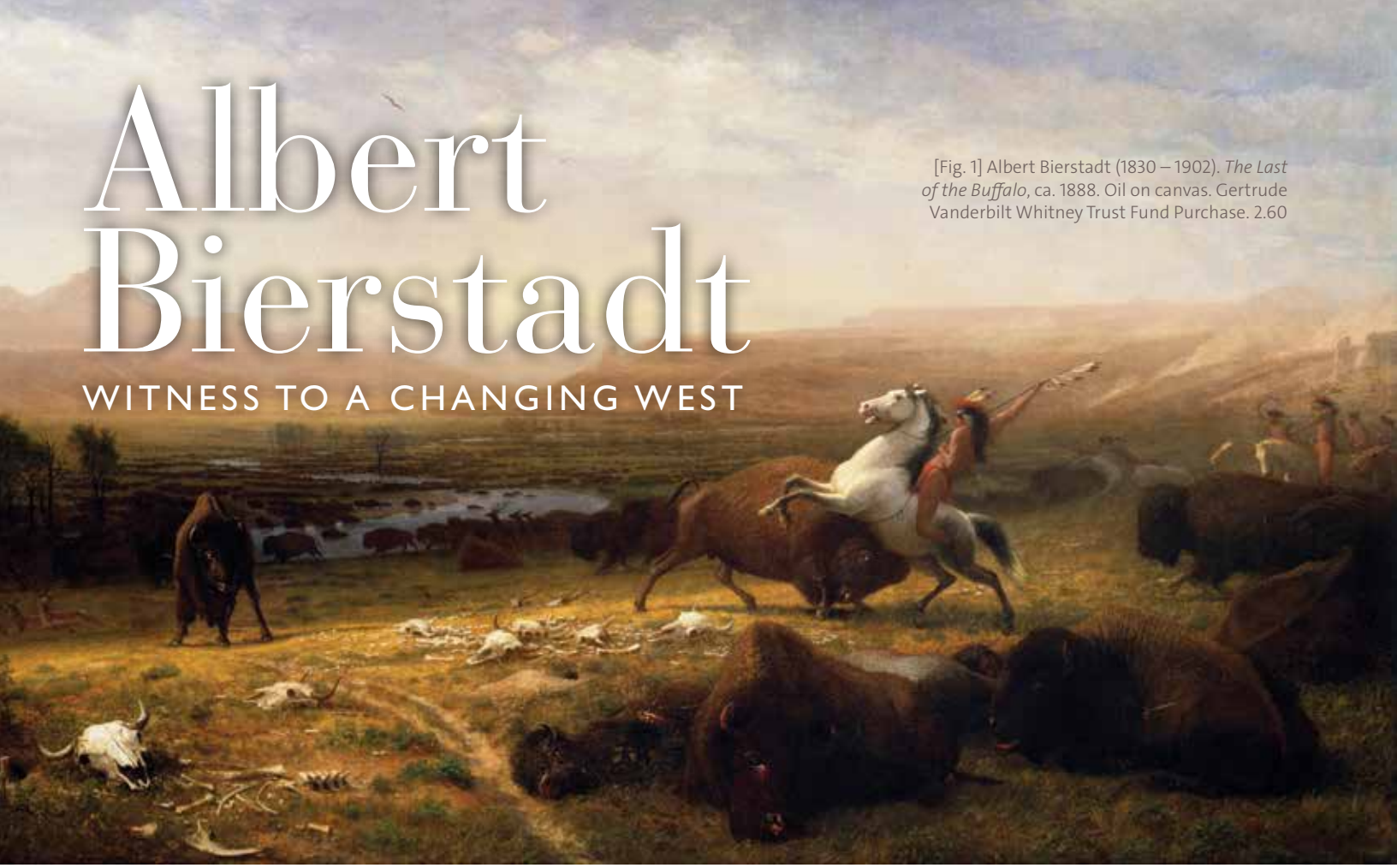
VISIT US ONLINE | Stay in touch with all that's happening with the Center's 100th Anniversary! Visit *centerofthewest.org/centennial* for the latest in Centennial stories and activities.

***Points West* is the magazine of the Buffalo Bill Center of the West, Cody, Wyoming.**

Smithsonian Affiliations

Albert Bierstadt

WITNESS TO A CHANGING WEST



[Fig. 1] Albert Bierstadt (1830 – 1902). *The Last of the Buffalo*, ca. 1888. Oil on canvas. Gertrude Vanderbilt Whitney Trust Fund Purchase. 2.60

Unless noted otherwise, all works were created by artist Albert Bierstadt, and all paintings are from the collection of the Buffalo Bill Center of the West. Each painting mentioned is part of the *Albert Bierstadt: Witness to a Changing West* special exhibition at the Center of the West in summer 2018, followed by a tenure at Gilcrease Museum in Tulsa, Oklahoma.

BY PETER H. HASSRICK, PhD

In summer 2018, the Buffalo Bill Center of the West opens an extraordinary exhibition of the works of nineteenth-century artist Albert Bierstadt (1830 – 1902). Here, western art scholar Dr. Peter H. Hassrick offers a preview of that highly anticipated show.

Through the summer of 1888, William F. "Buffalo Bill" Cody camped with his Wild West troupe on Staten Island, New York. It was not unusual for artists of all sorts to be wandering the grounds and attending the performances, but that year there was a particularly distinguished painter frequenting the show. His name was Albert Bierstadt, perhaps America's most celebrated landscape artist. He was there, however, not to refresh the giant landscape backdrops that Cody used to surround his arena, but to gain inspiration for a pair of monumental history paintings symbolizing the demise of the bison and the native cultures of the Plains that depended on them. The resulting works are both titled *The Last of the Buffalo* [Fig. 1]. Today, one version graces the walls of the National Gallery of Art in Washington, DC, and the other, belonging to the Center's Whitney Western Art Museum, is the centerpiece of the first major Bierstadt exhibition and book in more than a quarter century, *Albert Bierstadt: Witness to a Changing West*.

Bierstadt had first seen the Northern Plains Indians during his maiden voyage west in 1859. At age 29, he had recently returned from several years of art studies in Germany where he concentrated on landscape and figure painting. The West offered stunning mountain geography and fascinating indigenous cultures, and in his paintings, the artist relished in combining grand vistas with Native people like Sioux and Shoshone Indians. For excitement, he often introduced a buffalo hunt into his pictures as well [Fig. 2]. His first highly acclaimed canvas of the period, *Base of the Rocky*

[Fig. 2] *Big Sandy River-Wind River Mountains*, 1863. Oil on board. Collection of W.C. Foxley.

[Fig. 3] *The Rocky Mountains, Landers Peak*, 1863. Oil on canvas. Metropolitan Museum of Art in New York, New York. 07.123

Mountains, Laramie Peak (1860, now lost), was such a work. Shown at the National Academy of Design in New York, it was touted as truly remarkable and "the largest and most elaborate picture in the exhibition." It merged three elements: western mountain majesty, dramatic Plains hunters, and the frontier's iconic bison.

However, subsequent grand-manner paintings like his masterpiece *The Rocky Mountains, Landers Peak,* 1863, attracted critical censure [Fig 3]. Denounced for combining two powerful fundamentals into one composition, Indians and mountains, Bierstadt diverted from portraying his beloved Indians and forced himself instead to focus on sublime mountain panoramas like Yosemite, Colorado's Rockies, and the Yellowstone region.

In addition, as the Indian Wars developed during the 1860s, Indians became less and less viable as subjects. Rather than picturing the Native people of the West in a bad light, Bierstadt turned his artistic attentions to what he considered a fitting surrogate—the buffalo. The Plains people were a buffalo culture. Everything in their world depended on the bison, from their economic and social structure to their spiritual and political life. It was therefore appropriate for Bierstadt to conflate the two [Fig. 4].

[Fig. 4] *Head of Buffalo and Indian*, ca. 1859. Oil on board. Autry Museum of the American West, Los Angeles, California. 88.108.14 [L.2018.6.1]

What subsequently began to happen to the buffalo with the hide hunters of the 1870s—devastating the herds to the point of near extinction—could be seen in a collateral way with Native populations. In the late 1860s and throughout the 1870s, as the Indians were relegated to smaller and smaller reservations, and the slaughter of the bison became commonplace, Bierstadt painted a series of three seminal narrative oils to tell the story. His 1867 *Buffalo Trail* [Fig. 5] spoke of the halcyon days of the buffalo as it showed a healthy herd of bison crossing the Platte River and arriving in a lush meadow of verdant grass. The message was regeneration and promise for the future.

[Fig. 5] *The Buffalo Trail,* 1867. Oil on canvas. Museum of Fine Art, Boston, Massachusetts. L.2018.19.1

[Fig. 6] *Buffalo Trail: The Impending Storm*, 1869. Oil on canvas. Corcoran Collection Museum Purchase, through the gift of Mr. and Mrs. Lansdell K. Christie. National Gallery of Art, Washington, DC. 2014.79.3

Bierstadt's *Buffalo Trail: The Impending Storm* [Fig. 6] followed in 1869, the year the transcontinental railroad was completed, and divided the western buffalo herds in two. Here the herd is greatly reduced and appears to be in great peril. The distraught animals retreat to the dubious protection of a few trees and rocky cliffs. Then in 1876, in sardonic recognition of the nation's centennial, he painted a work for a huge, celebratory exhibition in Philadelphia. Instead of exalting the country's illustrious past, however, *Western Kansas* [Fig. 7, Pg. 6] dramatized its gloomy present.

In this work, the bison follow in somber procession along a darkened stream with an ominous sky in the background. They are

[Fig. 7] *Western Kansas*, 1876. Oil on canvas. Private collection.

[Fig. 8] *Studies of Bison*, ca. 1859. Oil on paper. Gilcrease Museum, Tulsa, Oklahoma. Gift of the Thomas Gilcrease Foundation, 1955. 0126.25

like beasts preparing to cross the mythical River Styx on their way to oblivion. The title was appropriate to the moment, too, as the state of Kansas was the center of the western hide trade. In one year alone, 1873, nearly a million hides were shipped from its railheads to the East to be used as the mechanical belts that drove insatiable American industry. His final masterpiece, *The Last of the Buffalo* [Fig. 1, Pg. 4], is emblematic of those continuing tragic times. In the painting, the buffalo and the Indian die together in a heartbreakingly dire pictorial apotheosis.

In the mid-1880s, Buffalo Bill made his voice heard about what was happening. He lamented the shoddy treatment of the Indians by the government and the virtual extinction of the West's grandest mammal, the bison. There was a small remnant herd of buffalo still alive in Yellowstone National Park, and they were being systematically poached to death. Cody called on Congress and the American people to rally behind these survivors, and to pass laws to protect the animals in this unique natural sanctuary.

By January 1888, a group of conservation-minded gentlemen calling themselves the Boone and Crockett Club formed in New York to press for the same measures. Theodore Roosevelt was the president of the organization and conservationist George Bird Grinnell, an officer. Roosevelt had a strong political voice and Grinnell, as chief editor of *Forest and Stream* magazine, enjoyed an influential editorial voice. Bierstadt was a charter member of the club as well and, no doubt, wondered what he might do to further the cause. His solution was to paint those two grand-manner history paintings, *The Last of the Buffalo* [Fig. 1], and bring the issue to the forefront nationally and internationally through art.

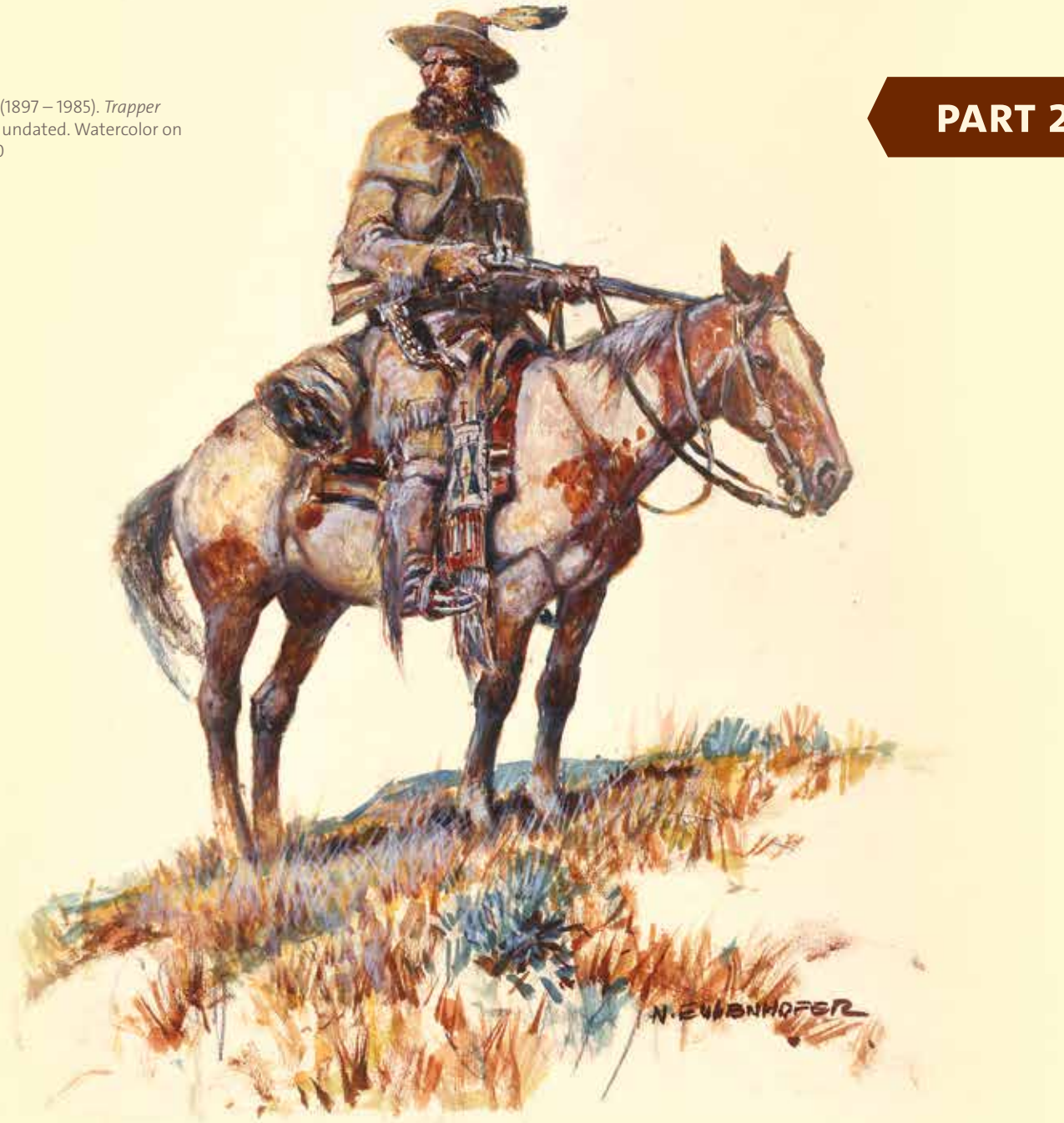
One of the two works was shown at New York's fashionable Union League Club and then in Paris at the 1889 Salon, the same year Buffalo Bill took his Wild West to France in conjunction with the world's fair, the Exposition Universelle. It received broad press coverage as a result. The other version was displayed three years later in a London sales gallery where it commanded $50,000, the largest price ever paid for an American artwork in the nineteenth century. The works had made a monumental splash and, given their powerful theme, helped the club win a victory in Congress when it passed the Yellowstone Protection Act in 1894, providing legal recourse for Park personnel to handle poachers in proportionate and summary fashion.

The Indians in Buffalo Bill's troupe had watched Bierstadt make sketches of buffalo [Fig. 8] and themselves during the artist's 1888 Staten Island summer visits. They also saw both versions of *Last of the Buffalo*, first in Paris in 1889 and then again in London in 1891. Rocky Bear, the Sioux leader of a troupe of about thirty Oglala, brought a large contingent of his people into Paris on numerous occasions to view the painting there. The assembly had such a presence that a reporter from the *New York Times* interviewed Rocky Bear. The Sioux leader summed up his impressions by adulating Bierstadt for "giving breath and life to the glorious past of the redskin and to the buffalo, when the Indian was master of all he could survey." The artist had returned to the theme of his first masterwork, *Base of the Rocky Mountains, Laramie Peak,* celebrating the union in life and death of the three great forces of the early West—the vast geography, the vibrant Plains people, and the noble bison. ■

The Exhibition

Comprised of seventy-two objects, *Albert Bierstadt: Witness to a Changing West* is a joint venture with Gilcrease Museum in Tulsa, Oklahoma. The exhibition is on display at the Center of the West, June 8 – September 30, 2018, and then at Gilcrease, November 4, 2018 – February 10, 2019. In conjunction with the exhibition, the Center of the West and the University of Oklahoma will publish *Albert Bierstadt: Witness to a Changing West*. The book contains essays by Peter H. Hassrick, Karen B. McWhorter, Emily Burns, Dan L. Flores, Laura Fry, Melissa Webster Speidel, and Arthur Amiotte.

Read more from Peter Hassrick on pages 13 – 17.



Nick Eggenhofer (1897 – 1985). *Trapper on a Pinto Horse*, undated. Watercolor on strathmore. 24.70

PART 2

From "Thorofare" to Destination: *the South Fork of the Shoshone River*

BY JEREMY M. JOHNSTON, PhD

The South Fork of the Shoshone River, southwest of Cody, Wyoming, was a relatively busy place in the nineteenth century. In the previous issue of Points West, *Dr. Jeremy Johnston noted a steady stream of trappers and explorers in the region from John Colter and Jim Bridger, to George Drouillard, Joe Meek, Osborne Russell, William Raynolds, and William Maynadier. But even though so many managed to negotiate both the North and South Forks of the Shoshone River at the time, Raynolds dubbed the area "repelling in all its characteristics" and "only traversed with the greatest of difficulty."*

In comparison, Maynadier described the Yellowstone Valley as not only attractive to future settlers, but also would serve as a good route into the Yellowstone region, additionally, "a road connecting the Platte and the Yellowstone is easy and practicable, but it must go around, and not through, the Big Horn mountains."

Johnston continues the story...

William A. Jones

Then, in the summer of 1873, Captain William A. Jones commanded an

Major William M. Maynadier (1837 – 1898), 1st Regular Army Light Artillery Regiment, 1862, Washington, DC. Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA. LC-DIG-ppmsca-49774

LEFT: Joe Meek, December 31, 1874. Visual Instruction Department Lantern Slides. Oregon State University Archives. Wikipedia. RIGHT: Jim Bridger (1804 – 1881). Denver Public Library, Call Number: Z-314. Noah H. Rose Collection. Wikipedia.

expedition for the Army Corps of Engineers under orders to explore Yellowstone National Park and locate potential routes to this new federal reserve. Accompanied by Shoshone Indian guides, Jones attempted to pioneer a route to Yellowstone through the Big Horn Basin into the newly-created national park.

Eventually, the party worked its way over the divide between the North Fork and South Fork of the "Stinking Water" (Shoshone) River—named "Ish-a-woo-a" by Jones. As they passed through the area, Jones described their crossing of the river:

> *The drift in the valley is composed of the debris of volcanic rock. We passed the remains of a large depositing sulphur spring...It lies close to the Ish-a-woo-a River, on the south side near where our trail crosses, and probably at one time contributed largely to the odorific title of the main river. A few miles lower down, below the canon, a mass of sulphur springs occur which still give good cause for the river's name...*
>
> *The Stinking Water is a river of considerable size, and, probably is rarely fordable below the junction of its two main forks. We had considerable difficulty in finding a ford across the Ish-a-woo-a, even this late in the season, and probably neither of the forks are fordable much earlier.*

On his way to the North Fork, Jones crossed the South Fork of the Stinking Water River near Castle Rock, dubbed Ishawooa by the Shoshone Indians. On July 26, 1873, he explained, "I have given this stream [the South Fork] the Indian name of a peculiar shaped rock, by means of which they distinguish it. It is a remarkable, finger-shaped column of volcanic rock, standing alone in the valley, about three miles above our crossing." Eventually, Jones would express concern about this route to Yellowstone.

Despite Jones' concerns regarding the rugged terrain of the North Fork route to Yellowstone, various individuals continued to use the route to traverse from the Big Horn Basin to Yellowstone.

Yellowstone Kelly

Following the Jones expedition, a number of miners, soldiers, and scouts

With the Absaroka Mountains in the background, Castle Rock stands in the South Fork Valley. The formation was originally named Ishawooa by the Shoshone Indians. From here, Jones and his party crossed the Absarokas to the North Fork of the Shoshone River on the other side. MS 089 Jack Richard Photograph Collection. PN.89.114.21370.9

passed through the North Fork of the Shoshone, despite that foreboding landscape. Luther S. Kelly, "Yellowstone Kelly," documented this traffic in his memoirs. In 1878, Kelly was ordered to scout the Crow Reservation [Montana] for two reasons: 1) to determine if any gold prospectors were trespassing on Indian lands, and 2) to locate the Bannock Indians, then fleeing their reservation in Idaho by traversing the route the Nez Perce used the preceding year.

Accompanied by two soldiers, Kelly traveled through the Crow Reservation into the Big Horn Basin and up the Shoshone River.

> *From Pryor Gap, we passed to the Stinking River Canyon, whose gorge could be seen like a knife-cleft in the side of the mountain. The stream itself, bare of timber, is a beautiful mountain torrent of clear sparkling water where it issues out of the canyon. It receives its name from a small geyser which impregnates the water and the air with sulphureted hydrogen. The walls of the canyon are composed of a beautiful granite, and I noticed a cap of limestone.*

Near the bed of the river, Kelly and his party encountered two prospectors who informed them of a mining party camped near what he identified as "Heart Butte," likely referring to Heart Mountain. Kelly visited the camp and discovered the mining party suffering because of a rain shower that washed away most of their supplies. Yellowstone Kelly proceeded back to the mountains and decided to travel the North Fork route to Yellowstone.

> *A rain shower washed away most of their supplies*

> *I quickly decided that this valley was the course to the [Yellowstone] lake, and surmised that it could not be more than twenty miles beyond where our view terminated. [Continuing to Yellowstone along the North*

Fork, Kelly and his companions encountered a group of soldiers from Fort Washakie searching for two deserters.] Winding along the north fork of this mountain stream was a pleasant diversion, for here the game trails led, ever upward, through the cool sequestered woods of pine and aspen which bordered the tin streams. Early in the afternoon we camped in a little park of grass and flowers and feasted on coffee, trout, and venison, flanked by cans of condensed milk and currant jelly.

Upper South Fork and Ishawooa Mesa, 1930 – 1939. MS 003 Charles Belden Collection. PN.67.731a

> *"The north fork of this mountain stream was a pleasant diversion.*

Many like Yellowstone Kelly found it to be not only a scenic route, but a passable trail from the Big Horn Basin to Yellowstone National Park.

By the early 1880s, hide hunters decimated the bison herds in the Big Horn Basin, leaving a wide-open grazing landscape for livestock. While a handful of miners passed through the region after the fur trade, there were no major gold strikes in northwestern Wyoming. However, the discovery of gold created mining communities in other regions of Montana and Idaho territories, creating a demand for food, especially beef. Additionally, after the Civil War, expanding urban markets demanded cattle products in the East, and Wyoming entered its cattle ranching phase. The South Fork area shifted from the fur trade to cattle ranching, making it a destination for ranchers, and changing its status as a thoroughfare for people traveling through to other locations.

Carter cattle

According to a letter dated September 14, 1941, addressed to local cowboy and historian John K. Rollinson, William Carter—the son of William A. Carter who sent in the first herd of cattle to the South Fork—detailed the early history of ranching in the region. He noted that his father often purchased cattle, once destined for market, that had become weak or lame from cattle drives. They would form the foundation of his herd.

My father sent about two thousand Oregon cows, with bulls bought in Missouri, in charge of Peter McCulloch to the Stinking Water range, in 1879. It was in 1879 that Shoshone Chief Washakie recommended the move to him. Washakie did not come to Bridger, nor did my father go to look at the country. The advice was given through Mr. James K. Moore, post-trader at Ft. Washakie, who had formerly managed a store for my father, at Camp Brown, near what is now Lander.

The herd that the elder Carter sent in 1879 was the first outfit to locate on the Stinking Water. After his father's death in 1881, the younger Carter sent a second drive of about two thousand cattle to Stinking Water in summer 1883 due to the dry season and overcrowding of the range in southwest Wyoming. By this time, McCulloch had quit and moved to farm in Iowa to be near family. Carter and another rancher in the area named McCulloch's Peak [McCullough Peaks], northeast of Cody, after him.

It is worth noting that the Carter Cattle Company began referring to the Stinking Water River as the Shoshone River. During the summer months of 1887, they advertised their brand in the *Northwestern Live Stock Journal,* published in Cheyenne, Wyoming. There, they identified their cattle in the South Fork as the "'Shoshone River Herd,' range on Shoshone or Stinking Water River and tributaries east of Yellowstone Park."

Due to Chief Washakie's recommendation that the elder Carter establish a ranch along the South Fork of the Stinking Water River, it is very likely the herd was named in honor of Washakie's people. Carter Mountain was named in honor of the elder Carter of Fort Bridger.

Gillette and the Burlington Railroad

As cattle ranching went through various booms and busts in the American West, other businesses focused on possibilities for the South Fork. With the creation of Yellowstone National Park in 1872, and the completion of the Northern Pacific Railroad in 1883, tourists poured into northwest Wyoming. Other

railroads sought to establish connections to Yellowstone to reap their share of the profits. Once again, the South Fork was viewed as a potential transportation corridor. In 1891, Edward Gillette of the Burlington Railroad led a survey up the South Fork of the Stinking Water River, only to discover this region proved challenging to any railroad construction. He described his visit as follows:

> We located the line up the north bank of the Shoshone River, through the places now occupied by the towns of Byron, Garland, Powell, and Cody. Between Byron and Garland, gas was escaping from the ground, and a piece of pipe driven into the ground would fill with it, which would burn with a steady flame. At the present time the greatest producing gas wells in the state are in operation here, and there is also quite a production of oil. Our survey crossed the river near Corbett, to the south of Cedar Mountain; thence up the South Fork.
>
> The Sulphur Springs near where Cody is located seemed an off-shoot from Yellowstone Park. Gas was escaping from holes along the cañon above; small animals and birds in considerable numbers had been suffocated by the gas, and it was dangerous for a person to breath it.
>
> In the first cañon on the South Fork, we found some lettering on the trees, made by prospectors in early days, and later on found the remains of old beaver traps.
>
> The elk trails, in places where the canon narrowed, were not wide enough for pack animals. One of the settlers, named Legg, while driving his horse along one of these trails, it not being safe to ride, was unfortunate enough, at a particularly bad place where there was a sheer drop of a hundred to two hundred feet, to run onto a bull elk coming in the opposite direction. The elk promptly hooked the horse off the trail and the hunter shot the elk which fell beside the horse, both being killed. We blasted out the trail wide enough for our animals, but always arranged the packs as high as possible. The elk trails crossed immense rock slides, the rocks coming from small openings high up the mountains, and it must have taken centuries to build up such enormous dumps.
>
> In places, the game trails were buried by constantly sliding rocks, and, in crossing such places, it was safer to walk than to ride. One night when crossing these slides, leading an animal which had run away and been found in the valley below, I concluded not to dismount. As luck would have it, the led animal got the rope under my horse's tail and he commenced to buck. We were soon going down the slide, half-buried in rocks and it was a long time before we were able to regain the trail.
>
> Trout were abundant in the stream until we had passed the second cañon where a waterfall had practically checked the fish, though a few trout were found above. The boys had brought so many trout to camp that we had fish every day; in fact, it seemed as though we had them every meal. Feeling the need of fresh meat and not being quite in the elk country, we sent down in the valley for a hind quarter of beef. Everyone gladly helped himself liberally to a steak, but seemed unable to masticate it. They looked at one another in a peculiar manner; finally, one of the boys took a trout, and his example was soon followed by all the rest at the table. Our jaws were weak on account of having eating trout so long; besides the beef was tough.

Luther S. "Yellowstone" Kelly (1849 – 1928). MS 071 Vincent Mercaldo Collection. P.71.595

> ***"Our jaws were weak on account of having eating trout so long.***

William F. "Buffalo Bill" Cody was one of the cattlemen on the South Fork: "Col. Cody Range Cattle, TE Ranch, Wyoming." 1900 – 1920. MS 006 William F. Cody Collection. P.6.1641

After braving the South Fork trails and gorging on fish, Gillette and his party made it to Jackson Hole, and then traveled down the Greybull River to visit Colonel William A. Pickett at his ranch where they were entertained by his bear hunting stories. The party returned to Jackson, then traveled north to Yellowstone Park where they ran into Theodore Roosevelt, then Civil Service Commissioner, who was returning from an elk-hunting trip near Two-Ocean Pass. One can assume they reported their South Fork experiences to Roosevelt, noting the rough trails and the plethora of fish, depicting the South Fork as an isolated paradise providing wonderful fishing and hunting opportunities.

Did Theodore Roosevelt ever travel through the area of the South Fork of the Shoshone River? To find out, read Johnston's third installment in the spring 2018 issue of Points West. *(*From Thorofare to Destination is *a presentation to the Upper South Fork Landowners Association, August 6, 2016, at Valley Ranch.)* ■

Dr. Jeremy M. Johnston is the Buffalo Bill Center of the West's Hal & Naoma Tate Endowed Chair and Curator of Western American History, Ernest J. Goppert Curator of the Buffalo Bill Museum, and Managing Editor of the *Papers of William F. Cody*. His family settled near Castle Rock in the late 1890s. Johnston was born and raised in Powell, Wyoming, attended the University of Wyoming, from which he received his bachelor of arts in 1993, and his master of arts in 1995, and taught history at Northwest College in Powell for more than fifteen years. He recently earned his doctorate from the University of Strathclyde in Glasgow, Scotland.

Happy Owen (with stick), Little Dan Wilson (on horse), and other cowboys load cattle into a stock car at the Cody Railroad, Station , stockyards, 1930 – 1939. MS 003 Charles Belden Collection. PN.67.348

Aerial view of Upper South Fork Valley, ca. 1955. MS 089 Jack Richard Photograph Collection. PN.89.111.21227.4

PLAINS INDIAN MUSEUM

[Fig. 1] Cadzi-Codsiogo, painted hide, Eastern Shoshone, ca. 1900. Tanned cow hide and pigment. Museum Purchase, Mary Jester Allen Collection. NA.702.31

LAUNCHING THE PLAINS INDIAN MUSEUM

BY PETER H. HASSRICK, PhD

One of the key milestones in the Buffalo Bill Center of the West's hundred-year history is the addition of the Plains Indian Museum in 1979. As director at the time, Dr. Peter H. Hassrick has a unique perspective on how the creation of the "PIM" is an important chapter in the Center's Centennial story.

When the first Buffalo Bill Museum opened in Cody, Wyoming, in 1927, one of the most popular portions of the permanent display was a group of Northern Plains Indian artifacts assembled through many years by William F. Cody and his niece Mary Jester Allen. Those objects, such as the dramatic Shoshone hide painting of a buffalo hunt and Sun Dance by Cadzi-Codsiogo [Fig. 1], served as a core collection that would grow exponentially through the decades. Buffalo Bill, despite his penchant for flamboyant showmanship and presenting the "conquest" of the West as a divinely sanctioned Anglo construct, was inordinately sensitive to Native people and their cultural legacy. Collecting and preserving objects from the indigenous populations of the Northern Plains were an important part of his rather enlightened philosophical passion to use historical objects as teaching tools for future generations.

[Fig. 2] Dr. Harold McCracken, 1973. Unknown photographer. Image from 1973 *Arizona Republic* scrapbook. McCracken Research Library.

In 1969, a new Buffalo Bill Museum joined the Whitney Gallery of Western Art to become the Buffalo Bill Historical Center. The museum's director, Harold McCracken [Fig. 2], was a nationally recognized scholar on American western art who harbored an extraordinary, auxiliary appetite for Indian material culture. He made certain in the new building that there was just as much space allocated for the growing Indian collections as there was for history and art.

Thus, in 1969, the first iteration of the Plains Indian Museum was born. It encompassed 16,000 square feet and was filled with brass and glass cases containing some 1,400 treasures, both historic and aesthetic, utilitarian and spiritual. Major donors like founding trustee Larry Larom, Cody artist Adolph Spohr, and Dr. Robert L. Anderson had donated their vast collections to the museum to be included in the displays. The Plains Indian Museum offered a veritable trove of wonders [Fig. 3].

AN IDEA TAKES HOLD

Yet despite its ambitious scale, ambient charm, and precious store of objects, the Plains Indian Museum of 1969 had one sizable drawback—its location was in the basement. So, almost immediately, museum officials began to consider an enhanced facility. As early as 1972, a report in the *Rocky Mountain News* referred to it as being only "temporarily housed in the lower level of the building."

By 1975, the museum's trustees had

[Fig. 3] Plains Indian Museum installation, 1969.

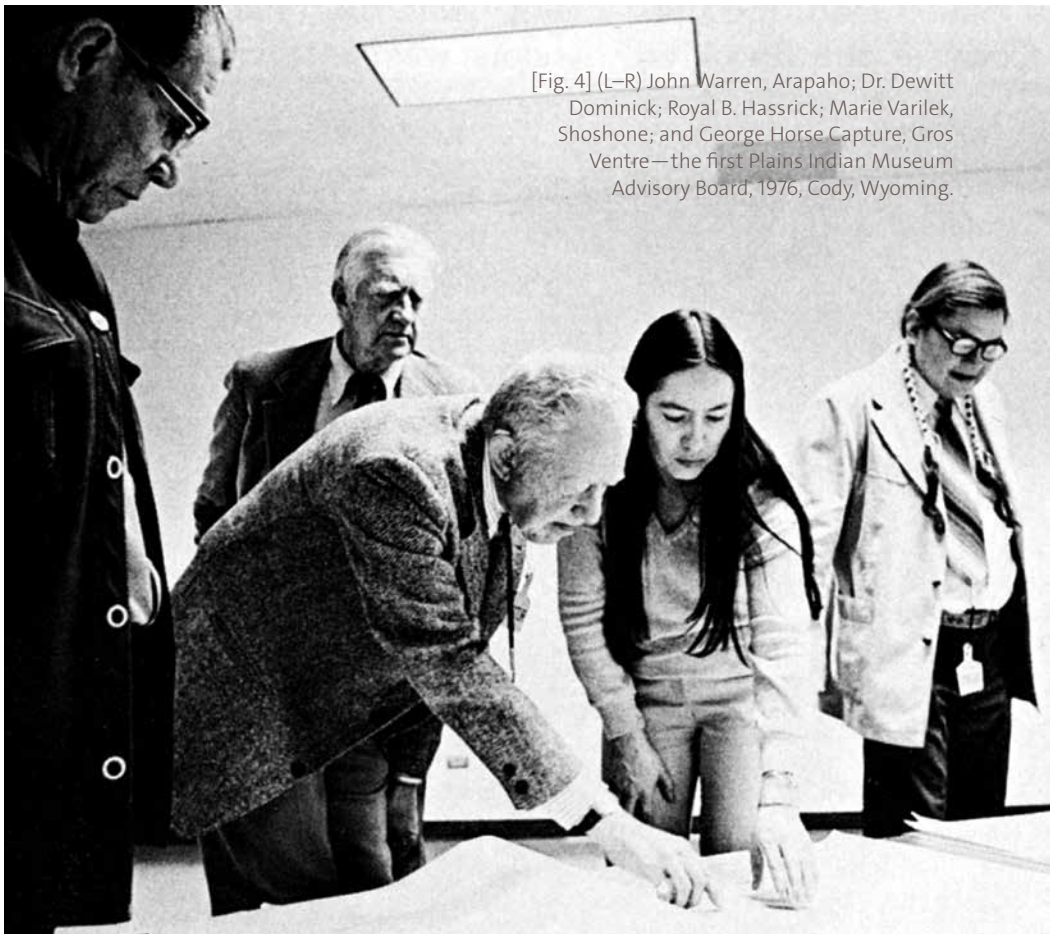
formally embarked on plans for a larger and more visible home. Trustee James E. Nielson headed the fundraising program for this new enterprise, a building that was projected to cost $3.8 million and span 46,000 square feet. As he so clearly stated, "At a time when attention is being focused on the role and contribution of the American Indian in our history and society today," he wrote, "it is appropriate to devote the time and energy of the Historical Center toward the preservation and proper display of the history of these great people."

The museum retained a renowned Wyoming architect, Adrian Malone of Sheridan, and by early 1976, with the assistance of trustee Peter Kriendler and board chair Peg Coe, the museum obtained a challenge grant of $1 million from *Readers Digest* owners and founders, DeWitt and Lila Wallace. When Mr. Wallace learned over lunch one day that the Coe family had already committed $500,000 toward the project, he turned to Mrs. Wallace and asked if she thought she could match Mrs. Coe's gift. Mrs. Wallace responded enthusiastically in the affirmative, whereupon Mr. Wallace promptly matched his wife's pledge. The drive was well underway after one productive midday meal. The Wallaces had visited the Center some years earlier and referred to the existing Plains Indian exhibits as "an outstanding memorial to the original inhabitants of the West." It seems that they were already primed to become a major force behind the new project.

The early 1970s, when plans were being launched for this larger and more engaging museum about Plains Indians, was a period of great turmoil in the West. The American Indian Movement (AIM) was in its ascendency, and the staff of the Center felt threatened that the facility and its collections might be in real danger. McCracken had the National Guard on call just in case.

I arrived as director in early 1976, just in time to share that lunch with the Wallaces. I also wanted to head in a rather different direction in terms of the institution's relationship with the Native community. At my urging, the board approved and appointed a Plains Indian Museum Advisory Board, the first such group in any American museum to that date [Fig. 4]. We called upon a select group of individuals from surrounding Northern Plains tribes to, as volunteers, represent their people and play a role in shaping the new museum and its program. We strove first and foremost to establish a collegial rather than adversarial association. We wanted it to be their museum as well as ours, and we needed their input into its design, mission, and conceptual construct. Their counsel was both profound and invaluable, and their presence as representatives of the northern tribes helped diffuse the tensions that had built up over several years.

The first meeting of the Advisory Board occurred in early November 1976. The group reviewed architectural plans and offered ideas on how best to interpret the collections. Two exhibit perspectives were current at the time—one that would consider the objects primarily as aesthetic pieces, and the other that focused on using the material to reveal ethnographic utility. The former approach was considered preferable even though the group wanted to leave the door open to present a few ethnological exhibits. Unanimous



[Fig. 4] (L–R) John Warren, Arapaho; Dr. Dewitt Dominick; Royal B. Hassrick; Marie Varilek, Shoshone; and George Horse Capture, Gros Ventre—the first Plains Indian Museum Advisory Board, 1976, Cody, Wyoming.

agreement came from all advisory board members that the museum should not display Indian remains. A favorite display for visitors had been a mummified body exhumed from a cave near Cody. The body was soon removed and laid to rest in secure storage.

Gros Ventres member of the advisory board George Horse Capture put forward one other idea. Horse Capture, who later became curator of the new museum, suggested that the institution should host an annual Indian arts seminar. It was a program, truly national and international in scope, that was up and running by the next fall, and one that endured for more than two decades.

In the mid-1970s, the Center had the promise of a remarkable collection of Northern Plains artifacts that would complement its existing holdings. This was a rich store of materials collected by the Arizona artist and long-time McCracken associate Paul Dyck. Unfortunately, at the time, the Dyck collection came with a number of conditions that were unsatisfactory to the administration and the board, and after months of negotiations, the deal fell through. Cody would not see the objects again until 2007 when the Center arranged for a partial purchase and donation from Dyck's descendants.

OPENING DAY

Construction on the new building began in fall 1977. Without the Dyck collection, the Center embarked on a search for material that could complement and supplement the existing Plains Indian Museum holdings. The museum identified a Michigan collector, Richard Pohrt, and the board initiated discussions to acquire substantial parts of his collection for that purpose. A Southern Arapahoe Ghost Dance dress [Fig. 5, Pg. 16] is exemplary of the quality and cultural significance of many of Pohrt's assets. At the time, the museum added large numbers of equally important items from Pohrt to the collections.

[Fig. 6] James Michener, 1979, Plains Indian Museum opening, Cody, Wyoming.

To help with the initial installation, the museum assembled a team of experts composed of Richard Pohrt; Myles Libhart of the Indian Arts and Crafts Board of the Department of the Interior; Royal Hassrick, retired senior ethnologist from the Denver Art Museum; and Leo Platteter from the Center's staff. Working closely with the consultants and the advisory board members, the staff drafted a plan, and the exhibit took shape. The new Plains Indian Museum, then in possession of about 3,500 objects, opened in June 1979 with some 4,000 people in attendance.

Author and cultural savant James Michener served as the keynote speaker, and his comments encompassed the feelings of the day [Fig. 6]. "What kind of museum should we have here?" he asked. Applauding what had already been done with the advisory board, he provided an answer: that it must be one "organized along new lines." Here was an institution that had already, to his delight, enlisted "the

[Fig. 5] Ghost Dance dress, Southern Arapaho, ca. 1890. Tanned elk hide, pigment, feathers. Chandler-Pohrt Collection. Gift of Mary J. and James R. Jundt. NA.204.4

[Fig. 7] The Reservation House is part of the 2000 reinstallation.

support, guidance, and cooperation of Indians who know what the things in its galleries are, Indians who know what they signify, what their meanings are, and their values." The new museum would, in Michener's estimation, "give a lift of spirits" to its many visitors—Indians and non-Indians alike.

Behind Michener as he spoke stood the reborn Plains Indian Museum, a new 43,000-square foot addition. It was a facility that the Indians of the region could boast would preserve and present in splendid and sensitive fashion their cultural legacy. The city of Cody now featured an illustrious monument to its Native neighbors, one that commanded national attention for its collaborative conceptualization, scale of execution, and quality of ethnographic gems.

MOVING FORWARD

Curator Horse Capture served the Center for eleven years and contributed a great deal to the success of the department. During his tenure, the museum began sponsoring an annual powwow (which still enthralls visitors and engages regional Native dancers to this day); hosted an annual, international Indian art seminar (which continued through 2007); and organized two nationally significant exhibitions, *Wounded Knee: Lest We Forget* co-curated with the renowned Indian historian Alvin Josephy in 1990, and *Art of the American Indian Frontier* with the Detroit Institute of Arts in 1992 that traveled to the National Gallery of Art in Washington, DC. Horse Capture's ability to constructively interface with Native communities regarding sensitive treatment of sacred objects and the repatriation of tribal treasures proved to be groundbreaking and exemplary models.

When Horse Capture moved on to the Museum of the American Indian at the Smithsonian Institution in the early 1990s, his replacement, Emma Hansen (an Oklahoma Pawnee), grasped the torch and carried forward in a most remarkable way. Hansen was truly visionary. She sustained many of the earlier programs, but insightfully added to them, for example, with plans to completely redesign and reinterpret the collections on public display. Following the guidance of the Plains Indian Museum Advisory Board and its chairperson, Harriet Spencer, the staff soon developed a fresh concept for the exhibits.

To contradict the public's "familiar and often erroneous stereotypes of American Indians," the new display would strive to educate people about "the essential beliefs and values that guide Plains Indian life." Using the full array of objects previously collected, Hansen moved to reinterpret the museum's riches to provide, in the words of advisory board member Joe Medicine Crow, a "living, breathing place" that considered Plains Indian social functions, their history, and their relationship with the environment. As Hansen wrote in her collections catalogue, *Memory and Vision,* in 2007, "Beyond their exceptional artistic excellence," the museum's objects represent "powerful expressions of their cultures, values, historical experiences, and contemporary lives of the people who created them." The newly installed 25,000 square feet of new display space

[Fig. 8] One of the hundreds of treasures in the Paul Dyck Collection. Nineteenth-century dress of tradecloth, tanned hide, brass bells, beads, and elk teeth. The Paul Dyck Plains Indian Buffalo Culture Collection, acquired through the generosity of the Dyck family and additional gifts of the Nielson Family and the Estate of Margaret S. Coe. NA.202.1254

was debuted to the public in June 2000 [Fig. 7].

Hansen organized many significant exhibitions, including seminal displays on the Ute and Northern Arapahoe Indians. Probably the most complex venture she undertook was leading a curatorial team from ten collegial institutions, a consortium known as Museums West. The 1998 exhibition, *Powerful Images: Portrayals of Native America*, combined select items from the cooperating institutions. It addressed the notion of how outside societies have shaped public interpretations of Native life. Anglo perspectives appeared to be relatively monolithic and entrenched, while the voices from within the many Native communities were varied and quite complex. The show hoped to encourage a public audience to examine and challenge its perceptions of Native people—how those perceptions are formed, what their origins are, and how to consider them in a real world.

TODAY'S PLAINS INDIAN MUSEUM

Before Hansen retired in 2014, she embarked on a major traveling exhibition and publishing project focused on the Paul Dyck collection [Fig. 8]. Titled *Legacies: Indian Art from the Paul Dyck Collection,* the University of Oklahoma Press plans to publish the book in 2018. It features an introduction by one of the veteran advisory board members, Arthur Amiotte.

Hansen's Assistant Curator Rebecca West succeeded her. Also enthralled by the Northern Plains Indians, West has been a major contributor of articles, presentations, and publications. Her special interest is contemporary Indian art where she endeavors to relate today's Indian cultures with broad social relevance to American and international audiences. The Plains Indian Museum's annual Powwow has continued to flourish primarily due to West's devoted attentions over the past decade.

The Plains Indian Museum celebrates the cultural past and the living present in equal measure. Its mission is summarized in the axiom that "the past is best used when it serves the present and the future." It has come to be a museum not just about Native people of the western prairies and mountains, but an institution *of, for,* and *by* Indians of the region. As such, it provides all audiences an extraordinary opportunity to learn and grow from the experience of visiting its galleries. ■

A prolific writer and speaker, Peter Hassrick was recently honored by the University of Wyoming with an honorary doctorate degree. He has served as guest curator of numerous exhibits nationally and internationally. He is a former twenty-year Executive Director of the Center of the West and has served tenures directing the Denver Art Museum's Petrie Institute of Western American Art, the University of Oklahoma's Charles M. Russell Center for the Study of Art of the American West, and the Georgia O'Keeffe Museum, as well as working as collections curator at the Amon Carter Museum. He is currently Director Emeritus and Senior Scholar for the Center.

WHITNEY WESTERN ART MUSEUM

Alexander Phimister Proctor (1860 – 1950). *Q Street Buffalo*, 1912. Bronze. Gift of A. Phimister Proctor Museum with special thanks to Sandy and Sally Church, 2.16.2. Photography: William J. O'Connor.

TREASURES *from our west*

Proctor, Untitled (self portrait), 1882. Oil on paperboard. Gift of A. Phimister Proctor Museum with special thanks to Sandy and Sally Church. 2.16.9. Photography: William J. O'Connor.

ALEXANDER PHIMISTER PROCTOR'S *Q STREET BUFFALO*

In 2016, the Buffalo Bill Center of the West accepted a remarkable gift of paintings, plasters, and bronzes by Alexander Phimister Proctor, along with related historical material. The gift culminated more than a decade of donations to the Center on behalf of the Proctor family and the A. Phimister Proctor Museum in Hansville, Washington. Among the treasures is an exceptional cast of Proctor's *Q Street Buffalo*.

Proctor created four immense sculptures of buffalo to decorate the Dumbarton—or Q Street—Bridge in Washington, DC. This tabletop-sized cast of *Q Street Buffalo* was made after the original maquette for those colossal bridge statues. Both the large and small versions of Proctor's sculpture contributed to the dialogue around conservation of the American bison and bolstered the bison's status as a national emblem and symbol of the American West.

Q Street Buffalo complements and enhances the Center's extensive holdings of Proctor material and is now exhibited alongside a trove of other original Proctor artworks in the Whitney Western Art Museum. ■

DRAPER
NATURAL HISTORY MUSEUM

DRAPER NATURAL HISTORY MUSEUM GROUNDBREAKING SHOVELS

The year 2002 brought a significant milestone for the Buffalo Bill Center of the West: the opening of the Draper Natural History Museum completed the story of the American West at the Center. Much of that story revolves around people living and modifying the landscape around them in the Greater Yellowstone region over millennia.

Below, left to right: Byron Price, Charles R. Preston, Alan K. Simpson, Colin Marshall, Nancy-Carroll Draper, and Willis McDonald IV breaking ground, 2000.

These groundbreaking shovels, which, in 2000, began the physical modification of the Center landscape to add the Draper, represent a symbolic change in attitudes regarding science and nature in the twenty-first century, solidifying the importance of the natural world in which we live here at the edge of the wild. The three people most instrumental in dreaming the Draper into existence—Willis McDonald, Nancy-Carroll Draper, and Dr. Charles R. Preston—wielded these shovels.

In 2017, we celebrate fifteen years of continued success in environmental research, education, stewardship, and outreach. On display in the special Centennial exhibition, *Cody to the World: Celebrating 100 Years at the Buffalo Bill Center of the West*, from June 3, 2017 – February 4, 2018, these shovels soon find permanent homes in the Draper Museum's Trailhead. ■

CODY
FIREARMS MUSEUM

Colt Model 1877 Thunderer double-action revolver, embellished by Robert Wielgus, 2004 – 2006. Gift of Raymond J. Wielgus. 2010.17.36.1

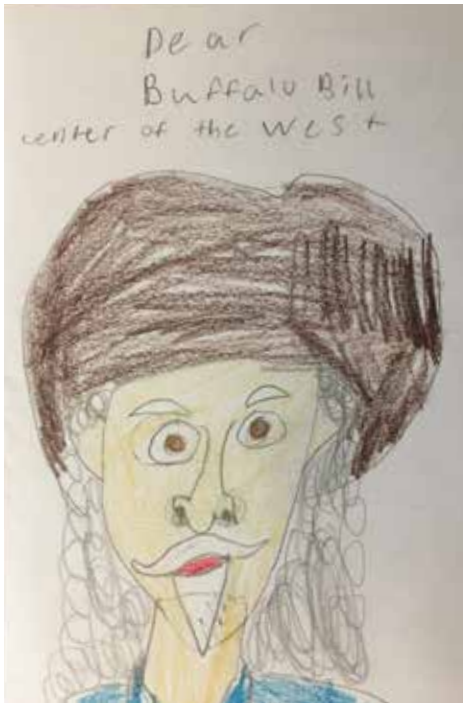
EMBELLISHED COLT MODEL 1877 THUNDERER REVOLVER

The Cody Firearms Museum is home to a unique collection of firearms engraved and modified by art collector and conservator Raymond Wielgus. In 1975, a decision to improve one of his revolvers stylistically started him on a journey reimagining firearms embellishment. Ashley Hlebinsky, the Robert W. Woodruff Curator of the Cody Firearms Museum, calls the Wielgus Collection one of the most stunning she has ever seen. Because Wielgus was not a firearms engraver, he made the firearms inoperable to conduct some of the design.

This Colt Model 1877 Thunderer is one of Wielgus's works of art. Produced between 1877 and 1909, the Model 1877 was Colt's first production of a double action revolver. Standard calibers included .38 (called the "Lightning") and .41 (the "Thunderer"). Wielgus used several historically significant guns like this as subjects for damascene decoration, an ancient process—originating in Damascus, Syria—of inlaying gold and other precious metals into metal objects. Wielgus also hand carved the ivory grips. ■

inspiring students FROM MILES AWAY

A recent MILES group visiting the Buffalo Bill Center of the West in spring 2017, is happy to offer their collective thanks to Sinclair Companies for its generous support of the MILES program.



A thank-you note from a group of MILES students featuring a sketch of William F. "Buffalo Bill" Cody.

BY MEGAN K. SMITH

When I close my eyes and bring to mind an image of the future, the students of the early twenty-first century are adults twenty, thirty, and even forty years from now. They may have children of their own, and someday grandchildren. As they grow and raise their own families, they foster in their children a legacy and compass just as their parents and teachers are leading them today. This generational inheritance is not new. Yet, as an educational institution, the Buffalo Bill Center of the West is compelled to share in the upbringing of today's children. It is our sincere mission to educate, inspire, and serve our community, state, and even our region's K-12 students.

Throughout the past decade, we've explored new and innovative approaches that extend the net we cast through virtual programming. Yet, at the heart of it all in rural Wyoming, we are a museum that must not forget the students whose lives mark the very essence of who we are. These students attend school in rural one-room schools, large regional schools, and schools on nearby reservations. They all share one constant challenge—lack of sufficient funding that limits how they explore, investigate, question, and embrace their own sense of place in the American West.

The Sinclair Companies have generously supported the Center's MILES (Museum Interpretation, Learning, and Enrichment for Students) program since 2005 in offering often life-changing experiences to these schools and students, developing learning experiences that place the students at the very center of the story.

During the 2016 – 2017 school year, our MILES program—again made possible through the support of the Sinclair Companies—welcomed 1,378 students (33 separate field trips) to the Center, a 20 percent increase from the previous school year. Of these students, more than 700 received lodging and transportation assistance, while 675 students received scholarships to visit the Center, covering both their admission and guided tour fees.

The students, teachers, and chaperones who visit Cody, Wyoming, and the Center of the West travel from schools in Wyoming, Montana, Colorado, and Idaho. Some are in remote and rural areas of the Northern Rocky Mountain West. Others are from cities such as Laramie and Rock Springs, Wyoming, as well as Billings and Bozeman, Montana. We also welcome students from both the Wind River and Crow Reservations. The students' experiences at the Center enrich their classroom content areas in science, history, art, and culture.

Students enjoy some free time on the Center's outdoor playground.

Teachers and students are immersed in a hands-on experience that augments what they learn at school. Time and again, teachers explain that our guided tours about the natural history of Greater Yellowstone, the mountain men of the Rocky Mountain West, the life of Buffalo Bill, and the historic and contemporary cultures of the Plains Indians align perfectly with what students are learning in their classrooms.

However, these MILES field trips that Sinclair so generously sponsors go far beyond the learning and immersive experiences at the Center. Schools that receive transportation and lodging assistance journey to Cody with many students who have never entered the doors of a museum, stayed in a hotel, or been responsible for spending cash for souvenirs. Some may not have even been outside their own hometowns. The awe the students cannot contain is both inspiring and heartwarming. The Center's educators share these students' awe, while also shouldering an enormous responsibility. We embrace the students' perspectives, validating their place in the West. At the same time, we share the vital history, culture, and natural history—all of which reflect the perspectives, cultures, and livelihood of the people who have called this place home for hundreds and even thousands of years.

During the past several years, the Center has had the opportunity to extend its MILES program to offer scholarship assistance for a visit to the Center to schools outside Park County, Wyoming. Many schools and students simply don't have the funds for the cost of admission or a guided tour at the Center. Thanks again to Sinclair, the Center provides accessibility to any K-12 school group (public, private, or home school) in our region who would not otherwise be able to visit us.

Students learn about Plains Indian culture.

While the Center believes completely in this ever-important program, the students and teachers provide the true testimony to their experiences. Here are just a few highlights of why teachers and students benefit so much from the MILES program:

- We have taken this trip on our "own dime" in the past. We had to stay in sleeping bags on the gym floor and only could afford a one-time visit. The grant provided such a quality experience. This was a testament to the power of learning by doing! –TEACHER

- Thanks for making the Cody field trip even more fun and allowing us to learn about animals, Plains Indians, art, the history of firearms (my favorite), and the one and only Buffalo Bill! –STUDENT

- Thank you for having us. I still can't believe Wyoming has one of the biggest museums in the country. We love it so much. –STUDENT

- My favorite part of the trip was going to the museum, because I got to see stuff I have only seen pictures of. –STUDENT

Feedback we receive is often funny, always honest, and suggests a poignancy that often stops us in our tracks. It reminds us of just how important the MILES program is and the role the Center plays in providing experiences that touch students' lives. Many school districts in the region are faced with reduced budgets for this school year, and they must make choices about what programs to reduce or eliminate. The Center and Sinclair share the responsibility to provide—and even expand—opportunities for students to participate in the enlightening educational experiences for which the MILES program has become known.

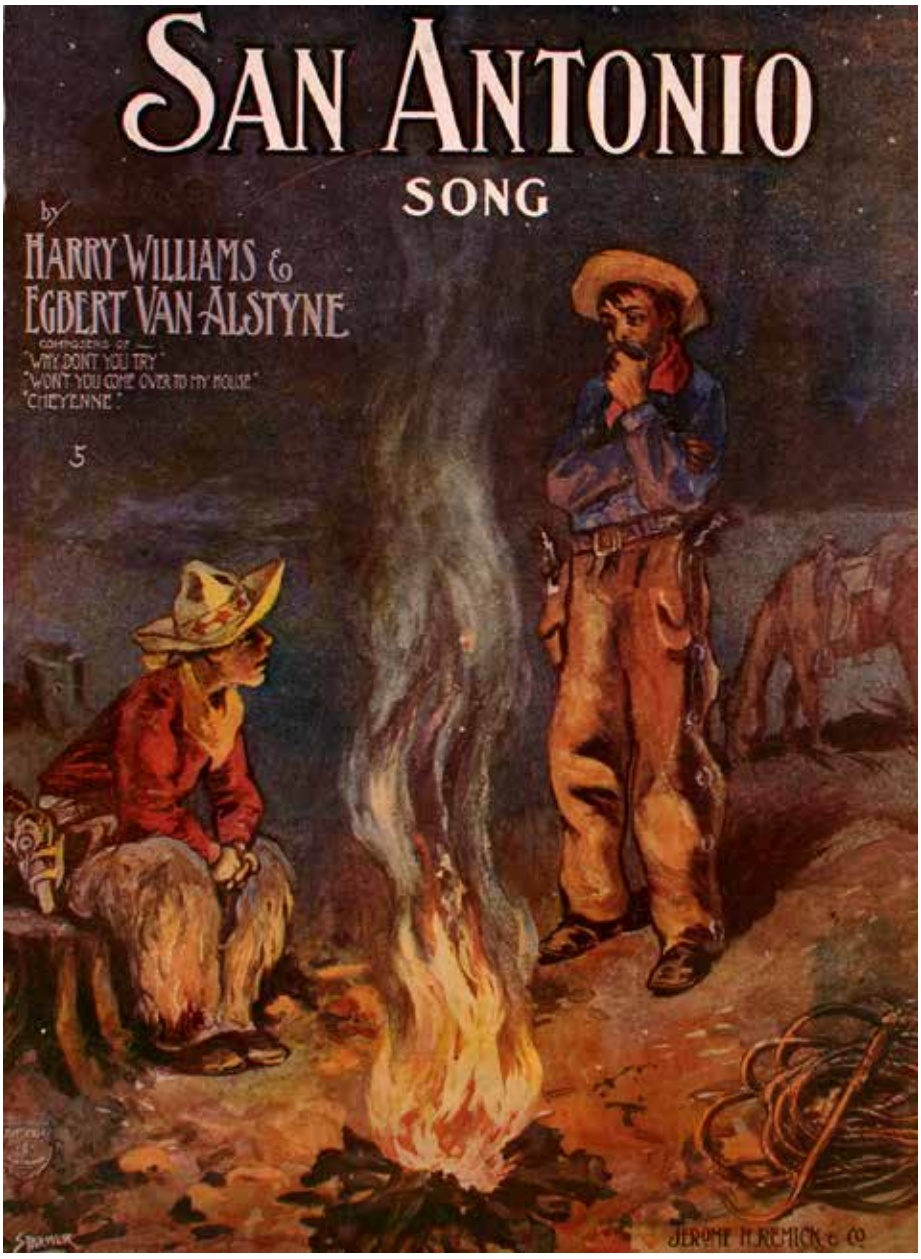
The Sinclair Companies' ongoing support allows the Center to continue offering programs that meet various state curriculum standards and benchmarks, including guided tours and exhibit exploration. We are also developing new materials that students can use as they explore the many wonders of the Center. Each student departs with a personalized certificate of participation in what we hope will be a reminder of their life-changing experience during their visit to the Center and Cody. After all, these students are the future historians, scientists, educators, community members, and voices of the American West. ■

Megan Smith is the Center of the West's K-12 Curriculum and Digital Learning Specialist. She has a Master of Science degree in ecology from the University of New Haven, West Haven, Connecticut, and a Bachelor of Science degree in environmental science from Indiana University at Bloomington. She recently authored and published The Sweet Mango Tree, *a new children's book.*

PART 2

Talking Machine Cowboys and Indians

1902 – 1918



San Antonio, 1907. Harry Williams & Egbert Van Alstyne. Sheet music, Jerome H. Remick & Co., New York. The Lester S. Levy Sheet Music Collection, Sheridan Libraries, Johns Hopkins University, Baltimore, Maryland. 149.073

BY MICHAEL A. AMUNDSON, PhD

In the last issue of Points West, *readers learned of Mike Amundson's unique collection of Edison cylinder records and an Edison phonograph on which to crank the tunes. The Northern Arizona University Professor of History launched into a study of songs—from the culture surrounding them to their individual history and sheet music. Below, he shares more about those talking machines—this time from cowboys and cowgirls—stories that are now part of his book from the University of Oklahoma Press, Norman, Oklahoma,* Talking Machine West: A History and Catalogue of Tin Pan Alley's Western Recordings, 1902–1918 *(American Popular Music Series).*

Cowboys and cowgirls

Cowboys and cowgirls were also prominent in the talking machine era. But these were not songs from the West penciled by cowpokes in the bunkhouse after a long day on the range. Instead, they were written by Tin Pan Alley writers in New York imagining the passing frontier.

Between 1905 and 1916, seventeen songs featuring cowboys and cowgirls appeared on talking machine cylinders and discs, and sheet music. Songs included *Cheyenne, Idaho, San Antonio, In the Land of the Buffalo, Broncho Buster, Moonlight on the Prairie, Pride of the Prairie, My Rancho Maid, Denver Town, My Pony Boy, Ragtime Cowboy Joe, At the Wooly Bully Wild West Show, In the Golden West,* and *Way Out Yonder in the Golden West*.

The cowboy record craze began when Billy Murray, the era's most popular singer known for covering George M. Cohan's songs, recorded *Cheyenne* in 1906. Murray had a unique tonal quality to his voice that reproduced well in the acoustic era so

Ida-ho, 1906. Andrew B. Sterling. Music by Harry Von Tilzer. Sheet music, Harry Von Tilzer Music Publishing Co., New York. The Lester S. Levy Sheet Music Collection, Sheridan Libraries, Johns Hopkins University, Baltimore, Maryland. 146.193

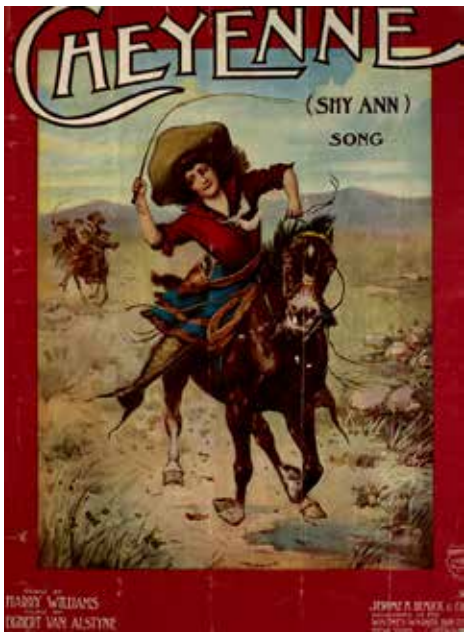
Billy Murray & Ailleen Stanley, undated. Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA. LC-DIG-ggbain-02588

Ragtime Cowboy Joe, 1912. Grant Clarke. Music by Lewis F. Muir and Maurice Abrahams. Sheet music, F.A. Mills, New York. Wikipedia. (University of Colorado Boulder Music Library MUSICPOP 1912 Online. b33769230)

that his thousands of records are very clear. Murray, the so-called "Denver Nightingale," had been raised in Denver and supposedly was "well acquainted with both Indians and Cowboys." Harry Williams and Egbert Van Alstyne wrote *Cheyenne* and featured it in the two-act musical comedy "The Earl and the Girl" in 1905. The lyrics focus on a love story between a Wyoming cowboy and a cowgirl known as "Shy Ann" that read a lot like the storyline between the Virginian and Molly Stark Wood from Owen Wister's novel *The Virginian.* The Victor recording featured western sound effects such as whoops, shots, wind, tom toms, and hoof beats. The recording was quite popular through the spring and summer of 1906.

Cheyenne's popularity led to another Billy Murray tune, *Ida-ho*, that featured a western cowgirl very much akin to the New Woman Gibson Girl image then so popular. Unlike *Cheyenne, Ida-ho* had no stage connection and had been written specifically for the recording industry. Nevertheless, the new song basically told the same story of a cowboy pursuing his cowgirl, once again making a pun from a western place name.

Period descriptions called *Ida-ho* a "breezy catchy two step typifying the true life of the Western Cowboy" and indicated that the horse's hoof beats and cowboy

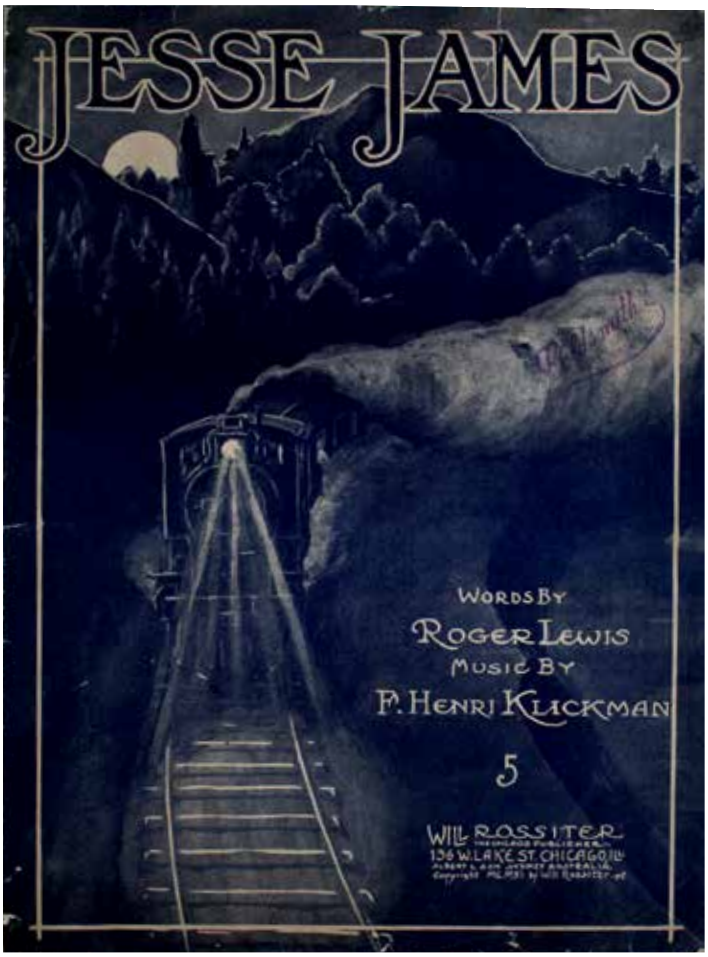


Cheyenne (Shy-Ann), 1905. Harry Williams. Music by Egbert Van Alstyne. Sheet music, Jerome H. Remick & Co., New York. The Lester S. Levy Sheet Music Collection, Sheridan Libraries, Johns Hopkins University, Baltimore, Maryland. 145.132

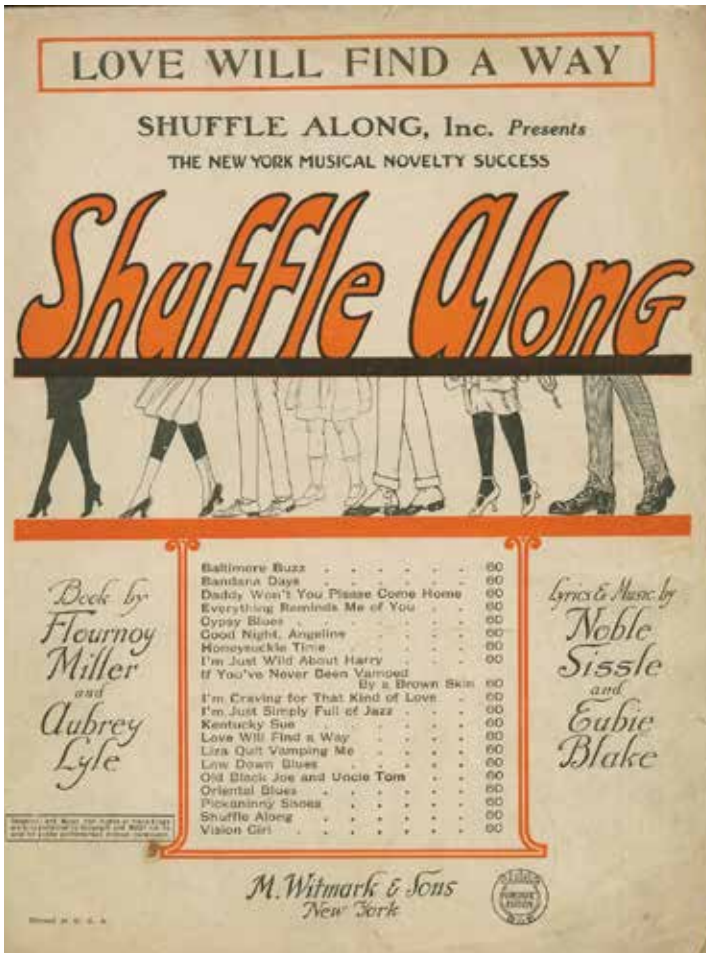
yells made it realistic. Likewise, the *Edison Phonograph Monthly* described it as "the 'melodious cyclone' that is sweeping the country." Despite these accolades, *Ida-ho* did not break into the Top 20.

Although other cowboy songs such as *San Antonio*, *In the Land of the Buffalo,* and *Broncho Buster* continued the craze, by 1911 the United States had become enmeshed in the ragtime boom, evidenced by the very popular Irving Berlin tune *Alexander's Ragtime Band* that year and other hits like the *Ragtime Violin* and *Ragging the Baby to Sleep.* Perhaps the public simply was tiring of cowboy songs that longed for a nostalgic, rural frontier America where white cowboys on horses carried away their sweethearts in favor of modern ragtime, a predecessor to jazz, that was urban, influenced by African-American music, democratic, and innovative. If cowboy songs were to continue, what was needed was a song that grafted the cowboy's popularity onto a ragtime score.

The 1912 hit song *Ragtime Cowboy Joe* did just this and revived the talking machine era cowboy craze by appropriating a title and words that seemed to draw from both popular genres. Technically neither ragtime nor cowboy, the song came to be associated with each music type, enjoying tremendous success as a hit song for big bands, crooners, movie stars, "The Chipmunks," and my alma mater, the University of Wyoming, as its fight song—substituting "Wyoming" for "Arizona."



Jesse James, 1911. Roger Lewis. Music by F. Henri Klackman. Sheet music, Will Rossiter, Chicago. The Lester S. Levy Sheet Music Collection, Sheridan Libraries, Johns Hopkins University, Baltimore, Maryland. 058.019



Shuffle Along, musical, 1921. Lyrics and Music by Noble Sissle and Eubie Blake. Sheet music, M. Witmark & Sons, New York. The Lester S. Levy Sheet Music Collection, Sheridan Libraries, Johns Hopkins University, Baltimore, Maryland. 156.070

Three Tin Pan Alley songwriters—Grant Clarke, Lewis F. Muir, and Maurice Abrahams—penned the tune in 1912 after seeing Abrahams' four-year-old nephew Joseph all dressed up in a cowboy costume with boots and a big hat. The writers drew upon both western tropes such as Arizona, cattle and sheep herds, gun play, and dance halls while using ragtime influences to describe the "raggy music" sung to the cattle, a horse's syncopated gait, and the "funny meter to the roar of his repeater."

Several artists recorded *Ragtime Cowboy Joe* before the Great War, including "Ragtime" Bob Roberts, Edward Meeker, and baritone Ed Morton. These efforts made the song a minor hit over the fall and winter of 1912 – 1913. Ironically, the song became a bigger hit in England after Alf Gordon, a.k.a. "Arizona Jack," recorded a version for the British Cinch record label in spring 1913. A newspaper reported on how the song had infiltrated London to the point that:

> *...so many people know the extraordinary words of some of these rag-time songs and join in the choruses. For instance, it is somewhat of a surprise to discover that prosperous and quite elderly city men can join, word-perfect in such a chorus as, "He's the high falutin', shootin,' scootin,' son of a gun from Arizona, rag-time cowboy Joe!"*

A few more nostalgic songs about the West appeared before 1917, but none of them were very popular. By the time the United States entered the Great War, the cowboy music craze had ended.

About the West, from the West

The first era of talking machine cowboy and Indian songs came to an end during the Great War as popular songs shifted to patriotic ditties such as *Over There*. After the war, though, things changed quickly. In 1919, concert singer Bentley Ball recorded *The Dying Cowboy* and *Jesse James*, the first traditional cowboy songs that originated out West rather than in Tin Pan Alley.

Radio started the next year; Eubie Blake's *Shuffle Along* sparked the jazz craze in 1921; the first string bands made records in 1922; and the following year, the Glenn and Shannon Quartet recorded another

traditional cowboy song, *Whoopee Ti Yi Yo*. Chicago's WLS radio started broadcasting its *WLS Barn Dance* in 1924, and the following year, Nashville's WSM began its *Grand Ole Opry.* Recording technology also improved in 1925 with the first electronic recording studios which eliminated the need for Billy Murray's unique style of shouting into an acoustic horn. New artists such as Vernon Dalhart and Carl T. Sprague soon became famous as the first traditional cowboy artists.

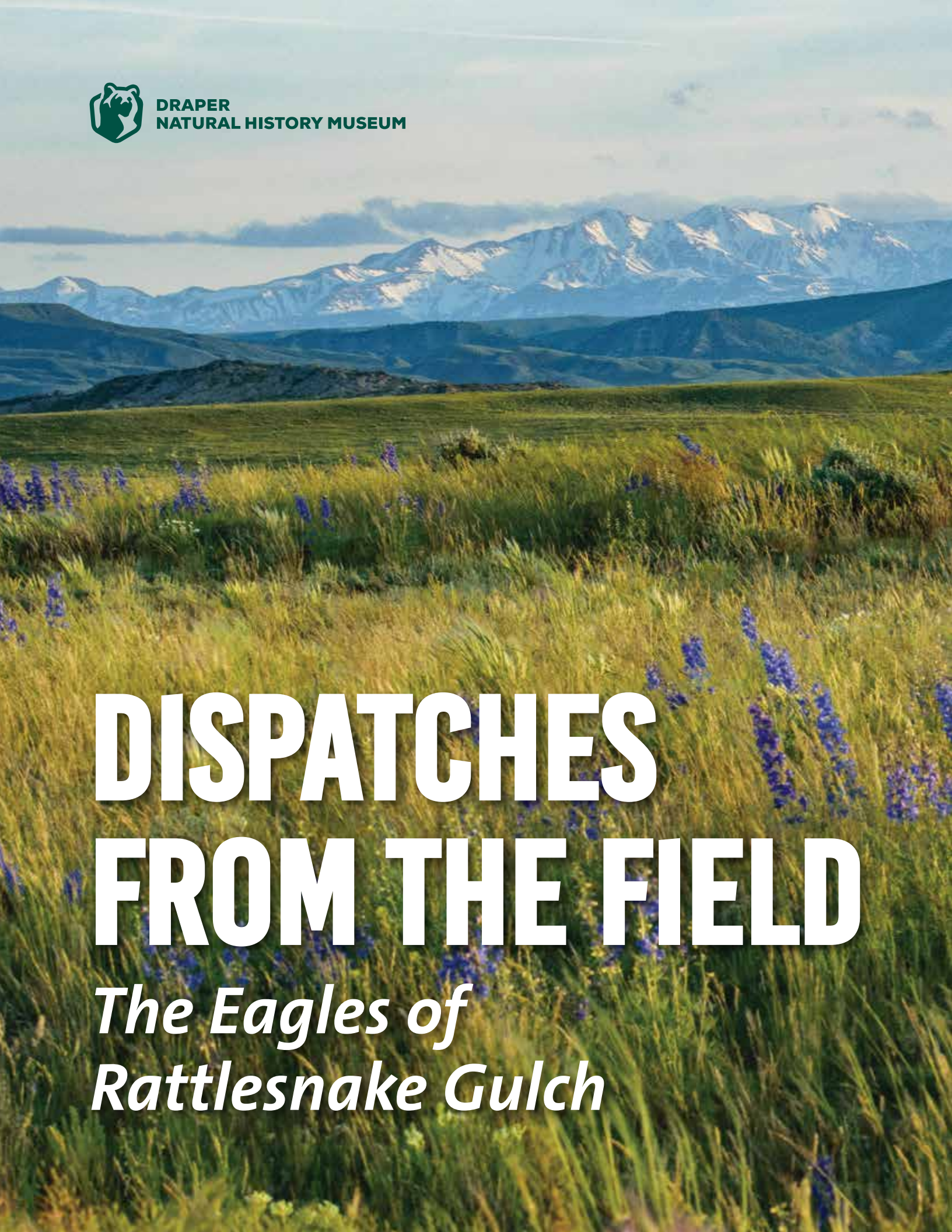
Vernon Dalhart, ca. 1915 – 1920, with his sheet music for *Rock-a-Bye Your Baby with a Sweet Dixie Melody,* which he recorded in 1918. Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA. LC-DIG-ggbain-24293

Rather than the "trickle" of "novelty" Tin Pan Alley songs about cowboys and the West that music historians suggest, songs about cowboys and Indian songs were indeed present in American culture before World War I. During that time, music companies produced more than fifty cowboy and Indian recordings, and elaborate sheet music. Their presence suggests a soundscape version of the Imagined West, and when listened to closely, a nostalgia for the lost frontier and all things western. ■

Dr. Michael Amundson teaches history of the American West at Northern Arizona University and is Public History Director for the university's history department. He's written several books on the history of Wyoming, and his Talking Machine West: A History and Catalogue of Tin Pan Alley's Western Recordings, 1902–1918 (American Popular Music Series)*, is now available from the University of Oklahoma Press. He has interests in the "atomic West," photography, the Southwest, polo in northern Wyoming, and the recent history of the West.*

Listening to the radio, ca. 1910. Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA. LC-DIG-npcc-31020

In part one of "Talking Machines," in the previous issue of *Points West*, page 18, there was an incorrect reference to artist Frederic Remington as the creator of the illustration of Longfellow's Hiawatha. This is not a Remington work. The attribution remains the same, however. We apologize for the error.


DRAPER
NATURAL HISTORY MUSEUM
DISPATCHES
FROM THE FIELD
The Eagles of
Rattlesnake Gulch

BY CHARLES R. PRESTON, PhD

In 2008, Dr. Charles R. Preston, Willis McDonald IV Senior Curator of the Draper Natural History Museum, began a study of golden eagles in the Big Horn Basin of Wyoming. Since 2012, he's shared updates with Points West *readers as he and his crew push toward the ten-year mark of the study. Below is the latest:*

Rattlesnake Gulch 2017

We almost failed to recognize our favorite parking site as Draper Museum Research Assistant Nate Horton eased the Yukon along the winding dirt road south of the big golden eagle nest. The winter's deep, slow-melting snowpack had saturated the ground so thoroughly that tall grasses and pioneering weeds transformed this usually-barren parking spot into a miniature jungle.

The nest was located high on a cliff face about 500 yards from the dirt road. It was protected from above by a large rock overhang, but we could clearly see the nest from our position. We assumed that the same adult pair of eagles—who had occupied this site each year since at least 2008—were back this year. Pilot and project consultant Richard Jones had reported seeing fresh greenery on the nest, and two adults perched nearby when he conducted aerial surveys in early March. In early April, Bud and Dale Schrickling, two of our Golden Eagle Posse citizen science volunteers, reported two young eaglets already in the nest.

Two golden eagle nestlings in the Rattlesnake Gulch nest await a food delivery from their parents in 2017.

These were the first eaglets to hatch among the thirty-plus golden eagle nests we monitored this year. It was May 12, and Nate, seasonal assistant and project photographer Nick Ciaravella, and I were here to examine, measure, and band the two nestling eagles on this sunny, unseasonably warm morning. As the nestlings' parents watched from a distance, Nick rappelled deftly into the nest. He placed hoods on the youngsters to calm them, placed them in protective carriers, and lowered them to Nate and me below.

Carefully avoiding the sharp, powerful talons, we examined the young birds and estimated that both were about four weeks of age. Their parents had apparently just delivered a fresh rabbit for breakfast. They had full crops, and each weighed more than eight pounds. We secured a series of several standard measurements and placed a small, uniquely-numbered leg band on each bird. Females are generally larger than males of the same age and have proportionately larger feet. We determined

Unless noted otherwise, all images courtesy Moosejaw Bravo Photography.

Draper Museum golden eagle research team members Nick Ciaravella (also inset) and Richard Jones observe the Rattlesnake Gulch nest from above.

from our measurements that we were handling one male and one female, and they appeared to be in excellent health.

We returned the birds to the nest, loaded our backpacks, and hiked back to our vehicle. We then watched as one of the adults returned to the nest to tend to the nestlings with their new ankle-bracelets. As we drove away, I thought about the many times I'd visited this nest before, and how this family of eagles epitomized our long-term golden eagle study in the Bighorn Basin.

The first visit to Rattlesnake Gulch

I first visited this nest site in August 2008. I was scouting likely golden eagle nesting areas in the northwestern region of the Bighorn Basin before submitting research grant proposals to various agencies and foundations. My research objectives were to develop baseline measurements for golden eagle nest distribution, reproductive activity, diet, and prey abundance in advance of inevitable habitat changes expected in the native sagebrush-steppe landscapes in the region. (The study has been described in several past *Points West* issues, e.g. Spring 2015, Fall 2012.) In that first year, I reviewed historical accounts of nesting areas, and Richard Jones provided me with several locations he had discovered from the air.

I struck out on a Friday afternoon to see if I could locate a nest site Richard had discovered in the northern portion of the study area. I had no trouble finding the nest, thanks to a broad wash of white on the sandstone wall behind the nest. The whitewash was created by perhaps many decades of eagle defecation splattered on the surrounding rocks. The young eagles had already left the nest, and I did not detect any adult or juvenile eagles nearby.

One of the namesake denizens of Rattlesnake Gulch.

I loaded my camera, hand-held GPS (Global Positioning System) unit, water bottle, some polyethylene bags, and other gear into my daypack, and set out to get a closer look at the nest. I navigated the first obstacle, a deep, mostly dry creek bed bordered by thick shrubs. After making my way through the tangled shrubs and sinking knee-deep in a muddy pool, I headed for



a long, rocky gulch passing beneath the nest.

Dripping with sweat, I sat down on a rock outcrop for a quick drink. While I was pulling my water bottle from the daypack, I caught a movement in the shadow under a large boulder about ten feet in front of me. It was a two-foot-long prairie rattlesnake slithering deeper into the shade! Making a mental note to steer clear of shady areas that might hold more snakes, I proceeded along the gulch toward the nest. On the way, I spotted two more rattlesnakes. From that point on, this place became Rattlesnake Gulch in my field notes.

The nest site was perched high along the rim of the gulch, so I had to scramble up the steep, rugged slope to find an observation point that looked down on the nest. Once above the nest, I lay down on an overhanging rock to get a good view of the nest. It was strewn with the remains of prey eaten by the recently fledged eagles. Cottontail rabbit legs, ears, and other body parts dominated the scene, but there were also raven's wings and portions of two large snake skeletons. I decided to collect and identify as many of the prey remains as possible.

Partially-eaten prey, including cottontails and a bullsnake occupy the foreground of the Rattlesnake Gulch nest while two resting golden eagle nestlings occupy the background.

I carefully eased out on my stomach along the rock outcrop, dangled my legs over the edge, and gently dropped the eight feet onto the ledge that held the nest. Once on the ledge, I took several photographs and collected two bags full of prey remains to identify later in the Draper Museum laboratory. It was now late afternoon, and I was aware of dark clouds closing in from the south. When lightning began bursting from those clouds, it occurred to me that it was a good time to head for my vehicle—and that's when I also realized that I had overlooked something important.

I was on a thin ledge about twenty-five feet above the floor of Rattlesnake Gulch, and the rock outcrop I had dropped down from was too far above me to reach. I was stranded! My cell phone had no service, but I was loath to call for help anyway. I sat down and assessed the situation for about fifteen minutes. There was a relatively smooth slope peppered with sagebrush and greasewood shrubs below me, but I would have to clear a large boulder to reach the slope and try to slide and roll the rest of the way down—and lightning was coming closer. With a deep breath and mighty leap, I cleared the large boulder, and began crashing, rather than sliding, down the slope. With each sagebrush I smashed into, I envisioned a startled and angry rattler!

After perhaps five seconds that seemed like an hour, I came to a stop against a large greasewood shrub at the bottom of the gulch. As rain began to pour from the dark clouds above, I picked myself up, checked for broken bones (miraculously, there were none), examined my camera and other contents of my daypack, and limped to my vehicle—a bit worse for wear, but also a little wiser.

I turned around to take a last look at the nest. A pair of adult golden eagles, perched side by side above the nest, watched my unsteady departure; I imagined them laughing at my escapade. Since that first encounter, I've gotten to know the eagles of Rattlesnake Gulch, their diet and nesting habits, and many of their offspring very well. Their story is a microcosm of the larger story of golden eagle nesting ecology and wildlife ecology throughout our study area.

Officially launching the study

We began monitoring the eagles of Rattlesnake Gulch in earnest in 2009. Golden eagles form pair bonds and begin breeding when they are four or five years old. They tend to mate for life and, except in the case of significant disturbance, tend to occupy the same breeding territory each year. They may maintain several alternative nests within the same territory. The eagles of Rattlesnake Gulch have occupied their breeding territory each year of our study, and we have only observed them using one of their other nests.

During the past nine years, the eagles of Rattlesnake Gulch have successfully produced a total of ten fledglings. A fledgling is a young bird that is old enough to leave the nest and survive, usually with some extended help from their parents. Thus, the average annual reproductive rate of this pair of eagles has been 1.1 offspring produced per year of our study. This is slightly higher than the average annual reproductive rate (0.83) of all eagle territories we've monitored during the last nine years.

The Rattlesnake Gulch parents have failed to produce offspring during two years of our study. These were years when our nighttime roadside surveys showed that cottontail rabbit abundance was especially low. During years when cottontail numbers were high, the Rattlesnake Gulch eagles consistently produced two offspring, and in average cottontail years, this pair produced one offspring. We have found that cottontails are by far the most important prey in a golden eagle's nesting diet throughout our study area, and that

MONARCH OF THE SKIES

In June 2018, the Buffalo Bill Center of the West unveils a new permanent exhibit in the lower level of the Draper Natural History Museum. *Monarch of the Skies: The Golden Eagle in Greater Yellowstone and the American West* showcases the long-term Draper Museum study of golden eagles in the Bighorn Basin and explores the natural history, ecology, and conservation of golden eagles and sagebrush-steppe environments throughout western North America. The exhibit also highlights the rich association between Plains Indian cultures and the golden eagle. Look for more information about *Monarch of the Skies* in the Summer 2018 issue of *Points West*.

One parent and young nestling survey Rattlesnake Gulch, while a second nestling rests behind the parent.

when cottontails decline, so does golden eagle reproduction. In the case of our Rattlesnake Gulch eagles, cottontails have comprised 78 percent of the nesting diet.

Other prey remains we've retrieved from the nest include white-tailed jackrabbits, pronghorn fawns, a few kangaroo rats and bushy-tailed woodrats, two great horned owls, two greater sage grouse, some common ravens and other birds, and a few rattlesnakes and bullsnakes. Nesting eagle diets from throughout our study area are similar to the Rattlesnake Gulch eagles.

Catching up with our subjects

We'd like to keep track of as many eagle offspring as we can to understand eagle movements, habitat use, and population turnover. Since 2009, we've banded more than sixty young eagles, including nine from the Rattlesnake Gulch family. We worked with the U.S. Fish & Wildlife Service in 2014 to attach satellite transmitters (tags) to four young eagles, including one female from Rattlesnake Gulch. We still receive locality information from the Rattlesnake Gulch eagle and two tagged eagles from other families. Unfortunately, we found the lifeless carcass of the fourth eagle south and west of Meeteetse, about fifty miles from where she hatched. She was a year old when she flew near the nest of another pair of golden eagles and was apparently killed by one of those aggressive birds.

Our satellite-tagged Rattlesnake Gulch female was a big (more than 10 pounds), healthy, and feisty fledgling when we captured her a few days after she left the nest in 2014. She stayed near her parents, foraging around Rattlesnake Gulch until the winter of 2014 – 2015, when she left the area. Since that time, she's spent most of her time in the vast open sagebrush and desert shrub flatlands between Casper and Worland, Wyoming. She's now three years old, and may form a pair bond and begin producing her own young as early as next year. The other two tagged eagles still alive initially wandered north to central Montana, but have spent most of their time back in the Cody area during the last two years. They, too could begin nesting next year.

Our study has revealed new information about the specialized diet of the usually versatile golden eagle and the impacts of

Members of the research team (L-R): Nate Horton, Bonnie Smith, Melissa Hill, Richard Jones, project director Charles Preston, BLM wildlife biologist Destin Harrell, and Nick Ciaravella.

primary prey decline on eagle reproduction. We've also contributed information on blood toxicology, parasites, and disease in a series of continent-wide golden eagle studies. Together, these studies are crucial in helping minimize or mitigate negative impacts of rapidly increasing habitat changes in western North America.

We've also learned a great deal about dispersal and mortality of young eagles fledged in the Bighorn Basin, and the ecological dynamics of sagebrush-steppe environments in Greater Yellowstone and the American West. Some of these findings are detailed in two scientific articles scheduled to be published in a special edition of the international *Journal of Raptor Research* in late 2017. Several more articles and a book are in preparation. The plan is for our study to continue at least through 2018, when we review ten years of data and determine the most important and fruitful paths for future research.

The rich wildlife heritage of the American West is renowned worldwide. We rely on large sample sizes and population-level statistics to understand wildlife ecology on a large scale in the American West. However, we also gain a different level of understanding and important insights from more intimate observations on individuals and family groups like the eagles of Rattlesnake Gulch. There's truly nothing like seeing those "monarchs of the skies" up close and personal. ■

Dr. Charles R. Preston is the Willis McDonald IV Senior Curator of Natural Science and Founding Curator-in-Charge of the Draper Natural History Museum and its Draper Museum Raptor Experience. Prior to that, his career path included a tenured professorship at the University of Arkansas, Little Rock; Zoology Department Chairman at Denver Museum of Nature and Science; and adjunct faculty appointments at the University of Colorado (Boulder and Denver); University of Denver; and the University of Arkansas, Fayetteville. Preston currently focuses on human dimensions of wildlife management and conservation in North America, especially the Greater Yellowstone region and the American West, as he studies raptors and predator-prey dynamics, informal science education in society, and the role of scientists as public educators.

2017

Center of the West Chairman of the Board, Barron G. Collier II; Executive Director Bruce B. Eldredge; United States Vice President Dick Cheney, retired; U.S. Senator Alan K. Simpson, R-Wyo, retired; U.S. Senator Mike Enzi, R-Wyo; Wyoming Governor Matt Mead; and Wyoming Governor Michael J. Sullivan, retired.

Centennial Ball

100 Years in the Making

On Saturday, September 23, 2017, people from near and far gathered to celebrate the Centennial of the Buffalo Bill Memorial Association at the 41st Annual Patrons Ball, the culminating event of Rendezvous Royale.

Rendezvous Royale is a week-long celebration of the arts in Cody, Wyoming, and offers something for everyone with an interest in the art, culture, history, and society of the West: By Western Hands, a series of wood-working workshops, lectures, and a showcase of western furniture and leather craftsmanship; the Buffalo Bill Art Show & Sale live auction, Quick Draw, workshops, and lectures; and the Buffalo Bill Center of the West's annual Patrons Ball.

The Ball has become one of the signature social events of the year in Wyoming, and our special guests congregated in Cody to renew acquaintances, see old friends, make new ones, and network with leaders of industry and government—all within a setting like no other—immersed in the artwork and celebrated collections within the Center's galleries.

We celebrated our Centennial in style by dancing the night away to the Silver Arrow Band from New York City, sharing a champagne toast to the past hundred years, and drawing the names of the lucky winners of a 1968 Camaro and a Kentucky Flintlock .45 rifle.

The Ball is also an important fundraising event at the Center, and patrons had the opportunity to bid on a variety of silent auction items including—among other fine items—one-of-a-kind, custom-made boxes from By Western Hands artisan Scott Armstrong with custom-painted panels by artists Ann Hanson, Laurie Lee, Margie Swift, Mark Eberhard, Michael Coleman, Michele Usibelli, Mike Poulsen, Nicholas Coleman, Reid Christie, Sally Ogletree, Shawn Gould, and Tawnie Schuler. These boxes truly are works of art.

It's safe to say that forty-one years ago Robin Weiss, the inaugural chairwoman, was spot-on when she said "Patronship and getting to know each other will be given top priority. All persons, from pioneers of the State to newcomers, who are interested... should plan now to take part in this festive, historical celebration." For those who have yet to experience it, the Patrons Ball is the party of a lifetime. Known for great music, great company, and great fun, it truly is the place to be in late September. We invite you to join us for the 42nd Annual Patrons Ball on Saturday, September 22, 2018. ■

1 – Top L–R: Deanne Irvine, Nelson Irvine, Merrilee Ireland, Tony Ireland, Rosemary Walters, Bayard Walters. Seated: Carlene Lebous and Harris Haston. **2 –** Sue Simpson Gallagher dances with Colin Simpson. **3 –** Deanne and Nelson Irvine. **4 –** L–R: Andy Krenz, Melissa Krenz, Erin MacLean, Nathan MacLean, William Frère, Margaret "Meg" Hayes Frère, Caroline Taggart Kopp, Chad Kopp. **5 –** Top L–R: Mindy de Compiègne, Mary Anne Dingus, Susan Nichols, Bill Dingus. Bottom L–R: Charles Duncan, John Nichols, Anne Duncan, Joe de Compiègne.

We'd like to thank our volunteer and staff committee for making the Centennial Ball a memorable one!

Special Thanks TO OUR 2017 PATRONS BALL SPONSORS:

Scout
Fran & Lenox Baker
Caryl & Roy Cline
Naoma Tate & The Family of Hal Tate
Hirtle, Callaghan & Co. Inc.
Merit Energy
Mountain View Regional Hospital

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David & Niina Barrows in Memory of Gordon Barrows
Jim & Ginger Dager
Mary Anne & Bill Dingus
Fred & Linda Dowd
Margaret & William Frère
David & Cynthia Hayes
Merlin Ranch—Mark & Jennie Gordon
Carol McMurry & Pat Spieles
Candace Alexander McNair
Larry & Susan Patrick and Big Horn Radio Network
Bill & Lisa Wirthlin

Pahaska
Geraldine W. Dellenback
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Stokely Hospitality Enterprises

Annie Oakley
Rusty & Deborah Rokita
Cloud Peak Energy
Groathouse Construction

Stagecoach
JP Morgan
Madden Media

DEVELOPMENTS

THE CENTER: A "SPECIAL PLACE" FOR PAUL AND KAREN GEORGE

"It's a special place. It's just a special place," Paul George says with enthusiasm when asked about the Buffalo Bill Center of the West. "There are very few places in the country that you can experience what you experience here."

Paul and Karen George became members when they moved to Cody in 2006, but their connection goes back to 1984 when Paul first visited the area on a hunting and fishing trip. He says his "wow" moment was seeing the guns from *Bonanza* and other Hollywood productions. "Those shows were a positive influence," he explains, "and it took me back to my childhood. It was something I didn't anticipate." This discovery of what he refers to as "a gem of the West" led to vacations to the area together, then to the decision to relocate permanently from Maryland.

They became members because, they say, "It's important to be a part of it, to support it. We feel it's a responsibility as part of this community."

Their support includes volunteering. Karen volunteered in Membership and with Encore—a fundraising clothing sale—for several years, and now is a concierge for the Buffalo Bill Art Show & Sale. They both have volunteered in the Conservation Department and helped restore pieces from the collection. "It's overwhelming to take care of those artifacts—to hold history in your hands," Paul adds. "Wearing white gloves," he adds with a laugh.

But the best thing for the Georges is this: "Living here full time means we can enjoy the Center at our leisure," Paul says. "It gives us time to enjoy all the wonderful things that are here. There is never a time we visit that we don't see something new." And, as Karen notes, "We share it with everyone we know."

Karen says she is impressed with changes the Center has made recently. She relates how she was walking through the Draper Natural History Museum to a Buffalo Gals Luncheon, and watched one of the Education staff conduct a "Skype in the Classroom" session. As a former teacher, she says she knows how important it is to reach out to students is such a new way. "What a positive use of technology," Paul adds (he also had a career in education). "I'm sure that has a ripple effect—students spread the word; their friends and families become enthusiastic about it; and then they come for a visit."

Paul and Karen are quick to praise Center staff who, they say, are very good at breaking down barriers to the understanding of their subjects. They pull different points of view together so that the experience isn't just about history or culture or science or art or firearms, but a combination. "That helps you see the relationships among those points of view, both in public presentations and in casual conversations," Paul explains.

The Georges recently gave a significant additional gift to support the Cody Firearms Museum (CFM). "Both of us are enthralled with all the museums," Paul says, "but I grew up with firearms. I see them as symbols of our country's freedom and forms of art that have evolved as well. The overall statement the CFM makes is worth supporting."

If you, like the Georges, would like to make an additional gift, contact the Development Department at *development@centerofthewest.org* or 307-578-4008. ■

A LOYAL SUPPORTER: FORREST FENN

Since its inception, the Buffalo Bill Memorial Association has benefited from the support of thousands of individuals across the nation and around the world. We're honored that so many of our members choose to remain loyal supporters after joining, in many cases for the rest of their lives—just like our friend, Forrest Fenn of Santa Fe, New Mexico:

> ***I was first in the Center [then just the Buffalo Bill Museum] when I was one year old. That was 1931, and my parents always stopped in on our way to Yellowstone. It was a summer pilgrimage for our family and the museum has always been a part of me. When in the museum, I can get lost in a world that is important to me. I look at the great Alfred Jacob Miller paintings and pretend I am in there hunting the buffalo or trapping beaver. I have frequently thought that I was born a hundred years too late. The western sunshine is not like anywhere else and the Rocky Mountains are a lure that I cannot resist. Read*** **Journal of a Trapper** ***by Osborne Russell, or learn about Lewis and Clark. No one can resist the aura of the West."***

You may recognize Forrest Fenn from his autobiography, *The Thrill of the Chase: A Memoir,* which includes a poem with clues to the location of a treasure chest hidden somewhere in the Rocky Mountains—a cache yet to be found. ■

WAYS TO GIVE
Let us help you with your taxes!

Still need to take distributions from your individual IRA for this year? We can help!

The IRS permits you to send those distributions directly to a charity (a "Qualified Charitable Distribution," or QCD), allowing you to avoid paying income tax on that amount. To qualify, you must meet the following stipulations:

1. Be at least age 70½ on the date of the distribution.

2. Have the custodian of your IRA make the check out to the charity. The custodian may mail the check to you to forward on to the charity, but if the check is made out to you, it will not be considered as a Qualified Charitable Distribution and will be treated as income.

3. Be sure the custodian doesn't withhold taxes—the charity can receive the entire amount.

4. The total maximum amount gifted to charity in this way annually is $100,000 for an individual, $200,000 for a couple.

The advantage of having your distribution go directly to charity is that it is never considered as income to you, simplifying your taxes. Remember, because you have not paid taxes on the money in an IRA, you cannot take a deduction for this gift—that would be getting a refund for something you never paid!

So, we here at the Center are happy to help by serving as the beneficiary of a Qualified Charitable Distribution from your IRA. However, as is usual with taxes and neurosurgery, it's best to consult with a professional to determine what's best for your specific circumstances.

Feel free to contact the Development Department at *development@centerofthewest.org* or 307-578-4008. ■

> *"I don't have enough deductions to itemize on my taxes anymore, so I have my IRA distribution check made out directly to the Buffalo Bill Center of the West. Otherwise, it would be added to my income for the year, and I'd end up paying income tax on it. It just bypasses me entirely—the Center gets a gift, and I have a lower tax bill."*
>
> — MARIE P., DONOR

bits&bytes

News, Activities, & Events

CALENDAR OF EVENTS

CENTER HOURS

- **Through October 31: 8 a.m.–5 p.m.** daily
- **November 1–30: 10 a.m.–5 p.m.** daily
- **December 1–February 28: 10 a.m.–5 p.m.** Thursday–Sunday; closed Monday–Wednesday
- **Holiday closures:** Every year, the Center is closed to the public on Thanksgiving Day (November 23 this year), Christmas Day (December 25), and New Year's Day (January 1)

MEMBERSHIP EVENTS

Members Double-Discount Shopping Days

- **November 18–19, 10 a.m. – 5 p.m.** Center of the West members receive a special 20 percent discount in our stores, including at the Center, our downtown location at 1210 Sheridan Avenue, and online at *store.centerofthewest.org*.

CODY FIREARMS RECORDS OFFICE

Office hours are Monday–Thursday 8 a.m.–4:30 p.m., Friday 8 a.m.–3 p.m.

- **November 10–12:** Attending Big Reno Show (Reno, Nevada); also covering Wanenmacher's Tulsa Arms Show by phone
- **January 18–21:** Attending Las Vegas Antique Arms Show
- **January 23–26:** Attending SHOT Show in Las Vegas
- **February 9–11:** Attending Dakota Territory Gun Collectors Show (Sioux Falls, South Dakota)
- **February 24:** In the office 7 a.m.–3 p.m. for National Gun Day (Louisville, Kentucky)

INTERPRETIVE PROGRAMS AND TALKS

Draper Museum Raptor Experience

- Relaxing with Raptors, 1–1:30 p.m. each day the Center is open to the public

Family Fun Days

Supported in part by a generous grant from the R. Harold Burton Foundation.

- **November 17, 3–7 p.m.** FallFest: Enjoy the harvest season with food, fun, and autumn activities throughout the museums. Help us create a new fall mural!
- **January 19, 3–7 p.m.** WinterFest: Instead of hibernating, venture to the Center for games, crafts, and wintry activities throughout the museums.
- **March 16, 3–7 p.m**. SpringFest: As temperatures warm, explore what animals do during the change of season using fun crafts and activities.

Lunchtime Expeditions

Organized and hosted by the Draper Natural History Museum, and supported in part by Sage Creek Ranch and the Nancy-Carroll Draper Foundation.

- **December 7, 12:15 p.m.** *Resurgence of the Carnivore: Realities in the World of Large Carnivore Conservation and Management* by Dan Thompson, PhD.
- After a short hiatus for January, Lunchtime Expeditions resume on February 1 and take place on the first Thursday of each month.

SPECIAL TEMPORARY EXHIBITIONS

- *Cody to the World! Celebrating 100 Years at the Buffalo Bill Center of the West* (through February 4, 2018)
- *Out West where the North Begins: Harold McCracken in Alaska* (through February 4, 2018)
- *Showstoppers! William E. Weiss Purchase Award Winners, 1989–2015* (until further notice)
- *Journeying West: Distinctive Firearms from the Smithsonian* (until further notice)
- *Yellowstone Discovered: William Henry Jackson's Lost Prints Reveal the Park for America* (at least through spring 2018)
- *GLOCK Makes History: The Birth of the Polymer Handgun Market* (until further notice)

December 2, 10 a.m.–5 p.m.

Our annual free celebration of the holiday season! Enjoy entertainment from a variety of community and school groups, homemade Christmas cookies, and visits with Santa!

NEWS BRIEFS

Going West to Salt Lake City

Salt Lake City is "Going West!" In celebration of the exhibition *Go West! Art of the American Frontier from the Buffalo Bill Center of the West,* the city of Salt Lake has a host of activities around the *Go West!* theme. The Center's exhibition is on view December 3, 2017 – March 11, 2018, at the Utah Museum of Fine Arts (UMFA).

Titled *On the Trail of the West: Salt Lake City, Utah*, seven organizations are planning special events that truly "celebrate the Spirit of the American West." The list of happenings incorporates music, film, lectures, family activities, and learning opportunities—all focused on the American West. Besides UMFA, participating groups include the following: Utah Symphony & Opera, LDS Church History Museum, O.C. Tanner Jewelry, University of Utah Osher Lifelong Learning Institute, Utah State Historical Society, Daughters of the Utah Pioneers, and Classical Art and Architecture.

Go West! is the UMFA's first blockbuster exhibition since the museum's 2016 – 2017 "reimagining" initiative. It features an extraordinary array of the Center of the West's collection items that "exemplify how newcomers mythologized their vision of the region, and how Native peoples sought to preserve their vanishing way of life." The display boasts more than eighty celebrated paintings, sculptures, and cultural objects by Euro-American and Plains Indian artists.

W.H.D. Koerner (1878—1938). *Madonna of the Prairie,* 1921. Oil on canvas. Museum purchase. 25.77

CFM gets "extreme makeover"

The Buffalo Bill Center of the West's Cody Firearms Museum (CFM) is about to undergo a full-scale renovation. When complete, the renovated museum can exhibit more firearms than currently on display and feature a more interpretive experience for all museum visitors.

"The transformation of the Firearms Museum promises to be extraordinary," says Ashley Hlebinsky, the CFM's Robert W. Woodruff Curator. "The hours and hours of interviews, research, planning, and brainstorming are leading to a stunning design—one that will engage and educate everyone from the firearms novice to collectors and researchers."

Hlebinsky explains that the CFM renovation is set to display thousands of firearms, interpreting more than 700 years of history. When complete, the new galleries include the evolution of the firearm, military history, western history, modern shooting sports, and embellished arms. The front of the museum is dedicated to an orientation experience for people unfamiliar or newer to firearms. There, they can learn basic principles, including safety. Throughout the museum, several educational simulators are available to enhance the visitor experience. And for collectors and enthusiasts, the museum design features technical and comprehensive displays of firearms, not only arranged historically, but also by manufacturer.

"There's no doubt that the CFM is a destination museum for gun enthusiasts," Hlebinsky continues, "but because we have four other museums, we're unique in that we're possibly the ***only*** gun museum in the country who receives visitors who are not as familiar with firearms and their histories. The 'new' CFM opens in June 2019, and we encourage readers to visit the museum soon in its original configuration, and then make a return trip to see the changes."

The project has already garnered a $300,000 *Sustaining Cultural Heritage Collections* grant from the National Endowment for the Humanities (NEH) and an Institute of Museum and Library Services (IMLS) *Museums for America* grant of $255,000 along with significant gifts from private donors. Be watching for more information in upcoming issues of *Points West.*

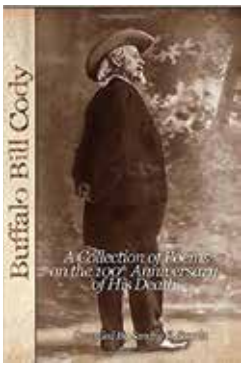
SURVEY – Have you visited the Buffalo Bill Center of the West within the last two years? Tell us about your visit! Type the following link into your browser to fill out this simple questionnaire: *surveymonkey.com/r/centerofthewest_visitor.*

BUFFALO BILL CODY

A Collection of Poems on the 100th Anniversary of His Death

COMPILED BY SANDRA K. SAGALA
REVIEWED BY MARGUERITE HOUSE

Points West readers are sure to recognize the name Sandra K. Sagala. The author has penned articles for this magazine (the three-part *Mark Twain and Buffalo Bill* and *When "the man who never missed his mark" missed*), and we featured a book review of her *Buffalo Bill On Stage*.



As the Buffalo Bill Center of the West wraps up its Centennial year, it's fitting to feature Sagala's latest book commemorating our namesake, and her favorite subject, on the anniversary of his death in 1917. Just as the Buffalo Bill Memorial Association banded together a hundred years ago to memorialize their favorite son upon his death, Sagala also pays tribute to the Great Showman through a book of poetry describing Cody, his Wild West, and his legendary life.

First, there's the day the Cody children buried their dog, Turk.

> ***Only a dog! but the tears fall fast***
> ***As we lay him to rest underneath the green sod,***
> ***Where bountiful nature, the sweet summer through,***
> ***Will deck him with daisies and bright goldenrod.***

Buffalo Bill came by his moniker "natural," as folks used to say, and Sagala relates how he provided buffalo to feed those working on the Union Pacific Railroad. It wasn't long before those workers recited a ditty over and over about their provider.

> ***Buffalo Bill, Buffalo Bill,***
> ***Never missed and never will;***
> ***Always aims and shoots to kill***
> ***And the company pays his buffalo bill.***

One of the toughest times in Cody's life was the death of his only son, Kit Carson Cody. He died of scarlet fever in Rochester, New York, in 1876. Sagala notes that Buffalo Bill was performing in Springfield, Massachusetts, when he learned of his five-year-old's illness. He arrived at home only to hold Kit briefly before he died.

Cody's poet friend Captain Jack Crawford captured the poignancy of the little boy's death in a poem in which he imagines "Kit is with his namesake in the happy hunting-ground." Frontiersman Kit Carson had died in 1868. Crawford ends with these words to his friend:

> ***And, pard, when life is ended,***
> ***If acting on the square,***
> ***We, too, will meet old Carson***
> ***And your baby-boy up there.***

There are several selections by Crawford, along with an abundance of famous poets and lesser-known writers with sometimes diverse tales. In Europe, one poet wrote, "We'll get something sunny and fresh for our money—Hip! hip! hip! hooray! then, for Buffalo Bill." However, another writer saw it differently, "Every hoarding is plastered, from East-end to West, with his hat, coat and countenance, lovelocks and vest."

An easy read, *A Collection of Poems* mirrors the lifetime of Buffalo Bill with verse, but it's more than that. Sagala's explanatory text sets the scene for each poem. Even if the reader didn't know William Cody, Sagala's commentary and the verses she's chosen paint a vivid picture of this true celebrity.

Sandra K. Sagala is a member of the *Papers of William F. Cody's* Editorial Consultative Board and has written extensively about Cody's life and times. She authored the last poem in the book, describing best her affinity for her muse:

> ***Emerson wrote, "Hitch your wagon to a star."***
> ***Over times long past and distances far,***
> ***I threw my lasso and you've roped my heart.***
> ***Telling your story has been my art.***

Marguerite House is the editor of Points West. ■

Red Dashboard LLC Publishing, Princeton, New Jersey, 2017. 233 pages. ISBN-13: 978-1-970003-1

(L – R) John S. Bell, Miss Mary Buckley, Col. Wm. F. Cody, Master Charles H. Bell, and Mrs. John S. Bell. MS 006 William F. Cody Collection. P.69.1067

a 1000 words

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Surveying William F. "Buffalo Bill" Cody's life, one would be hard-pressed to list all the people that the Great Showman knew—or who knew him. From presidents to kings and from actors to financiers, Buffalo Bill was, by most accounts, the most famous celebrity in the world at the turn of the twentieth century. We can assume that John S. Bell, ex-chief of the United States Secret Service, felt the same way when he hosted Cody in his Newark, New Jersey, home. Here, he and his family are pictured with Cody on the front steps of their house, May 24, 1902.

One picture is worth a thousand words.

The McCracken Research Library at the Buffalo Bill Center of the West offers access to thousands of historic images for research and publication, thanks in part to the Institute of Museum and Library Services (IMLS).To learn more, contact the library at 307-578-4063, or visit *library.centerofthewest.org*.

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Jack Scott with sheep wagon on the Pitchfork Ranch.
MS 3 Charles Belden Collection. P.67.537

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