

POINTSWEST

SUMMER 2017



100

YEARS 1917-2017

BUFFALO BILL CENTER OF THE WEST



to the point

BY BRUCE ELDREDGE | *Executive Director*



Buffalo Bill took the American frontier around the world. London. Paris. Berlin. People by the million the earth around saw with their own eyes—not an imitation, not a mere stage or theatrical effect, but the real thing...That our outdoor West is known all over the earth as in no other country, we owe to Buffalo Bill, and to no one else.

Such are the words from western author Zane Grey's afterword to *Last of the Great Scouts*, Helen Cody Wetmore's biography of her brother, William F. "Buffalo Bill" Cody (1846 – 1917). The book was reissued in 1918 as a memorial edition complete with Grey's words.

Grey was absolutely correct in that few people did more to shape international perceptions of the authentic and mythical American West than Buffalo Bill. From his days living and working on the frontier to the thirty years of his Wild West show, the name of Buffalo Bill was synonymous with the American West. Even today, a century after his death in 1917, the iconic image of "Buffalo Bill" captivates and inspires people worldwide.

Just as William F. "Buffalo Bill" Cody brought the West to the world, the Buffalo Bill Center of the West continues the Great Showman's passion with our five museums and research library.

The Center of the West has certainly come a long way since the Buffalo Bill Memorial Association banded together in 1917 upon Cody's death. Our namesake left some very big shoes to fill, and those early Association members knew it. How proud they'd be today with the way in which the Center weaves together the various strands of art, artifacts, culture, history, and natural science into a tapestry called the American West.

As we celebrate our first one hundred years throughout 2017, we invite you to pay us a visit—on site or online—to meet the West face to face. And stay abreast of all the Centennial activities and stories at centerofthewest.org/centennial.

Long live the Wild West...for another hundred years! ■



100

YEARS 1917–2017

BUFFALO BILL CENTER OF THE WEST

About the cover:

William F. "Buffalo Bill" Cody throughout his life—a man so loved by his family, friends, and the citizens of Cody, Wyoming, that they immediately joined together to honor him by forming the Buffalo Bill Memorial Association in March 1917.

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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.

contents



This Is A Preliminary Statement

We feel that the time has come when the people of Wyoming and the nation will suffer an irreparable loss unless steps are taken at once to strengthen and enlarge the activities of the Buffalo Bill Memorial Association, Inc.

We feel that the Buffalo Bill Museum, together with adjoining grounds and the Gertrude Vanderbilt Whitney statue, with its 52 and the selected burial site of Col. W. F. on Cedar Mountain, consisting of forty acre should be thrown into the hands of a na organization and developed in a large Furthermore, we feel that Wyoming, with her interesting geological formations and historic fossils, should have some place home for these treasures.

Where could a more appropriate and place be found than here in Cody, Wyoming connection with the Buffalo Bill Museum the Buffalo Bill statue?

As an explanation for securing the forty of land on Cedar Mountain, we quote from Cody's last will and testament:

William F. "Buffalo Bill" Cody's family, friends, and colleagues—along with the citizens of Cody, Wyoming—founded the Buffalo Bill Memorial Association (BBMA) within weeks of Buffalo Bill's death. Part of this brochure refers to the words of the Great Showman that he be "buried in some suitable plot of ground on Cedar Mountain, overlooking the Town of Cody, Wyoming, in order that my mortal remains shall lie in close proximity to that section of my native country which bears my name..." For more information, search for "Buffalo Bill Memorial Association" at centerofthewest.org/research/mccracken-research-library/digital-collections.

All gifts or loans of relics will be greatly appreciated."



BUFFALO BILL MEMORIAL ASSOCIATION

The Town of Cody and the Museum & Relics Committee – Mary Jester Allen, Mary Frost, Ada Greever, Effie Shaw, Lucille Nichols, Mary Dacken



BUFFALO BILL MEMORIAL ASSOCIATION, Inc.

CODY, WYOMING

Dedicated to keeping alive the memory of a GREAT AMERICAN, SCOUT AND SHOWMAN



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HIGHLIGHTS



Center of the West and AI | The biggest highlight in working with the Center is the honor of carrying on a family legacy.



We are a dancing people | Native American communities brought together their own specific tribal dances and practices...dances that are the foundation of the contemporary powwow.

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

ALASKA MAN, PART 2

To sustain his notoriety and burnish his explorer's reputation, McCracken had to keep his name before the public. Therefore, he announced his goals to newspaper reporters *before* embarking on adventures.



CENTER *of* THE WEST *and Al*

I walked into the Irma Hotel one Saturday morning with my grubs on, my cowboy boots scuffing, and my hat pulled over my eyes—playing it cool.

As I was paying my bill, a guy walked up to me and asked: “Anybody ever tell you that you look a lot like Al Simpson?”

“Yeah, they do,” I replied.

“Makes you kinda mad, don’t it?” he said as he walked away.

BY MARGUERITE HOUSE

For years, the Buffalo Bill Center of the West has enjoyed the humor of one of Cody, Wyoming’s, favorite sons and one of the Center’s best supporters, Al Simpson. Throughout its Centennial year, the Buffalo Bill Center of the West has pause to toast the work of a legion of supporters whose efforts brought the Center to the prominence it enjoys today. The Simpson family was there from the start:

Getting on Board

“As our Native American friends and colleagues say, ‘Life is a great circle.’ This event is a closure of that circle.”

With these words—referring to his family’s long association with the Buffalo Bill Memorial Association, including his father’s tenure as board chairman—the Honorable Alan K. Simpson, former three-term U.S. Senator from Wyoming, accepted his appointment as Chairman of the Center’s Board of Trustees on September 26, 1997.

“It’s a tremendous honor, and I take it very seriously,” Al continued. “This is a special place, and you have tendered me a special office. I heartily accept the challenge, and I am at a point in life, as is Ann, to give it our earnest best.”

Al likes to say that Executive Director Margaret “Peg” Coe hand-picked him to be her successor. “She asked me if I planned to run for Congress again, and when I said I wasn’t, she said she had another job for me.”



Plains Indian Museum groundbreaking, October 12, 1977, with tribal representative Peter Red Horn, Margaret “Peg” Coe, and Al Simpson. PN.89.79.13527.10

As he assumed the board chairmanship, Al talked about the makeup of those who



She had another job for me.

have served—and continue to serve—the Buffalo Bill Memorial Association. “This is an extraordinary board...that’s not about chemistry, but about caring, respect, and affection for each other. This is an unbelievable gathering of humans: steady, wise, articulate, well read, creative, bright, witty, pesky as hell, opinionated, successful, ornery people, but all of us, each and every one, is deeply committed to a place we all love and are so proud of. For this, my colleagues, is hallowed ground.”

During good times and bad, Al suggests that the Buffalo Bill Memorial Association was protected by some magical force. “That force was the people who worked their hearts out when there was no glory in working around this place. There was no place like this; there was no concept of a temple like this in the Athens of the West... There’s a heritage in this place of leadership, guts, and vision.”

An interview with Al

Poet Emily Dickinson once wrote, “My friends are my estate.”



Al Simpson with Crow Elder and Plains Indian Museum Advisory Board member Joe Medicine Crow, 2011.

For the staff, volunteers, and board members of the Buffalo Bill Center of West, its estate is indeed vast and far-reaching. It counts as its friends, folks who number in the thousands, are found all over the world,



Pete (left) and Al Simpson today.

and are devotees of the American West.

And about no one are Dickinson’s words truer than with one of the Center’s best friends, Al Simpson. At the time of his retirement from his chairmanship of the Buffalo Bill Memorial Association’s Board of Trustees in 2011, this native son reflected on his tenure.

Biggest highlight as trustee chairman

The biggest highlight for me in working with the Center is the honor of carrying on a family legacy. In the spring of 1917, just a few weeks after the death of Col. William F. “Buffalo Bill” Cody on January 10 of that year, my grandmother, Margaret L. “Nanny” Simpson, and some chums—all friends of the colonel—met on the porch of the Irma Hotel to determine how best to honor the colonel’s memory. That’s when the Buffalo Bill Memorial Association was born. Both of my grandparents knew Louisa (Mrs. Cody) and Bill since Granddad was Bill’s lawyer for a time, and Nanny tended the grandparents of our own Trustee Bill Garlow.

Ever since I was very young, the Buffalo Bill Memorial Association has been part of my life. I remember my mom (Lorna) taking Pete and me over to the old museum—now the Cody Country Chamber of Commerce and the Art League. Mary Jester Allen, curator and Buffalo Bill’s niece, asked



Al (left) and Pete Simpson with Charles Gates Dawe, 30th vice-president of the United States, at the Buffalo Bill Museum, ca. late 1930s. PN.89.114.21360.1

Mom to play the piano for “eastern guests” in an effort to try and impress them! Mom played the piano; they’d have tea; and Pete and I had a look around the cases of

artifacts. It was loads of fun for two young boys to see these great things.



It was loads of fun for two young boys.

My dad, Milward, served as Chairman of the Board of Trustees from July 2, 1966 through September 14, 1973, and then he was appointed Chairman Emeritus from through 1984. Now, son Colin is serving on the Board of Trustees and brother Pete has done some consulting work for the Center. Yes, the Simpsons have a long history with the Buffalo Bill Memorial Association.



Lorna and Milward Simpson, 1974, Trail Creek Ranch, Wyoming. PN.89.68.12448.09

Collections favorites

One of my favorite artifacts is the *Unhalted Packhorse* painted by Frederic Remington in 1899 and sent to George Beck (one of the City of Cody's founding fathers) in 1908. My dad Milward bought it at the George Beck estate sale for \$500 after Beck's death in 1943. On the back of it was a note from Remington to Beck; what a great memento! Pete and I, and our families, were happy to give it to the Center in 1998.

I also love the *Scout* statue, which we used to call the "the monument." Of course, the whole area around it was



Frederic Remington (1861 – 1909). *Unhalted Packhorse*, 1899. Oil on canvas. Gift in fond memory of our dear parents, the Honorable Milward Lee and Lorna Kooi Simpson, from their devoted sons, Dr. Peter Kooi Simpson and Sen. Alan Kooi Simpson. 21.98.1

vacant back in the 1930s. As kids, we'd hunt arrowheads around it; we'd pack a lunch and have a grand ol' time.

The Remington Studio, a gift of the Coe Foundation, is fantastic, and all the W.R. Leigh paintings have such special meaning since Leigh was actually in this area. His *Buffalo Drive* is amazing! I like W.H.D Koerner's *Madonna of the Prairie*, and any Remington in there is a thrill!

Al, the curator

If I were a curator, I suppose I'd want to work in the Whitney Gallery. I don't

have a huge art collection, so I appreciate galleries where I can see fine art. What a wonderful job to be surrounded by those artists that I've come to like so well! As young married folks, Ann and I didn't have the money to collect art. When I was in the army, we'd save all our leave and travel to Paris, London, Italy, and the like. Through the years of observing art, I discovered the thrill of being able to identify the masters! I'm not a connoisseur by any means, but seeing masterworks is truly a joy.



Seeing masterworks is truly a joy.

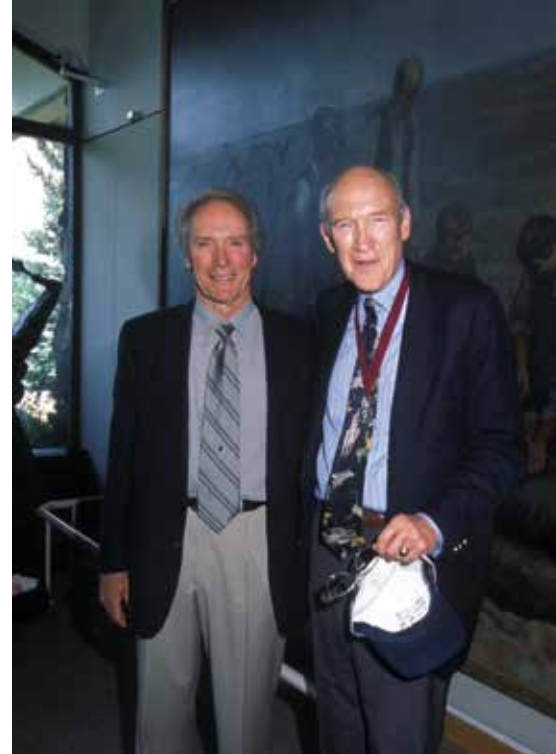
One of the greatest acquisitions since I've been a trustee has to be *Custer's Last Stand* by Edgar Samuel Paxson—a deal that was akin to the midnight ride of Paul Revere! Director Harold McCracken found out that Paxson's heirs had offered the painting to the state of Montana who was waffling on the price. So, Harold and Ernie Goppert Sr. took a truck with some padding and several thousand dollars, and showed up to pick up the painting! Thankfully, the owners agreed to sell. McCracken was a packrat—why, he even approached Mrs. Belden at her husband's funeral [Charles Belden, noted western photographer] about acquiring his silver plates!"



Milward and Lorna Simpson with sons Al (left) and Pete, and Shoshone River Canyon in the background. The "monument" was right of this photo, demonstrating how the area has changed. PN.89.107.21020.02.1



The Draper Natural History Museum opening, June 2002—just what Al meant by “extraordinary” accomplishments by the Center of the West.



Al Simpson and actor Clint Eastwood at the opening of the Draper Natural History Museum in June 2002.

This is a case where people stepped forward with lots of guts, lots of luck, and lots of passion to accomplish extraordinary things here at the Center—and they continue to do that today.

In retrospect

And what is the Buffalo Bill Center’s greatest strength? Without a doubt, it’s the collections and the way they’re properly presented and put to the public, and rotated when necessary. The Dyck collection [The Paul Dyck Plains Indian Buffalo Culture Collection] outshines anything in America; it is a true pre-reservation bonanza. Now that’s strength.

The day we broke ground for the Plains Indian Museum has to be one of my most memorable experiences at the Center—a day of unbelievable description, a real goose-pimpler. Joe Medicine Crow was there and Red Horn, both original members of Plains Indian Museum advisory board, and it was a still, magical Indian summer day with cobwebs floating through the air like lace. We dedicated the spot by digging a hole and putting cedar pieces in the

ground that I later retrieved—but I made sure it was okay with Joe.

One of the many things I am so very proud of is how excited our visitors are as they enjoy the Buffalo Bill Center of the West. When I wander through the galleries on a busy summer day, or even on a slow winter day, and I see families gather around, expressing their fascination with these exhibits and being captivated by the stories they are seeing and hearing, it truly makes all our efforts worthwhile.” ■

And that Simpson passion for the American West in general—and the Center of the West in particular—continues today with Al’s son Colin joining him on the Center’s Board of Trustees, his brother Pete serving on the McCracken Research Library Advisory Board, and daughter Sue Simpson-Gallagher working alongside fellow advisors on the Whitney Western Art Museum Advisory Board. Our thanks to this extraordinary family who is carrying the Buffalo Bill Center of the West into its next one hundred years.

LONG LIVE THE WILD WEST!



Al and Ann Simpson.

2 Part

ALASKA MAN



**MCCRACKEN
RESEARCH LIBRARY**

Harold McCracken on the schooner Morrissey, ca. 1928. N198#F1253V

Unless otherwise noted, all images are from MS 305 Harold McCracken Photograph Collection.

BY MARY ROBINSON

In part one of Alaska Man, we learned how Harold McCracken publicizes his northern adventures to establish himself as a public figure. Each of his first two expeditions to Alaska was a “roll of the dice for McCracken,” who risked himself in wild country to achieve important goals, and win an audience for his stories and lectures.

In the third and most ambitious expedition, he leads a museum party to Alaska and the Arctic, and gains an even larger measure of fame. But there was that little problem of income...

High-flying newsreel cameraman

Then as now, Alaska was a remote and expensive destination. Harold McCracken the explorer was a high-profile but very likely low-budget operator during these early years. He could afford his trips to the North when sponsored by a museum or hired as a hunting guide, but by 1924, he wanted to marry his sweetheart from Columbus, Ohio. We might guess that her family found his profession to be colorful but hardly remunerative. At this point, McCracken earned income from his writing for *Field and Stream* and would

eventually be hired as an editor of the popular magazine. He also worked for the publishing magnate George Palmer Putnam. Apparently, it was not enough to keep him in funds.

To make a living in the increasingly fast-paced world of New York City, McCracken became a specialist in filming aerial stunts for film company Pathé News. Using his Akeley camera, he captured the action in the skies—newly populated with “aero planes.” His films were incorporated into newsreels, a popular medium for news or entertainment in public movie houses.

But the entertainment value of



the footage rose with the riskiness of the stunts, a risk shared by the pilots, cameramen, and athletes performing them. In fact, these assignments were so dangerous that McCracken was hired strictly by the job. He would climb aboard a bi-plane and sometimes crawl out on the wing to film an acrobat performing a perilous maneuver out of another plane flying close by.

Research has uncovered some of these films. Still photos from the shoots have been matched up with actual footage, so there is no doubt that McCracken was behind the camera. He filmed from airships—the famous blimps of the era. He also filmed races, prize fights, and other newsworthy, dramatic events. The money was good, but in this work, he was largely anonymous. Yet, it was all in the pursuit of opportunities to get to Alaska.

Big plans: the Stoll-McCracken Siberian-Arctic Expedition of 1928

To sustain his notoriety and burnish his explorer's reputation, McCracken had to keep his name before the public. Therefore, he announced his goals to newspaper reporters *before* embarking on adventures. This is the definitive “going out on a limb,” a different kind of risk obviously, and the bigger the quest, the better it played in the press. By sharing his plans with reporters, McCracken raised expectations and the stakes. In most cases, he returned with his reputation intact and with an authority based in experience. This was the authority

he had earned when other types of authority were not available to him.

Thus in 1928, when he proposed and organized a collecting expedition for the American Museum of Natural History, McCracken's objectives were widely covered in the press. The goal was to obtain northern species for the newly planned Hall of Ocean Life and to conduct archaeological excavations. To accomplish this, he and his companions would sail on the famous schooner *Morrissey* to the Alaska Peninsula, and then on north through the Bering Strait to the remote Chukchi Sea. They would collect bears for a diorama group and hunt Pacific walrus on the edge of the pack ice—a dangerous proposition at the best of times. Their

success would depend on luck, fortitude, and the knowledge of Alaska's coastal waters that only McCracken and the ship's captain, the famous navigator Robert Bartlett, could provide.

The party included men of established reputation like Bartlett, but also museum scientists destined for distinguished careers, and the diorama artist Francis Lee Jaques. McCracken raised the stakes by announcing to the press that the voyage would be conducted under the flag of the prestigious Explorer's Club, headquartered in New York City. The expedition would search for Aleutian mummies, whose existence was believed by some to be important evidence of the “First Americans” to migrate from Asia to



McCracken with prizefighter and boxing Hall of Famer Harry Wills, October 12, 1926. Caption reads "before Wills-[James] Sharkey fight, Phil."



CHARLES H. STOLL • Director
HAROLD MCCrackEN, Leader
Capt. ROBERT A. BARTLETT, Master

SCIENTIFIC STAFF

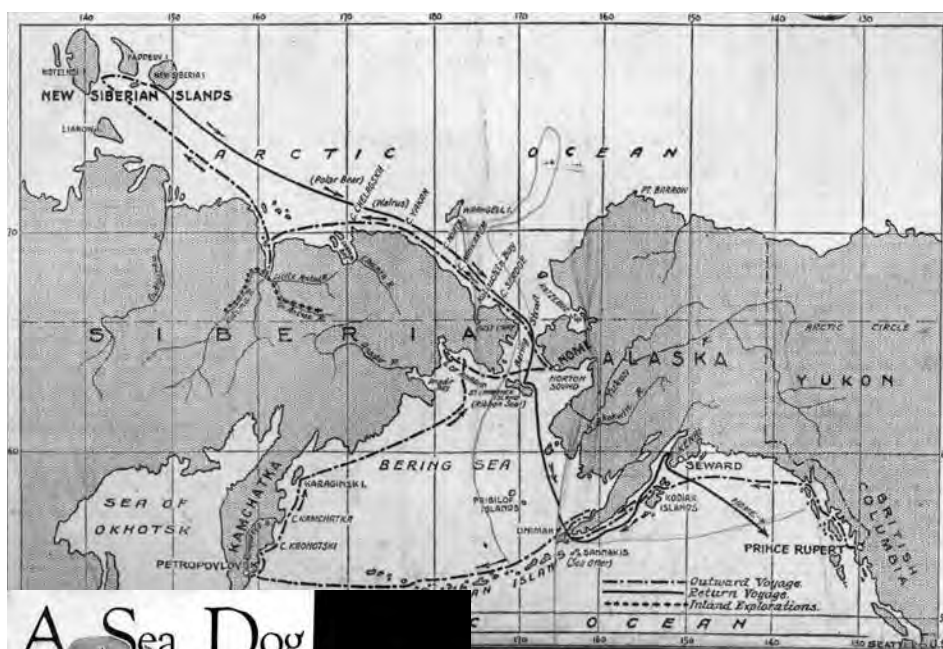
H. E. ANTHONY • In Charge
Curator of Mammals, American Museum
ED. M. WEYER • Archaeologist
F. L. JAGUES • Artist
ANDREW JOHNSON, Preparator
Mrs. MERLE L. STOLL, Collector
EDWARD MANLEY • Wireless

STOLL • MCCrackEN
SIBERIAN-ARCTIC EXPEDITION
of the
AMERICAN MUSEUM OF NATURAL HISTORY
1928



SCHOONER "MORRISSEY"

American Museum of Natural History and the Stoll-McCracken expedition.



A Sea Dog



the New World. William Healy Dall of the Smithsonian had reported on the practice of mummification in Alaska, but the claim had not been verified. McCracken seized on this goal to capture attention. And ever the showman, he also brought along a bulldog named “Toughy” as ship’s mascot to add color and interest to the story.

Northern blogger

During the voyage, McCracken was under contract to the *New York Times* to send wireless dispatches that recounted their adventures in real time. His reports were relayed by amateur wireless operators to the *Times*. “On Board the Schooner *Morrissey*” was the eye-catching phrase that signaled another dispatch from the expedition. This was reality journalism—a sort of 1920s blog—and to all appearances, readers followed the expedition with great

Stoll-McCracken Siberian-Arctic Expedition of the American Museum of Natural History, 1928.

enthusiasm. Bear hunts on the tundra, strange clues from old Aleuts that led to discoveries, narrow escapes for the *Morrissey* in the ice floes—all made for sensational copy.

In seeking publicity, McCracken fulfilled his explorer’s duty, which was to push the boundaries of the known and do it in a very public way. Upon his return to New York, he published extensive articles in the *New York Times* that news agencies picked up and printed in papers across America. When he wrote his books in the 1930s about what it all meant, he offered as much knowledge as most people possessed at the time.

Perils of the North

We must confess that Harold McCracken occasionally exaggerated the risks of the journey. For the sake of a good story, the hero was not above inventing drama. An incident in July, when the party left the Aleutians and headed north toward the Bering Straits, illustrates the point.

The *Morrissey* had been specially equipped with an engine for extra power



and maneuverability, but while they were cruising in the open Bering Sea, the propeller shaft suddenly broke apart. The schooner limped into Grantley Harbor on the Seward Peninsula, and it looked as if the expedition might end there.

The reason for the break was not entirely clear, but McCracken’s wireless dispatch to the *Times* described high seas and hinted at a collision with pack ice—all this while the ship was crossing relatively calm, ice-free water. McCracken was fully aware that an earlier accident had likely damaged the shaft, but he led his readers to believe otherwise. Jaques later observed, rather dryly, that McCracken’s accounts of the expedition “made for very interesting reading.”

In fact, the expedition continued north after Bartlett located a new shaft at Nome, had it transported to the beached ship, and fitted it on site—a remarkable accomplishment for the crew. They went on to survive near-disasters when the *Morrissey* might have gone to the bottom in the pack ice of the Chukchi Sea. The hero of these episodes was the skilled and resourceful Bartlett, who wrote his own account of the voyage in *Sails Over Ice* (Scribner’s, 1934).



Bartlett (with pipe) on the deck of the *Morrissey* with McCracken right behind him.

At this stage, McCracken was a passenger like everyone else, but he had proved indispensable as a guide when the party spent the month of June on the Alaska Peninsula hunting grizzly bears and conducting an archaeological dig near Port Moller. He and his cohorts also fulfilled their duty as explorers by discovering Aleutian mummies. This was spectacular success by any measure (which our exhibit shows) but at times, McCracken the blogger was decidedly a spin master.



Harold McCracken and Robert Bartlett with the Explorer's Club flag while Toughy the bulldog keeps a sleepy watch.

The
Explorers Club



New York
47 West 76th Street

Poet of the North

Northern adventures—and his ability to publicize them—brought fame to Harold McCracken in the 1920s. But fads eventually die out, and the financial crash that brought on the Great Depression made big expeditions unaffordable and the explorer's profession a bit old-fashioned. While he coasted on his celebrity well into the 1930s, the culture was changing again, and McCracken, now the head of a young family, was out of a job unless he could parlay his experiences into other forms of income. To use a contemporary phrase, he had to pivot. As usual, McCracken made a success of his new enterprise, becoming a sort of poet of the North.

In 1930, he published his first book about Alaska, *Iglaome*, a novel about a Native boy. Several books recounting McCracken's adventures followed: *God's Frozen Children*, *Alaska Bear Trails*, and a second novel, *Beyond the Frozen Frontier*. He also toured with a group of adventurers, showing films, sporting a tuxedo, and showing off his famous bear hide on Broadway. *Explorers of the World*, as the program was called, gave him top billing among such luminaries as James L.

Clark and Harold Noice. Now his bald head and cigar, rather than a fur hat and pipe, became his signature brand.

But financial success eluded him until the 1940s when Lippincott published his series of illustrated books about

Alaska wildlife for young people. The titles—*The Last of the Sea Otters* (1942), *The Biggest*

Bear on Earth (1943), and *The Son of the Walrus King* (1944)—are suggestive of the extremes Alaska inspired as the home of some of the biggest, the strangest, and the most fascinating species. These superlatives are McCracken's muses, but in his later writings, he did not distort or exaggerate.

Rather, his stories placed northern animals in real landscapes of natural abundance and great beauty. He showed



McCracken's first Alaskan novel, *Iglaome*, and the writer and his wife, Angelyn.



these creatures as they are—subject to threats like

weather and accidents and dangerous predators, prone to suffering and loss, and above all, striving to survive. McCracken described species like the vulnerable sea otter, balanced on the brink of extinction and menaced by human hunters. At his most effective, Harold McCracken showed the American public how the cold-adapted species of Alaska were perfectly at home in climatic extremes, but poignantly hemmed in by man-made threats. In this, he was ahead of his time and prefigured nature writing of the later twentieth century. In the 1940s, young readers by the thousands made McCracken a trusted guide to the wonders of the North. Many of the best wildlife illustrators of the day, Lynn Bogue Hunt to name but one, enhanced these delightful books.

Natural educator

What distinguishes Harold McCracken throughout his career, and wins our admiration today, is his persistent effort not only to engage people, but to teach them. McCracken, for all his maverick ways, was a natural educator.



From McCracken's *The Last of the Sea Otters*, 1942.

We find this in his earliest work as a type of hunter-naturalist who shared his curiosity and wonder about the northern world with his audiences. In an important personal development, McCracken-the-hunter became a reluctant killer, and spent more and more time advocating for better understanding of these animals—

especially grizzly bears, which he called “wonderful” and deserving of respect.

The sense of wide-eyed wonder about the place, the people, and the creatures that persist in that northern climate—this is the undercurrent of

McCracken's best work. His prose is vivid, exact, and evocative of the North Country. His experiences traveling the bleak coasts of the Bering Sea or riding the bowsprit of the schooner *Morrissey* became high drama in his stories for young people. The avuncular tone and assured style of his writing from this period emanate from a new authority, that of a writer who has found his subject at last. *Iglaome* was followed by more than thirty books, the most successful being his “animal biographies,” as he called them, which enthralled a generation of American readers.

Museum director

The time frame of McCracken's career fits nicely into the development, institutionally, of our Buffalo Bill Center of the West. He journeyed north to adventure in 1916, the year before William F. Cody's death and the establishment of the Buffalo Bill Memorial Association. That connection in time is wonderfully serendipitous, given his later role in developing what would become the Buffalo Bill Historical Center.

Today, in addition to museums about western art, Plains Indians, Buffalo Bill, and firearms, we have a natural history museum where grizzly bear behavior is featured prominently and interpreted. This focus would have pleased Harold McCracken. He would have recognized that his contributions to American museums had come full circle. Thus, the sphinxlike McCracken—explorer, naturalist, wildlife filmmaker, writer, and western art historian—connects past

to present for us. His work after 1959, when he was hired as the first director of the Whitney Gallery of Western Art, is revealed, you might say, as the DNA of our institution.

When you visit, look around, and you will see Harold: in the macro-environment, in the Remington Studio and Plains Indian artifacts, and in the structure of our museum complex. Dig a bit, and you will discover him in the micro-environment, in paper records and letters, and meeting minutes. He most likely appears in registration records and in the Whitney western art collections.



Harold McCracken, museum director.

After the years of adventure, Harold McCracken journeyed north in his imagination. Before he was done, he had written novels, stories, articles and histories—even a “musical poem” about Alaska called *Out West Where the North Begins*. During an especially productive period in the 1940s, he began to publish on another, quite different subject, the art of Frederic Remington...and the Center of the West is all the better for it. ■

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Mary Robinson has been an active professional in the Wyoming library community since 1993. She holds an MLS from Emporia State University in Kansas and a Special Collections Certification from the Graduate School of Library and Information Science at the University of Illinois. She became the Housel Director of the Center's McCracken Research Library on April 1, 2010.

Learn more about McCracken's exploits in Alaska with the Buffalo Bill Center of the West exhibition *Out West where the North Begins: Harold McCracken in Alaska and the Arctic, 1916–1928*, on view in the Center's Special Exhibition Gallery, June 2, 2017 – January 31, 2018.

Harold McCracken's nature writing

BY MARY ROBINSON

Harold McCracken is first and foremost, a naturalist who knows his wilderness and his animal characters, and presents them dramatically and truthfully. But he is also a writer whose prose has power to transport his reader to the cruel beautiful North, to share the adventures of the wilderness.

— from the dust jacket of *Sentinel of the Snow Peaks*

Harold McCracken's books for young people about Alaska wildlife are largely out of print and unknown today. That he won enthusiastic audiences for his work seventy-five years ago, can be explained only in part by the novelty of the subject matter. For the rest, suffice it to say that McCracken could write with originality and style.

Sentinel of the Snow Peaks (Lippincott, 1945), for example, tells a story of the wild sheep of the St. Elias Mountains. The narrative focuses on a young ram as he confronts a variety of threats from predators and human hunters. In the passage below, the animals have left the high country for the shelter of a snowy spruce forest, where they witness a brief drama in the struggle to survive:

They [the band of sheep] were all suddenly attracted by a whirring of wings and looked up to see a great eagle diving down through the air like a shooting star. At the same moment, there was a chorus of excited cackling by the little flock of ptarmigans who had been feeding nearby. But instead of taking flight, as these birds generally did when attacked on the upper ridges, they all dashed into the thicket, half-walking and half-flying until they were in the densest part. The last one barely escaped under the protection of the branches as the big bird flared its wings

and tail to bring its hurtling power dive to an abrupt stop. Lighting heavily in the snow at the edge of the thicket, the eagle stared coldly at the escaped quarry for some time; then he walked awkwardly through the snow until he was in the open, and rose slowly into the air to soar away.

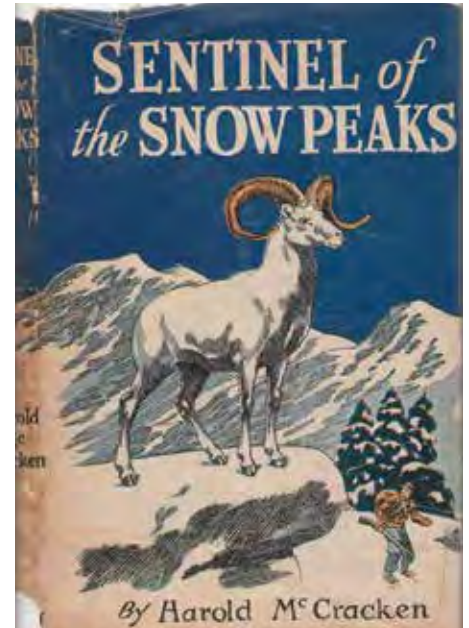
— *Sentinel of the Snow Peaks*, pg. 66

This is McCracken at his best, describing a highly active scene with images that appeal to the senses. The cackling of the ptarmigan, the “cold stare” of the eagle who has missed an opportunity—these details transport a reader into the moment. Descriptions of weather and wilderness landscapes, together with closely-observed animal behavior, recreate the northern world. In the *Last of the Sea Otters*, McCracken describes marine life in the Bering Sea with similar authority.

His books offer an unadorned view of this world, and his stories are filled with



From *Last of the Sea Otters*.



death and loss. Notably, his narratives place animals within the confines of their natural habitat. For example, sea otters must spend most of their lives in the ocean, which makes them vulnerable to predation, storms, accidents and injuries. In *Last of the Sea Otters*, the young otter unwisely ventures from the sheltered cove of his birth and endures violent storms that exhaust him and drive him from his familiar surroundings. He narrowly evades swift death from killer whales in the open sea. After a brief reunion with his mother, she is shot and killed by a native Aleut hunter. Thus, McCracken recreates the correct environmental circumstances for each of his animal species and shows how the young—whether they are caribou, sheep, sea otters, brown bears, or walrus—are from birth hemmed in by specific dangers.

Attractively illustrated by some of the leading wildlife artists of the day, McCracken's books were in high demand. Lynn Bogue Hunt was perhaps the best of these, and his paintings and drawings for McCracken's *Son of the Walrus King* are striking examples of how book illustrators bring dramatic moments in the narrative to life. ■

Talking Machine West

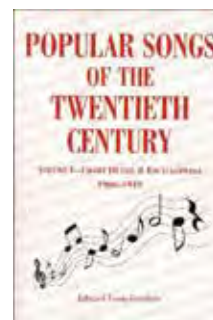
1902 – 1918

Edison phonograph and assorted cylinders, ca. 1900. Museum Purchase, Buffalo Bill Buffs Fund. 1.69.5355

BY MICHAEL A. AMUNDSON

Mike Amundson, Northern Arizona University Professor of History, has quite the collection of Edison cylinder records and 78s, and an Edison phonograph on which to crank the tunes. Professor Amundson launched into a study of songs—from the culture surrounding them to their individual history and sheet music. Here, he shares research from his new book Talking Machine West: A History and Catalogue of Tin Pan Alley's Western Recordings, 1902–1918, published in 2017 by the University of Oklahoma Press.

Between 1902 and 1918, a cowboy-and-Indian music craze, played on hand-cranked talking machines, swept through American popular culture. Much stronger than the “trickle” of “novelties” suggested by western music historians, this furor produced more than fifty cowboy and Indian recordings. That list included cowboy poetry, western skits, cowboy tunes, love songs, Indian melodies, Wild West show ditties, cowgirl ballads, World War I Indian warrior anthems, and both cowboy and Indian ragtime dance tunes.





Buffalo Bill's Wild West Band, undated. MS 006 William F. Cody Collection. P.6.1775

At the same time, music companies printed elaborately illustrated scores of almost every song, providing a sort of “cover art” in an era when discs came in simple sleeves and cylinders in tubes. Of these, sixteen such songs made it into a reconstructed Top 20 created by music historian Edward Foote Gardner (*Popular Songs of the Twentieth Century: Vol. 1: Chart Detail & Encyclopedia, 1900–1949*), eleven into the Top 10, and three reached No. 1—all back when Roy Rogers and Gene Autry were still in diapers. This early brand of western music used ragtime’s syncopated rhythms to portray the nostalgic passing of the Indian and the frontier; cowboys; the New Woman; and the racial attitudes of Jim Crow America. This mostly unknown soundscape flourished two decades before radio became popular and suggests another way in which the imagined West affected American culture.

Early recording industry

The music recording industry was in its earliest forms in the early 1900s. From its invention by Thomas Edison in 1877, the phonograph developed into an industry by 1900 through the work of Emile Berliner and Alexander Graham Bell. Along the way, two different media, the cylinder and the 78 disc, dominated the industry. Their musical source focused on New York’s

Tin Pan Alley, where music publishing companies drew from Broadway’s many theaters and clubs, producing sheet music for parlor pianos and singers for the growing phonograph business. Publishing companies like Jerome H. Remick researched the markets to determine what style of song was popular, and then had their composers write songs in similar fashion. When complete, the company used in-house artists who drew on the latest in color lithography to produce vibrant title pages to attract attention. Moreover, they hired musicians, called “pluggers,” to perform the songs in music stores across the country and to sell them to professionals in vaudeville.

We call this popular music “ragtime”—a catchall phrase for a modern form of music with syncopation. But it also included cakewalks, two-steps, and trots. The era also produced comic songs, ethnic songs, minstrels, and the so-called “coon songs,” a racist and pejorative name for music that mocked African Americans. Ragtime, or simply rags, weren’t always the piano music we know from *The Entertainer*, but were often nostalgic ballads that played upon idealized images of the past to reflect on the changing condition of modern life.

This nostalgia overlapped nicely with easterners’ views of the American West. An extensive recounting of this traditional

western storyline is not presented here; instead, a succinct overview reminds us of the historical context that coalesced in the first decade of the twentieth century, bringing popular ideas about the West to the national audience:

- Buffalo Bill’s Wild West featured its own Cowboy Band to provide incidental music during performances.
- Turner’s “Frontier Thesis” argued that the frontier was the cutting edge of American culture.
- The birth and expansion of western tourism presented the region as an anti-modern and primitivist escape.
- “Westerner” Theodore Roosevelt was president.
- The Indian “Craze” of the late 1800s and early 1900s promoted the “noble savage” and “passing Indian” tropes as popular American icons.
- There was an expanding notion of “whiteness.”
- The ensuing racial and ethnic tensions associated with the Jim Crow era increased.
- Finally, the immensely popular publication of the first “western,” Owen Wister’s *The Virginian*, which went through fourteen printings its first year.

While we could certainly go into the context and theory as to why such songs were popular then, I’d rather share some of these earliest recordings from my collection to give a sense of what I mean. Let me just say that these were not songs “of” or “from” the West, but eastern

“these weren’t songs “of” or “from” the West

projections of the region and its peoples. John Lomax’s work on frontier ballads had not yet appeared, and few of the composers had been past the Mississippi. None of the sheet music illustrators had been west of the Hudson, and just a couple of the recording artists had been out West. These are, therefore, part of the “West of the Imagination,” called by some “Indianist and cowboyist” songs.



Red Wing, by Kerry Mills, sheet music, F.A. Mills, New York, 1907. The Lester S. Levy Sheet Music Collection, Sheridan Libraries, Johns Hopkins University, Baltimore, Maryland.



Hiawatha, sheet music, 1903. Music by Neil Moret and words by James O'Dea. Whitney-Warner, Detroit. The Lester S. Levy Sheet Music Collection, Sheridan Libraries, Johns Hopkins University, Baltimore, Maryland.

Indian love songs

Nostalgic Indian love songs suggested a simpler, more primitivist West. There, Tin Pan Alley songwriters imagined the Indian as part of a passing tableau with such music mere glances into a romanticized, idyllic past. These tunes reflected a continued romantic fascination with Native America, offering a more subtle racism through skin color references and pidgin English than the later, more overt bigotry in what I call the Jim Crow songs. Since assimilation was the assumed fate of Native Americans, several of these tunes were considered by the public as authentic representations of Native cultures. They also often conveyed messages of middle class domesticity where Indian maidens tended house for their warrior braves.

Except for *Red Wing*, the songs have mostly been forgotten—titles like *Feather Queen*, *Silver Heels*, *Iola*, *Reed Bird*, *Topeka*,

Rainbow, *Blue Feather*, *Lily of the Prairie*, *My Prairie Song Bird*, *Silver Bell*, *Valley Flower*, *Silver Star*, and *Golden Deer*. Many were offered both as vocal songs and instrumental intermezzos. Like all records of this period, cypoccat songs were popular as publishers tried to capitalize on the hottest sellers.



*some of the
most beautiful
cover art of
the era*

Sheet music illustrators also flourished with some of the most beautiful cover art of the era including *Reed Bird*, *Red Wing*, and *Blue Feather*. These songs also found their way to some of the era's most

productive and popular recording artists, including Billy Murray, Ada Jones, Harry Tally, Harry Macdonough, Arthur Collins, and others. Indeed, from 1903 to 1913, the Indian love song remained fertile ground for the early music industry including the era's first big hit, 1903's *Hiawatha*; a 1906 follow up by the same composer called *Silver Heels*; and 1911's *Silver Bell*.

Hiawatha got its start when Charlie Daniels, a Kansas City songwriter, wrote the piece under the pseudonym Neil Moret as a love song for his sweetheart then living in the small town of Hiawatha, Kansas. After selling the tune in 1902 as *In Hiawatha* to the Whitney-Warner Publishing Company of Detroit for the unprecedented amount of \$10,000, the composer dropped the preposition in the title, changing it simply to *Hiawatha*. The editing proved successful and the song sold more than a million copies of sheet music within a year.

In 1903, lyricist James O'Dea added

words to the tune, focusing on the popularity of Longfellow's 1855 epic poem *Hiawatha*, essentially turning the original song about a Kansas town into a love song *Hiawatha* sang to Minnehaha. This change proved popular with the American public, and more than a dozen bands and artists recorded it on multiple labels for both cylinder and disc.

I am your own, your Hiawatha brave;
my heart is yours you know.
Dear one I love you so—oh Minnehaha
gentle maid decide.
Decide and say you'll be my Indian
Bride.

Moret and O'Dea teamed up again for *Silver Heels* two years later. Even more than *Hiawatha*, *Silver Heels*, with its love story between an "Indian brave" and the "sweetest and the neatest little girl," clearly has overtones of assimilation and domesticity. During the chorus, for example, the Young Chief suggests that he will build *Silver Heels* "a big teepee" if she came and "cooked his meals." Then, during the second verse, he suggests that the two of them will be "right at home" with a "hubby and chubby little papoose on her knee." Further, its use of pidgin English in lines such as "heap much kissing" suggests a derogatory attitude toward Native Americans rather than the admiration Moret purported at the time.

Murray sang a counter melody of "Home, Sweet Home"

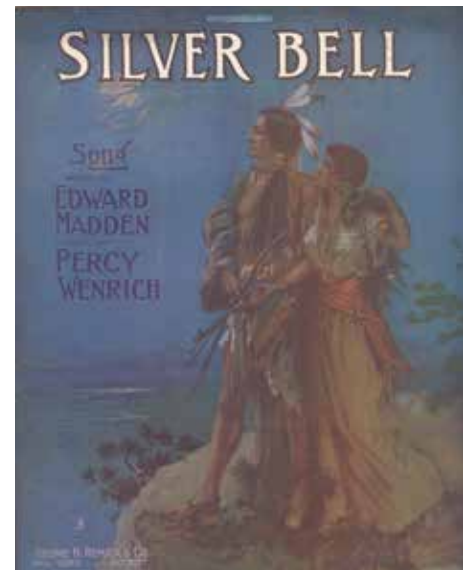
Ironically, some in the period press praised *Silver Heels* for its authenticity. The Santa Cruz, California, *Sentinel* noted its composition was "founded upon the Sioux style of chant" while its "Indian aroma" was "pregnant with all the glamor of the Wigwam—the fire dance, the holocaust, and the triumphal march of conquest." Harry Tally sings it for Victor in 1906 on my copy, while Columbia and Edison featured instrumental versions. The song hit No. 6 in February 1906.



One of Frederic Remington's (1861 – 1909) illustrations of Longfellow's *Hiawatha*. New York Public Library Digital Collection. The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Photograph Collection 67510

The final song of this genre, Percy Wenrich's *Silver Bell*, also made appeals to domesticity and assimilation. Although the song's lyrics contain very few references to Indian-specific items, its sheet music cover was the first to show an Indian couple, rather than just a female. For the Edison recording, the popular duet of Ada Jones and Billy Murray sang the song, accompanied by orchestration and featuring a bell solo with violin between choruses. Even more interesting, Murray sang a counter melody of "Home, Sweet Home" while Jones sang the lyrics, clearly suggesting the broader theme of domesticity and assimilation. The styling proved very popular, and the *Edison Phonograph Monthly* suggested that the song was among "the biggest sellers we have ever cataloged" when *Silver Bell* reached No. 6 in January 1911.

Looking at Indian love songs collectively, some broad themes emerge including the music and internal rhyme schemes, lyrics that generalized all Native American life,



Silver Bell sheet music, 1910. Music by Percy Wenrich by and words by Edward Madden. Jerome H. Remick, New York. The Lester S. Levy Sheet Music Collection, Sheridan Libraries, Johns Hopkins University, Baltimore, Maryland.

the focus on assumed domestic practices and the presumption of assimilation, the generic cover art work, and the recording artists and their styles. At the same time, these songs suggest a stereotypical, racist attitude toward Native American life. With references to skin color and gender role assumptions, these so-called Indian love songs really had nothing to do with Native Americans or love, but were simply fantasy projections made by white Americans to assert their perceived dominance. ■

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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 the University of Oklahoma Press just published *Talking Machine West: A History and Catalogue of Tin Pan Alley's Western Recordings, 1902–1918* in 2017. He has interests in the "atomic West," photography, the Southwest, polo in northern Wyoming, and the recent history of the West.

In the next issue of *Points West*, Amundson shares more "talking machine cowboys and Indians"; next time it's "cowboys and cowgirls."



PART 1

Henry Howard Bagge (1852 – 1928). *Buffalo Bill's TE Ranch*, ca. 1910. Southwest of Cody, Wyoming, along the South Fork of the Shoshone River. Museum purchase, Garlow Collection. 150.69

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

BY JEREMY M. JOHNSTON, PHD

There was a reason that William F. “Buffalo Bill” Cody located his beloved TE Ranch along the South Fork of the Shoshone River: It’s a beautiful area, steeped in history—like no other place in the West. As the Center of the West commemorates its Centennial, Curator Jeremy Johnston of the Center’s Buffalo Bill Museum shares a story integral to the celebration—one that precedes it by a couple hundred years.

...history is a pontoon bridge. Every man walks and works at its building end, and has come as far as he has over the pontoons laid by others he may never have heard of. Events have a way of making other events inevitable; the actions of men are consecutive and indivisible.

—From *Wolf Willow* by Wallace Stegner

Climate, altitude, geology, precipitation, and many other natural forces combine to shape landscapes; yet historical land use also plays a significant role in developing landscape and the lifestyles of its residents. The South Fork of the Shoshone River in northwest Wyoming has its own unique character when compared to other regions within the Yellowstone Ecosystem: isolated, the end of the road, a retreat. It is not a thoroughfare like the North Fork of the Shoshone on the other side of the



Enjoying Larry Larom’s Valley Ranch along the South Fork of the Shoshone River, July 27, 1957. MS 089 Jack Richard Photograph Collection. PN.89.18.3057.16

Absarokas; traffic along the South Fork rarely just passes through.

This landscape attracted the likes of dude rancher Larry Larom, allowing him to introduce many young boys and girls from the cities to the “Old West.” This is where Anson Eddy lived as a mountain man well into the 1970s. The following experiences and words recorded from past visitors and residents highlight the historical evolution of land use that shaped today’s landscape in both the South Fork and North Fork valleys.

If we go back centuries, we notice that the South Fork of the Shoshone was a relatively busy place with traffic going back and forth, beginning with the American Indians of the region. These original inhabitants established a trail through the South Fork that connected to an extensive network of trails feeding a busy continental trade network. These connections are demonstrated by the presence of Yellowstone obsidian found within the archaeological sites of the early Mound Builders cultures hundreds of miles away in the Midwest.

Europeans plugged into this trade network as they colonized the Southwest and the East Coast. During this historic



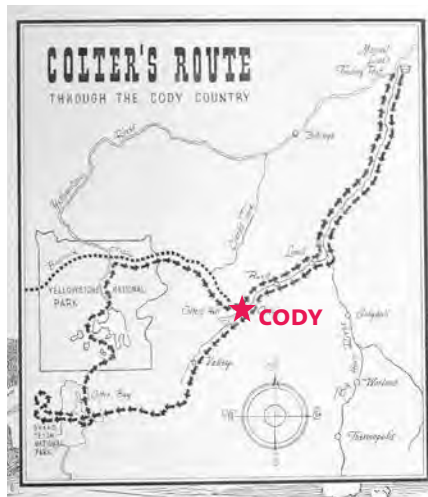
Anson Eddy leads a pack-string on the upper South Fork, ca. 1960. MS 089 Jack Richard Photograph Collection. PN.89.27.4382.17

period, horses found their way to the early residents of the Great Plains and Rocky Mountains through these trade routes. These horses transformed footpaths into well-established trails, facilitating trade through the region.

A few remnants demonstrate the South Fork's international connections from this historical period. Anson Eddy discovered Spanish coins dated 1781 at Crescent Pass, alongside various chips and flakes from early projectile-point makers. More than likely an early American Indian acquired these coins from a trade fair and lost them while passing through the South Fork.

John Colter arrived in the region the winter of 1807 – 1808 as a representative for the fur trader Manuel Lisa. Colter sought trails to find potential trading partners that could provide beaver pelts to Lisa's post on the mouth of the Big Horn River in present-day Montana. His geographical information was eventually passed on to his former boss, Captain William Clark, who was producing a map based on his expedition through the American West with fellow commander Meriwether Lewis.

Another Lewis and Clark member, George Drouillard, provided Clark with



Cody artist Ed Grigware (1889 – 1960) sketched this map of John Colter's travels in Cody Country. MS 089 Jack Richard Photograph Collection. PN.89.18.3085.20

a rough map based on his travels in the Big Horn Basin. This map reflects the geographical information early fur traders gleaned from their American Indian hosts. The South Fork of the Shoshone River was identified as the Salt Fork of the Stinking Water River. The map also identifies “Hart” Mountain, Spirit Mountain (present-day

Cedar Mountain), and the North Fork of the Shoshone named the Grass House River. Notes indicate the North Fork, “reaches to the main mountains or nearby it—requires 12 days march to reach its source—much beaver and otter on it.” The “Salt Fork” is described as “a considerable river.” Although Drouillard identified Heart Mountain as “Hart Mountain,” the published Lewis and Clark map spelled it correctly. A few local historians believed this mountain was named Hart after an early explorer or army officer, but its early use on the Lewis and Clark map indicates it was named through Colter and Drouillard due to its resemblance to a buffalo heart.

Drouillard also identified a “Salt cave on N side of a mountain where the salt is found pure or perfect – the sun never shines – is believed to be fossil salt the Spaniards obtain it from this place by passing over the river Colorado—the Indians of the country live on horses altogether.” Drouillard noted that one could reach the Spanish settlements in a “14-day march” from Cedar Mountain or an 8-day trip from the Salt Cave.

To this day, the location of the Salt Cave is unknown. The location and the description of the cave may have been

the result of a mistranslation between Drouillard and his American Indian sources. It's also possible that Drouillard mistakenly believed that some of the region's mineral deposits from the local geothermal features used by American Indians to treat hides was salt, a common European method for tanning hides.



The location of Salt Cave is unknown.

Despite Drouillard's enticing information, as far as we know, no expedition ever tried to establish the Santa Fe Trail through the South Fork of the Shoshone. The War of 1812 disrupted the American fur trade, and it was not until the 1820s and 1830s that the American fur traders returned to the area. Fur trapper Joe Meek and a group of trappers camped at "Colter's Hell" near present-day Cody, Wyoming, in 1830. Meek later noted, "This place afforded as much food for wonder to the whole camp...and the men unanimously pronounced it the 'back door to that country which divines preach about.' As this volcanic district had previously been seen by...Colter, while on a solitary hunt—and by him also denominated 'hell'—there must certainly have been something very suggestive in its appearance."

Osborne Russell, a fur trader headquartered at Fort Hall along the Snake River in present-day Idaho, used the South Fork corridor hoping to escape a Blackfeet war party. Traveling from Jackson's Hole, Russell and his companions found themselves traversing the South Fork downstream to Colter's Hell, carrying a companion wounded in a skirmish with the Blackfeet. Russell detailed their trip as follows:

We ascended the Mountain...and crossed the divide and descended another [river] branch (which ran in a North direction) about 8 mls. and encamped in an enormous gorge... [July] 19th traveled about 15 mls. down stream and encamped in the edge of a plain. [July] 20th traveled down to the two forks of this stream about 5 mls. and stopped for the night. Here some of the Trappers knew the country. This

stream is called Stinking River a branch of the Bighorn which after running about 40 mls thro. the big plains enters the river about 15 mls. above the lower Bighorn Mountain. It takes its name from several hot Springs about 5 miles below the forks producing a sulphurous stench which is often carried by the wind to the distance of 5 or 6 Mls. Here are also large quarries of gypsum almost transparent of the finest quality and also appearances of Lead with large rich beds of Iron and bituminous coal We stopped at this place and rested our animals until the 23d.

Many years later, on April 13, 1859, Captain William F. Reynolds of the Corps of Topographical Engineers received orders from the Secretary of War to explore the Yellowstone River basin. The overall goal of this expedition was to find possible locations for military roads from Fort Laramie and South Pass in Wyoming to Fort Union and Fort Benton, both along the Missouri River. Additionally, Reynolds was instructed to reconnoiter the mountainous regions that formed the headwaters of the Yellowstone and Missouri Rivers. Along with his enlisted men, the War Department authorized Reynolds to hire up



This part of the country is repelling in all its characteristics.

to eight assistants, including a geologist, naturalist, astronomer, meteorologist, and others that would record key scientific information regarding the Yellowstone River Basin.

To map the Big Horn Basin, Reynolds sent an expedition led by Lieutenant William M. Maynadier, who deemed the Absaroka Range nearly impassable for potential travelers. Reynolds concluded in his report, "This part of the country... is repelling in all its characteristics, and can only be traversed with the greatest of difficulty."

Maynadier explored the lower section of the Shoshone River to locate a suitable ford to cross the deep river. Near present-

day Ralston, the men crossed the Shoshone and in the process lost one wagon and a number of supplies. Maynadier noted, "We returned to camp wet, cold, hungry, and dispirited, and I passed the most wretched night it has ever been my lot to encounter." During his trip through the Big Horn Basin, Maynadier described Heart Mountain as "a mountain capped by an immense square rock, leaning slightly, and forms a prominent landmark."



Heart Mountain from Rattlesnake Mountain to the west, September 9, 1972. MS 089 Jack Richard Photograph Collection. PN.89.62.11561.01

Based on his tough trip through the Big Horn Basin, Maynadier reported, "The prairie is too destitute of timber and water to attract or sustain settlers... The exploration also shows that any route, either for a railroad or wagon road, through the Big Horn mountains, or by the valley of the Big Horn river, is impracticable, except at immense cost." 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." According to Reynolds's report, the Stinking Water River served as a major obstacle, one to be avoided by settlers and travelers, not a thoroughfare as indicated by the American Indians and fur traders. ■

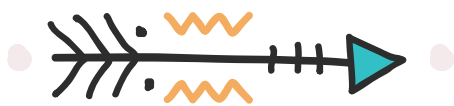
In the next issue of Points West, Johnston continues his narrative of the people whose life and times included the South Fork of the Shoshone River—next time, Jim Bridger. (From a presentation to the Upper South Fork Landowners Association, August 6, 2016, at Valley Ranch).

WE ARE A dancing PEOPLE



Fancy dancer, Plains Indian
Museum Powwow, 2010.

All photographs from MS 046 Ken Blackbird Collection unless otherwise noted.



Dancing is not just relegated to social gatherings.

BY MAJEL BOXER

Dancing plays an integral role in the spiritual and social lives of Native peoples. This article examines contemporary powwows of the Northern Plains and a brief history of dancing among Dakota peoples. Prior to sustained Euro-American contact and coerced assimilation, Dakota peoples freely participated in a number of cultural practices where ceremony, honoring relatives, and socializing among one's peers incorporated some form of dancing.

Even today, many Dakota communities continue to refer to the “powwow” in the Dakota language as *oskate* (oh-SH’ KAH-teh) “celebration,” or *wacipi* (wah-CHEE-pee) “dance.” The Sisseton Wahpeton Oyate (oh-YAH-tey), “people,” Flandreau Santee Sioux Tribe, University of South Dakota, and the Dakota peoples of the Fort Peck Indian reservation—to name only a few—all have annual celebrations that include *wacipi* or *oskate* in their titles.

POWWOW

The word itself, powwow, has meaning and linguistic roots among the Narragansett peoples of the Northeast. Originally a word used to refer to holy men, the term changed and over time became synonymous with any gathering of Native people. Native peoples themselves use this

term for their annual celebrations.

In the eighteenth and nineteenth centuries, dancing could be found in both ceremonial and social settings. Honor was bestowed upon Dakota men through their participation in *iwakci wacipi* (e-WOK-chee wah-CHEE-pee) “scalp” dance. This dance is included among the numerous types of war dances; *iwakci wacipi* was a way for mothers and sisters to participate and sing songs of honor for their sons and brothers.

Social dances played an important role as they provided opportunities for young men and women to meet under the supervising eyes of older relatives. Today, many of these social dances continue as owl, rabbit, *kahomani* (gah-HOME-mah-nee) “to turn,” and round dances. However, the practice of dancing is not just relegated to social gatherings; for many Dakota peoples, the Sun Dance (which will not be described here because of its sacred nature) continues to be practiced among many Dakota families and communities.

In the last decades of the nineteenth century, off-reservation boarding schools and the policy of allotment were enforced as measures to assimilate Native peoples into American society. School officials replaced the social and cultural lessons of Native dance and ceremony with practices and values of the dominant society. By 1883, the United States government established Courts of Indian Offenses. These special courts targeted Native



Jingle Dancers. P.426.25565

peoples who continued to participate in spiritual and cultural practices that stood in contrast to the practices of Christianity.

Eventually, authorities outlawed dances like the Sun Dance, and those who practiced them risked being charged and jailed. Wounded Knee, South Dakota, was one such case. Soldiers planned to disarm the Lakota there on December 29, 1890, before transporting them by train to the Pine Ridge Agency. Weapons fire erupted, and scores of innocent Lakota died in the wake of the attack on their culture and spiritual life—in particular, the Ghost Dance.

The massacre at Wounded Knee did not accomplish what it intended; Lakota and their Dakota allies continued their spiritual and cultural practices into the new century. Pre-reservation forms of dancing carried on, and new dances, like women’s jingle dress dance, were introduced to Dakota peoples. A holy man among the Mille Lacs band of Ojibway received the jingle dress and its accompanying dance in a dream. By the 1920s, the Anishinabe peoples at the



LEFT: George Catlin (1796 – 1872). *Scalp Dance* – Sioux, ca. 1861. Oil on card mounted on paperboard. National Gallery of Art, Washington, DC. Paul Mellon Collection. 1965.16.5. RIGHT: Catlin. *Buffalo Dance* – Sioux, 1844. Hand-colored lithograph on paper. Gift of Mrs. Sidney T. Miller. 21.74.8



Powwow Grand Entry. P. 426.02133

White Earth reservation “gave” knowledge of the dress and dance to the Sisseton Sioux (Dakota), and from there it spread across Indian country. Today, numerous tribes across the U.S. and Canada participate in the jingle dress dance.

CULTURAL REVITALIZATION IN THE TWENTIETH CENTURY

In the 1950s, tribal nations witnessed an era of federal policies that aimed to “terminate” their status as “domestic dependent nations.” Tribal nations like

Native Americans began to socialize with each other.

the Menominee (Wisconsin) and the Klamath (Oregon) became targets as officials deemed their abundant natural resources as evidence of their ability to

join the market economy.

Alongside this policy of termination, the Bureau of Indian Affairs promoted a voluntary relocation program. This program sought to assist Native Americans in moving from rural and economically-depressed reservation communities to cities and abundant job opportunities. Thus, individuals and entire families would live and grow up in urban cities that were far removed, both physically and culturally, from their tribal community.

Many criticized both the policy and program for their attempt to, on the one hand, circumvent treaty obligations, and on the other hand, remove Native Americans from their cultural moorings. However, relocation did not completely sever Native American cultural practices. A second, unintended outcome of relocation was that Native Americans began to socialize with each other. They gathered at Native American centers for social and cultural celebrations, creating unique intertribal communities and spaces.

As a result, Native American communities brought together their own specific tribal dances and practices. These social and intertribal dances are the



Women's Traditional dancers. P. 426.2055

foundation of the contemporary powwow. Many well-regarded powwows trace their origins to this era of revitalization: for example, the 1968 University of Montana’s Kyiyo Powwow in Missoula, Montana, and the Denver March Powwow, in Denver, Colorado, which began in 1974. Still, many places continued as before and strengthened their longstanding dance traditions in places like Sisseton, South Dakota, and among the Winnebago Tribe of Nebraska, whose annual celebrations can be traced back to the late 1860s.

THE CONTEMPORARY CONTEST POWWOW

Many of today's cultural celebrations take the form of contest powwows. These powwows, offering prize money, can draw anywhere from several dozen to several hundred dancers competing in numerous dance categories based on age and dance style. Large contest powwows—to name but a few—include, Crow Fair Powwow in Crow Agency, Montana; Northern Cheyenne 4th of July Powwow in Lame Deer, Montana; Mandaree Celebration in Mandaree, North Dakota, and the annual Plains Indian Museum Powwow in Cody, Wyoming. All are well-known and well-regarded celebrations, and each draws hundreds of dancers and singers from across the United States and Canada.

In duration, a contest powwow can last all weekend. Typically most begin on Friday evening and continue through Sunday evening with the results of the contest winners being announced shortly upon the completion of the dance competition. The powwow weekend is organized around several “starts,” also known as Grand Entries, that signal the beginning of a dance session lasting several hours. Friday evening has a single Grand Entry, with Saturday separated into an afternoon Grand Entry, meal break, and evening Grand Entry. Depending on the organizing committee, Sunday can consist of one or two Grand Entries.

With each Grand Entry, a Native American veteran carries an eagle staff and leads into the arena a color guard of other Native Veterans or noted dignitaries each carrying flags of the United States; host tribal nation and state flags; and other significant flags, for example, flags representing veteran societies and organizations. Many Northern Plains powwows also include the flag of Canada, in acknowledgement of the many First Nations people who travel from their homes to participate in the celebration and those tribal nations whose ancestral homelands are divided by the U.S.-Canada international boundary line.

Following the color guard, powwow “royalty” enters the dance arena. Through a separate competition, these young women—and at times young men—have earned the right to represent their respective powwow and tribal communities, both while at home in



Fancy Shawl Dancers at Plains Indian Museum Powwow, 2014.

their daily conduct, and while traveling to other powwows. Many of these young ambassadors have spent years honing their dance skills and cultural knowledge so that they can find success in the pageant competition. Their reign as an ambassador lasts only a single year before they pass on the title to the succeeding pageant winner.

Once the royalty has entered the arena, all participating dancers follow in order of their respective dance category. In general, the categories for men include northern

This is also why it is not unusual for the gathering to end at midnight or in the early morning hours. Even large contest powwows are not solely focused on contest dancing. Throughout the powwow session, “intertribal” songs are meant for all to participate and dance. The announcer declares an intertribal dance and encourages spectators to come to the arena.

Organizers cannot hold a celebration if there are no drum groups in attendance. Each powwow committee secures a “host drum”—or even several host drums—to sing contest and intertribal songs throughout the entire weekend. For those unfamiliar with powwow music, it is worth noting that men engage in singing using specific Native words or “vocables” in which there are no words but sounds; never do these men chant. The difference between hearing selections sung rather than chanted is a matter of understanding Native music on Native terms versus western perceptions which can mischaracterize and misunderstand this cultural practice.

Singers and the drum are the backbone of any successful powwow. Oftentimes, there is a separate drum contest simultaneously judged using the songs sung for the dance contest. In this way, dancers are provided exceptional singing and songs appropriate to their dance style. The drum at the center of each group of



Many spend years honing their dance skills.

traditional, southern straight, grass dance, and fancy feather while women's categories include northern and southern traditional (at especially large powwows women in these two categories may be further divided into a cloth and buckskin subcategory), jingle dress, and fancy shawl. These dance categories are further separated by age groups to include golden age, senior, adult, teen, junior, and tiny tots.

Subsequently, during one or two powwow sessions, these dance categories and age brackets must dance an appropriate song or set of songs.



Kicking Woman Singers, Browning, Montana. KB.066

singers is significant as it has its own spirit, and the beats it produces mirror that of a heartbeat calling on all to dance.

POWWOW ETIQUETTE

Whether you are a first-time visitor or regular attendee of powwow celebrations, it is worth knowing or revisiting powwowing etiquette. Established powwows often have policies in place about commercial photography; it is important to check their website or poster for more information. If a policy is in place, the organizers of the powwow may require you to check in and register. All

photographers, amateur or professional, who capture close-ups or body-length photos of individual dancers should ask and receive permission from the dancer before taking a photo. Images of participants dancing in large numbers or dancing in Grand Entry do not require permission from each individual dancer.

Throughout a powwow session, spectators and participants are asked periodically to stand and show respect for a flag or honor song. The announcer provides directions to the audience when these songs occur. For flag songs, men should also remove their hats. In addition, intertribal songs—many of which use vocables—

are also an opportunity for spectators to participate in the powwow. Again, the announcer conveys to the audience when these intertribal songs occur and encourages everyone to join in. You do not need regalia (ceremonial clothing) to dance, nor do you need to be Native American to participate during these intertribal songs.

The immediate area surrounding the dance arena is reserved for tribal elders, dancers, singers, and their families. If you bring your chair, be mindful that the space around the arena is reserved for these individuals and empty chairs hold the place for powwow participants who come and go throughout the event.



Vendors are a key component of contemporary powwows; purchasing directly from powwow vendors supports Native American artists and Native-made artwork, and contributes to the overall success of the powwow. Contemporary powwows—for example, the Buffalo Bill Center of the West's Plains Indian Museum Powwow, June 17 – 18, 2017, even have specific guidelines for vendors to ensure that items sold are created by Native American artisans enrolled in a North American Indian tribal nation.

To be sure, dancing continues to play an important cultural and spiritual role in the lives of many Native Americans, and contemporary powwows are but one way that tribal nations express diversity, intertribalism, and innovation to the public. ■

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An enrolled Dakota member of the Fort Peck Assiniboine and Sioux Tribes, Dr. Majel Boxer is Associate Professor in the Department of Native American & Indigenous Studies at Fort Lewis College, Durango, Colorado. She received her doctorate in ethnic studies from the University of California, Berkeley, and in 2012, she was named one of 12 Emerging Scholars by Diverse: Issues in Higher Education magazine. In October 2016, Boxer received one of the Center's Research Fellowships, working with Rebecca West, Curator of Plains Indian Cultures and the Plains Indian Museum. Boxer continues research on the "indigenization of the museum," a historically western institution that Native American people have increasingly embraced in the last century.



Men's Fancy Dancer. P.426.08456



For more information on the Center's Plains Indian Museum Powwow, June 17 – 18, visit centerofthewest.org/event/plains-indian-museum-powwow.

Patrons Ball

ONE OF “THE BIG THINGS”



Frederic Remington (1861 – 1909). *The Big Things*, August 14, 1899. Pen and ink on paper. Museum purchase. 78.69

“The Last Ball of the Season,” engraving by Augustus Hoppin (1828 – 1896). *Harper’s Weekly*, February 20, 1858. Library of Congress Prints and Photographs Division. Washington, D.C. 20540 USA. LC-USZC2-6400



On August 14, 1899, Louisa Cody, Buffalo Bill’s wife, invited everyone in the county to the party she gave at the family’s Irma Lake Lodge on Carter Mountain southwest of Cody, Wyoming. C.E. Hayden, a surveyor who made the party’s arrangements, recorded in his diary that Frederic Remington, “the noted artist, was on hand and was sketching some of the outstanding characters.”

The Buffalo Bill Center of the West commemorates that same tradition with its annual Patrons Ball, the Center’s chief fundraiser—and what Remington would have christened “a big thing.”

Indeed, the story of the Buffalo Bill Memorial Association is incomplete without Patrons Ball. Since its first black-tie gala in 1977, the Buffalo Bill Center of the West has had plenty to applaud in its forty years of the ball. Like Hoppin’s “Last Ball of the Season” (above), the Center’s annual Patrons Ball also marks the end of the season—and much more.

RIGHT: The first annual Patrons Ball, 1977.
BELOW: 2016 Patrons Ball.



Founded as an occasion to honor the year's accomplishments, the Ball has grown to be much more. One of the premier social events of the Northern Rockies, the Ball has all the trappings of an extraordinary evening: food, fun, and friends—and all for a worthy cause.

There's no way that staffers at the time could have known that a short paragraph in the March 1977 Buffalo Bill Historical Center (now Buffalo Bill Center of the West) newsletter would foretell how very indispensable the gala would become for the Center. It said simply, "Mrs. William D. Weiss has been named general chairman for a festive event set for Saturday night,

September 24. This Patrons Dinner Dance will celebrate the Buffalo Bill Museum's 50th season [opened in 1927] and the progress on the new Plains Indian Museum fund drive."

Nothing in those few words hinted that, with this annual soiree, the Buffalo Bill Memorial Association would still be celebrating the Center's "season"—this time, not one museum but five, and not fifty seasons, but ninety! The Center's Patrons Ball is now its biggest fundraiser with all proceeds benefiting the programs and public activities of the Center.

"Patronship and getting to know each other will be given top priority," Mrs. Weiss added in June 1977. "All persons, from

pioneers of the State to newcomers, who are interested in the culture and preservation of this great achievement [specifically, the successful fundraising for the Plains Indian Museum] should plan now to take part in the festive, historical celebration."

Today, Patrons Ball is the finale of the week-long Rendezvous Royale celebration of the arts in Cody, and Mrs. Weiss's words were never more true: Attendees can call today (307-578-4008) to make reservations—especially since this year's event has been dubbed the "Centennial Ball." It's an event a hundred years in the making! Read more at centerofthewest.org/event/patrons-ball. ■



For a hundred years, the Buffalo Bill Center of the West has enjoyed the generosity of a host of supporters including, (L-R), Mary Jester Allen, Milward Simpson, Jane Garlow, Paul Greever, William Cody Bradford, and Etheyle Parry Bradford, ca. 1930. MS 006 William F. Cody Collection. P.69.2123

DEVELOPMENTS

A hundred years of support

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.

When I moved to Cody almost forty-five years ago, I joined the Museum right away, of course. Having been an American Art major I was absolutely swept away by the magnificent paintings in the Whitney Museum. Think, I could live way out here away from the big city and see a striking collection of paintings any old day. I could pop in on the way home from the grocery store and refresh my soul!

—ANNE YOUNG, CODY, WYOMING

It's been more than twenty years now that I became a member of the Cody Firearms Museum, and I will happily go on. Well, the western bug got me when I was still a youth, reading western novels, over here of course mostly those written by Karl May.

But some newspaper stands carried dime novels featuring the adventures of Buffalo Bill Cody, translated into German. My mind started wandering: would be great to follow the tracks of Buffalo Bill and all the other celebrities, and to get my hands on such famous firearms like Winchesters and Colts. So, I started collecting which led me straight to the Buffalo Bill Center of the West. Joining up was a logical consequence once I had visited the Center back in 1995. I wanted to add my share of support. As a CFM member, I have access to the Winchester factory records (via the excellent staff) which is a vital source of information for the serious collector.

—WOLFGANG DICKE, NEUSS, GERMANY

Robert Joseph "Bob" Dellenback: a tribute

The Center of the West lost a great friend and supporter when Bob Dellenback (1928–2016) died this past December at his home in Jackson, Wyoming.

Bob and Dine (wed in 1958) first became involved with the Center as members in 1976. As they attended Patrons Ball each year, they got to know the Center better and better. Their membership and Patrons



Bob and Dine Dellenback.

Ball connection helped them realize that, when they were looking for a place to leave their exceptional Lewis and Clark book collection, the Center's dedication to preserving and protecting such historically important documents—and making them available for scholars—made the Center the right place.

That donation opened the door to a more active relationship with the Center, and Bob and Dine began to support the *Papers of William F. Cody*, because, they agreed, the Papers is “an intellectual exposition of this wonderful man... an iconic westerner.” Not only did they contribute generously through their foundation, but Bob, in particular, became an enthusiastic advocate for the *Papers*, and indeed for the entire Center. When the Center announced plans to reinstall and reinterpret the Buffalo Bill Museum, Bob and Dine stepped right up, supporting the project through their family foundation and urging others to join in.

Whether at Patrons Ball, a spontaneous lunch, or simply over coffee, Bob was always eager to converse about the *Papers* and the Center, and to congratulate staff on their excellent work. His eyes lit up when he noted how the *Papers* engaged young scholars, supported their research, and offered the opportunity to interact with and learn from renowned scholars. Bob was especially proud that this ongoing legacy of scholarship, stemming from the support of their family foundation, continues to produce books, articles, and career advancement for emerging historians.

Bob's support of the Center was both financial and emotional, an indelible characteristic of a truly devoted donor and friend. Thank you, Bob. We will miss you very much.

Tax efficient way to give

Most people are motivated to give because they believe the charities they support are doing important work, making the world a better place. For Center of the West donors, that can mean preserving our past to share with present and future generations, studying the Greater Yellowstone Ecosystem, or perhaps ensuring that sacred objects from Plains Indian tribes are cared for with dignity and respect.

However, philanthropic motivations don't preclude making gifts in such a way that maximizes tax benefits! An often overlooked, tax-efficient method for giving is to donate appreciated stock.

With the large gains the stock market has made of late, you may have stocks in your portfolio that are worth considerably more than when you purchased them. When it comes time to sell, Uncle Sam is ready to tax your capital gains.

But, here's what happens if you donate some of that stock to the Center of the West: You still get a tax deduction for your gift, and you won't have to pay capital gains tax on the stock—because you didn't sell it, you gave it away. (We're a non-profit, so we won't pay the tax either.)

You may be thinking, “That stock is going to keep going up! I want to keep it!” Even better. Make your gift using the highly-appreciated stock, and buy more with the cash you were planning to donate to us. Now your base rate has increased to the current higher level instead of the low price you initially paid. This means lower capital gains taxes when you eventually do sell the stock.

Diabolical? Not really. It's just one of the ways the government encourages charitable giving. Your gift can be large or small; you'll still save on your tax bill. You or your broker can contact us for the instructions needed to complete the stock transfer. ■

Of course, everyone's situation is unique, so don't take our word for it—be sure to ask your tax professional for advice that applies specifically to you.

For example, let's say you bought stock for \$2,000, and its value increased 50 percent since your purchase. If we assume a 15 percent long term capital gains tax, selling versus gifting the stock would look like this:

- \$2,000 + 50% gain = \$3,000 new value.
- \$3,000 (current value) - \$2,000 (original purchase price) = \$1,000 gain.
- \$1000 gain x 15% capital gains rate = \$150 capital gains taxes owed.

If the stock is gifted to charity, you save the \$150 in capital gains taxes. If you still want to own that particular stock, replace what you gave to charity with the cash you would have donated. Now your basis, or purchase price, is higher, resulting in lower capital gains—and consequently, lower taxes, when you decide to sell.

For more information, contact the Development Department.



Stock certificates from MS 006 William F. Cody Collection.



Mee-nah-tsee-us (White Swan) (ca. 1851–1904). Apsáalooke (Crow), Montana. Painting, ca. 1887. Muslin, pencil, ink, watercolor, 37.25 x 70.5 inches. 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.702.40

TREASURES

from our west

WHITE SWAN'S PAINTING ON MUSLIN

Crow warrior and Army Scout White Swan was one of six scouts serving under the command of Lieutenant Colonel George Armstrong Custer during the two days of the Battle of Little Bighorn, June 25 – 26, 1876. White Swan was 25 years old when he fought alongside U.S. Army troops and Crow and Arikara scouts during Major Marcus Reno's attack of the Indian camps near the Little Bighorn River. What occurred in the river valley and on the bluffs above—an unprecedented defeat of large and well-armed regiments of Army soldiers and their leaders—would change White Swan's life, as well as American history. Because White Swan was an Army

scout, military records documented his wounds. He was shot in the right hand, right knee, and thigh, and was struck in the head by a Sioux warrior's weapon, rendering him deaf and mute for the rest of his life.

In the tradition of male Indian warriors and artists, White Swan recorded this and other momentous battles from his lifetime in a complex narrative, filled with movement and violence. The muslin became the voice and words for his graphic memories. The composition is arranged in three horizontal levels featuring clusters of individual battle scenes. Five of the scenes are thought to include Little Bighorn

based on the presence of the Seventh Cavalry guidon, and various depictions of White Swan, who is identified by his distinctive red face paint, single eagle feather, traditional Crow hair style, and simple attire of either a shirt and leggings, or a red coat. His painting is one of few first-hand Native accounts of the Battle of Little Bighorn, yet is one of many complex historical perspectives of this event. White Swan's muslin is currently on loan to Gilcrease Museum in Tulsa, Oklahoma, accompanied by his known artwork from other collections, for the exhibition *Plains Indian Art: Created in Community*, which runs through August 27, 2017. ■

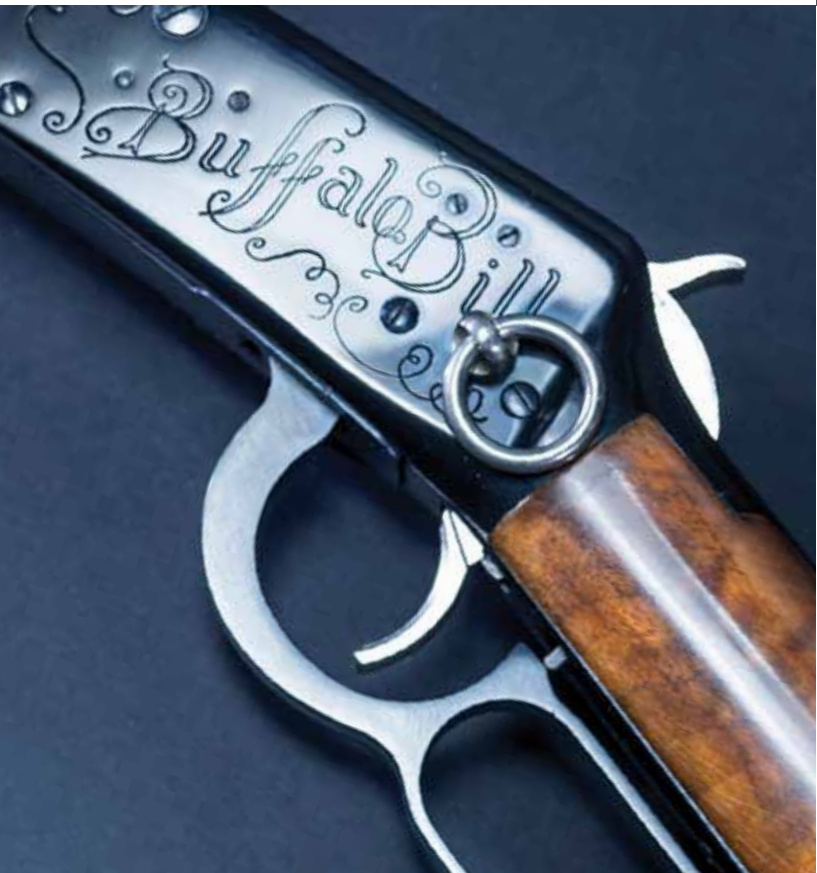
BUFFALO BILL COMMEMORATIVE RIFLE

As the Center of the West celebrates its Centennial throughout 2017, the special exhibition *Cody to the World* shares many special objects illustrating the past 100 years. One such object is the Buffalo Bill Commemorative Rifle pictured below—the 100,000th one of the more than 117,000 made by Winchester to raise funds for the then-new Buffalo Bill Museum that opened in 1969 as an extension to the Whitney Western Art Museum.

The rifles sold for \$129.95, with \$5 from each sale going to the new museum fund. They were designed by antique firearm dealer Herb Glass, who worked with Buffalo Bill Memorial Association Trustee Peter Kriendler. With the funding secured, the laying of the cornerstone of the new Buffalo Bill Museum occurred on July 4, 1968. Officials from Winchester attended along with World War II historian Cornelius Ryan, and famed actors Slim Pickens and Glenn Ford. Upon the museum's opening, William Wallace of Winchester presented this rifle to then-director Harold McCracken and the Memorial Association.

The combination of Buffalo Bill's legacy, the workmanship of Winchester, and the showmanship of people like Buffalo Bill's own grandson Fred Garlow, ensured a successful fundraising campaign for the new Buffalo Bill Museum—and the completion of a modern museum that not only honored William F. Cody, but also interpreted the dynamic story of the landscape, the wildlife, and the cultures of the American West. The rifle marks an important milestone in the development of what is now the Buffalo Bill Center of the West. ■

Winchester Model 94 rifle, 30-30 caliber, ca. 1969. Serial no. wc100,000. 1.69.2160



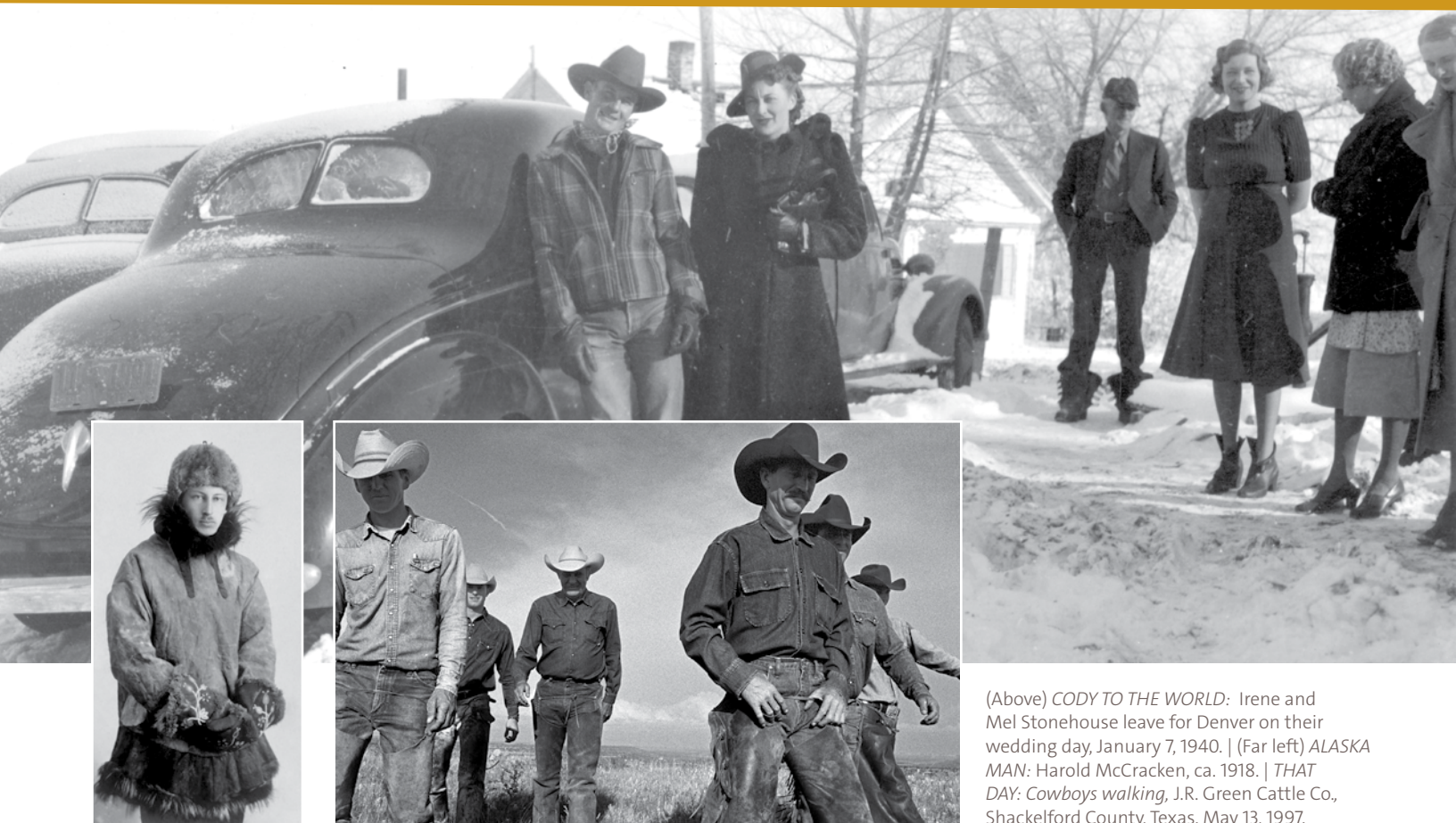
Henry Kirke Brown (1814 – 1886). *Choosing of the Arrow*, 1849. Bronze, 22 x 5.5 inches. William E. Weiss Memorial Fund Purchase. 7.16.1

HENRY KIRKE BROWN'S CHOOSING OF THE ARROW

The Buffalo Bill Center of the West's Whitney Western Art Museum recently purchased one of nine located casts of Henry Kirke Brown's *Choosing of the Arrow*, the first bronze sculpture made in America. Only twenty were produced for the American Art-Union in 1849, and each exhibits slight variation, as Brown and his assistants worked on and finished them individually. Though European in style, the sculpture was conceived as part of the artist's personal quest for a uniquely American art based on American subjects. It stands, then, as an early and classicizing depiction of a Native American subject, and an important precedent for later depictions of American Indians in art. *Choosing of the Arrow* is therefore a strategic addition to the Center's collection. It was also celebrated in the groundbreaking 2013 – 2014 exhibition, *The American West in Bronze: 1850 – 1925* organized by the Metropolitan Museum of Art in New York, in collaboration with the Denver Art Museum. ■

bits & bytes

NEWS, ACTIVITIES, & EVENTS



(Above) *CODY TO THE WORLD*: Irene and Mel Stonehouse leave for Denver on their wedding day, January 7, 1940. | (Far left) *ALASKA MAN*: Harold McCracken, ca. 1918. | *THAT DAY*: Cowboys walking, J.R. Green Cattle Co., Shackelford County, Texas. May 13, 1997.

Center shares special exhibitions

In celebration of its Centennial, the Center of the West features three special exhibitions:

■ *Cody to the World! 100 Years at the Buffalo Bill Center of the West*, through January 31, 2018. A hundred-year history allows us to look at our humble origins, growth, and now impressive presence of the Center of the West on a larger scale.

■ *Out West Where the North Begins: Harold McCracken in Alaska and the Arctic*, through January 31, 2018. A Roaring Twenties tale about Harold McCracken, the Center's first director—how the young adventurer won

fame in Alaska and established the writing career that ultimately led him to Cody, Wyoming.

■ *That Day: Pictures in the American West* by Laura Wilson, through August 13. Photographs of the American West taken through three decades. Wilson's West isn't easily defined, but paradoxical and complex with subjects who are anything but one-dimensional.

Other special exhibitions include *GLOCK Makes History: The Birth of the Polymer Handgun Market* (on long term display); *Inspiring Sights: Yellowstone through Artists' Eyes* (thru 2017); and *Journeying West: Distinctive Firearms from the Smithsonian* (thru at least 2017).

Johnston earns PhD from Strathclyde University

Jeremy Johnston, the Center's Buffalo Bill Museum Curator and Managing Editor of the *Papers of William F. Cody*, has just earned his PhD from the University of Strathclyde in Glasgow, Scotland. His doctoral dissertation examines the connections between Theodore



Roosevelt and William F. “Buffalo Bill” Cody. Born and raised in Powell, Wyoming, Johnston attended the University of Wyoming, receiving both a BA and MA. He taught western and Wyoming history at Northwest College in Powell for more than fifteen years before joining the Center staff.

Center of the West and Wyoming Public Media announce collaboration

The Center of the West and Wyoming Public Media have signed a Memorandum of Understanding for a pilot project to base a public radio reporter in Cody to share with the Center. The correspondent would cover topics in northwest Wyoming as well as explore the Center’s own rich



themes from a recording studio at the Center. Created digital content would enhance both entities’ online presence. Funding is to be split between the Center and Wyoming Public Media, and the hiring process is underway at the University of Wyoming, through which Wyoming Public Media is licensed.

Center receives Duke Energy grant for golden eagles

Duke Energy Foundation has awarded the Center of the West a \$50,000 grant in support of *Monarch of the Skies*, an



Golden eagle in the field.

exhibition about golden eagles and their habitats. The project—slated to open in spring 2018—presents the natural and cultural history of the golden eagle and its conservation in Greater Yellowstone and the western United States. The project is based on a decade of extensive field research conducted by the Center’s Draper Natural History Museum.

Hassrick honored at UW Commencement

At the University of Wyoming commencement ceremonies May 12 – 13, 2017, Peter Hassrick, the Center’s Director Emeritus and Senior Scholar, received an honorary doctoral degree, the university’s highest award.



Hassrick served as the Center’s executive director for twenty years before fulfilling stints at the Georgia O’Keeffe Museum, the Charles M. Russell Center for the Study of Art of the American West, and the Denver Art Museum’s Petrie Institute of Western American Art. A leading authority on art of the American West, Hassrick writes and lectures extensively on the subject.

Cowboy Music Revue returns for second banner year



Dan Miller’s Cowboy Music Revue.

Dan Miller, Wendy Corr, and Hannah Miller take the stage as Dan Miller’s Cowboy Music Revue, Monday – Saturday, June 1 through October 7, at 5:30 p.m. in the Center’s Kuyper Dining Pavilion. (On select dates, there is a 4 p.m. matinee.) Audiences in 2016 were completely hooked on the authentic cowboy music and entertainment, and the gourmet western buffet; 2017 promises to deliver even more! Tickets for the dinner and show are \$40 per person. For more information and to purchase advance tickets, visit tickets.centerofthewest.org. ■

SUMMER | CALENDAR OF EVENTS

CENTER HOURS:

- **MAY 1–SEP 15:** 8 a.m.–6 p.m. daily
- **SEP 16–OCT 31:** 8 a.m.–5 p.m. daily

SPECIAL EVENTS

36th Annual Plains Indian Museum Powwow, JUN 17–18

- Grand Entries noon and 6 p.m. Saturday, and noon Sunday. Competitive dance, Native arts vendors, Indian tacos and fry bread. \$10 adults; \$5 youth; 6 and younger free; participating dancers, drums, and their families free.

24th Annual Buffalo Bill Invitational Shootout, AUG 10–12

- At the Cody Shooting Complex. The public is invited to observe the shooting competition.

41st Buffalo Bill Center of the West Annual Patrons Ball, SEP 23, 6 p.m.

- Our annual black tie fundraising gala. \$350 per person. Find out more at centerofthewest.org/event/patrons-ball.

SUMMER INTERPRETIVE PROGRAMS

Draper Museum Raptor Experience:

- **JUN 1–AUG 15:** Three half-hour programs daily
 - *The Night Shift: Owls of the Yellowstone Region*, 10 a.m.
 - *Superheroes of Nature*, 2:30 p.m.
 - *Talon Talk: Eagles*, 4:30 p.m.
- **AUG 16–SEP 15:** Relaxing with Raptors, 10 a.m. & 2:30 p.m. daily
- Starting **SEP 16:** Relaxing with Raptors, 1 p.m. daily

Chuckwagon cooking demonstrations—and samples!

- **JUN 1–AUG 31:** Mon–Sat, 9:30 a.m.–3:30 p.m.

Guided Tours:

- **JUN 1–AUG 15:** Three one-hour tours daily: Wildlife of the West, 11 a.m. | People of the West, 1 p.m. | Yellowstone Yesterday and Today, 3 p.m.
- **AUG 16–SEP 15:** Two one-hour tours daily: Wildlife of the West: 10 a.m. | People of the West, 2:30 p.m.

Friday Afternoon Family Activities, JUN 9–AUG 11:

- **JUN:** Plains Indian People | **JUL:** Geology | **AUG:** Water in the West

Buffalo Bill Horse Rides:

- **JUN 1–AUG 31:** daily, 8 a.m.–5 p.m. Take a 1-hour trail ride along the Shoshone River near the Center; or a pony ride for kids age 4 and younger.
 - Trail Rides: \$40 per rider (ages 5 and older)
 - Pony Rides: \$20 per rider. Reservations recommended: 307-250-7660 or bbhorserides@gmail.com.

WORKSHOPS, FIELDTRIPS, AND DAY CAMPS

Made possible through a generous grant from the R. Harold Burton Foundation. For more information and to register in advance, visit centerofthewest.org/learn/family-programs. Scholarships may be available; contact Emily Buckles at emilyb@centerofthewest.org or 307-578-4110.

- **JUN 23–25:** Plains Indian Arrows workshop. Ages 15 and above, 8:30–11:30 a.m. each day. Nakoda educator and craftsman Ernest Gendron guides attendees in crafting arrows to take home. \$70/member, \$75/non-member.
- **JUN 29, AUG 17:** Plains Indian Games. Ages 9–11, 9–11 a.m. Enjoy games and toys that young Native Americans have played for centuries. \$10/member, \$12/non-member.
- **JUL 6:** Bike and Rock Talk family outing. 4:30–6:30 p.m. A free, family bike trip from Hayden's Arch Bridge along Shoshone Canyon trail with local geologist Dan Miller.
- **JUL 11–13:** Teton Adventure Discovery Field Trip. Ages 11–15, 8:30 a.m. July 11 – 4:30 p.m. July 13. Canoeing and camping in Grand Teton National Park. \$75/member, \$85/non-member.
- **JUL 24, 26, 28:** Little Aspiring Artists. Ages 3–5, 9–10:30 a.m. each day. Sarah Shearer inspires preschoolers with art through active play. \$20/member, \$25/non-member.
- **JUL 25:** Floating through Time field trip. Ages 11–15, 9 a.m.–3 p.m. Raft the Shoshone River, and explore geology with Rich Davis. \$30/member, \$35/non-member.
- **JUL 31–AUG 4:** Colorful Creations. Ages 6–9, 9–11 a.m. and ages 10–12, 1–4 p.m. each day. Sarah Shearer helps students unleash their creativity with a variety of media and projects. \$30 members, \$35 non-members.
- **AUG 11–12:** Plains Indian Food workshop. Ages 15 and above, Aug. 11, noon–5 p.m. and Aug. 12, 10 a.m.–6 p.m. Oglala Sioux craftswoman Jen Runs Close to Lodge presents a hands-on workshop about Native traditions of food and preparation. Participants enjoy the food at the end of the workshop. \$70/member, \$75/non-member.

TALKS, BOOK SIGNINGS, AND LUNCHTIME EXPEDITION LECTURES

■ **JUN 14**, 1 p.m. *Encounters at the Heart of the World: A History of the Mandan People* by Elizabeth Fenn. Lecture and book signing.

■ **JUN 15**, 4 p.m. *That Day: Pictures in the American West* artist lecture by Laura Wilson. Members-only reception in *That Day* special exhibition, 5 p.m.

■ **JUN 23**, 5:15 p.m. *Finding and Photographing Subjects for the People of Yellowstone Book* by Steve Horan. Lecture and reception.

■ **JUL 6**, 12:15 p.m. *Past, Present, and Future for Black-footed Ferrets in Wyoming* by Jesse Boulterice. Lunchtime Expedition.

■ **JUL 27**, 5:15 p.m. *The Yellowstone Hotspot: Past, Present, and Future* by Robert Smith. Lecture and reception.

■ **AUG 3**, 12:15 p.m. *An Afternoon with Grizzly 399, The Most Famous Bear Mother in the World* by Todd Wilkinson and Tom Mengleson. Lunchtime Expedition.

■ **AUG 9**, 5:15 p.m. *Chasing the Moon's Shadow: The Total Solar Eclipse of August 21, 2017* by Larry Sessions. Lecture and reception.

■ **AUG 16**, 5:15 p.m. *Home of Massive Bears and Diminutive Geese: Wildlife Tales from the Alaska Peninsula* by Kristine Sowl. Lecture and reception.

■ **SEP 7**, 12:15 p.m. *High Elevations, Old Sites, and New Perspectives on Human Paleoeology in Wyoming's Greater Yellowstone Ecosystem* by Larry Todd. Lunchtime Expedition.

■ **SEP 20**, 3 p.m. Dedication of Western Writers of America Hall of Fame reinstallation, McCracken Research Library.

■ **OCT 5**, 12:15 p.m. *Oh Deer! The Problem of Roads as Barriers to Deer Migrations and Movements in Wyoming* by Corinna Riginos. Lunchtime Expedition.

MEMBERSHIP EVENTS

Coffee & Curators, select Saturdays, 10–11:30 a.m.

Members meet for coffee, refreshments, and curator's talk inspired by the Center's collections—and special up-close or behind-the-scenes access. Space limited; reserve in advance, membership@centerofthewest.org or 307-578-4008:

■ **AUG 5** – Museum Conservation

■ **SEP 9** – Buffalo Bill Museum

■ **OCT 7** – Plains Indian Museum

Members Day Trip, July 21, details to be determined

DAN MILLER'S COWBOY MUSIC REVUE:

■ **JUN 1–OCT 7**: See page 35 for more on this summer show.

SUMMER OF SYMPOSIA CENTEROFthewest.org/symposia

Forged and Founded: Western American Sculpture

■ **JUN 17**, 9 a.m.–4:30 p.m.

- Top art historians and trailblazing contemporary artists convene for an examination of western American sculpture of the past, present, and future.
- \$55/member, \$65/non-member, \$25/student. Pre-registration encouraged, tickets.centerofthewest.org.

Arsenals of History: Firearms and Museums in the 21st Century

■ **JUL 17**, 8 a.m.–4 p.m., free for the general public, no registration necessary.

■ **JUL 18**, 8:30 a.m.–4:30 p.m., for museum professionals. \$15/person, advanced registration necessary, contact Danny Michael at dannym@centerofthewest.org or 307-578-4099.

- Museums with firearm collections face unique challenges and interpretive questions; at this symposium, we begin creating practical guidelines for museums with firearms.

Buffalo Bill Centennial Symposium

■ **AUG 2–4**

- The 2017 centenary of William F. Cody's death provides the occasion for scholars, both established and new, to reexamine his legacy and consider new directions in scholarship.
- All three days, \$185/members, \$200/non-members. Registration required, tickets.centerofthewest.org. Options available for single day registration.

CODY FIREARMS RECORDS OFFICE SPECIAL HOURS

Regular office hours: MON–THU, 8 a.m.–4:30 p.m.;
FRI 8 a.m.–3 p.m.

■ **JUL 14–16**: Attending Winchester Arms Collectors Association Show, Cody, Wyoming

■ **AUG 26**: Open for coverage of Big Reno Show, Reno, Nevada

■ **SEP 9–10**: Attending Ohio Gun Collectors Show, Wilmington, Ohio

■ **OCT 20–22**: Tentatively attending Texas Gun Collectors Association Show, Fort Worth, Texas

THE WINCHESTER

The Gun that Built an American Dynasty

BY LAURA TREVELYAN

Reviewed by Glenn C. Altschuler, Cornell University

The first gun issued by the Winchester Repeating Arms Co., Model 1866, had power, range, and a repeating action suitable for hunting animals and human beings. “Believe me,” gushed Army Maj. H.G. Litchfield, one of the first to use it, “this gun will make the land safe for the frontiersman and will have a great effect on settling the land.”

Seven years later, Model 1873 earned the nickname “The Gun That Won the West,” allegedly killing more game, more American Indians, and “more United States soldiers when the Indians awoke to its virtues,” than any other type of rifle. The rifle starred in the 1950 film *Winchester 73*, which featured actor James Stewart in a 1-of-1000 shooting match.

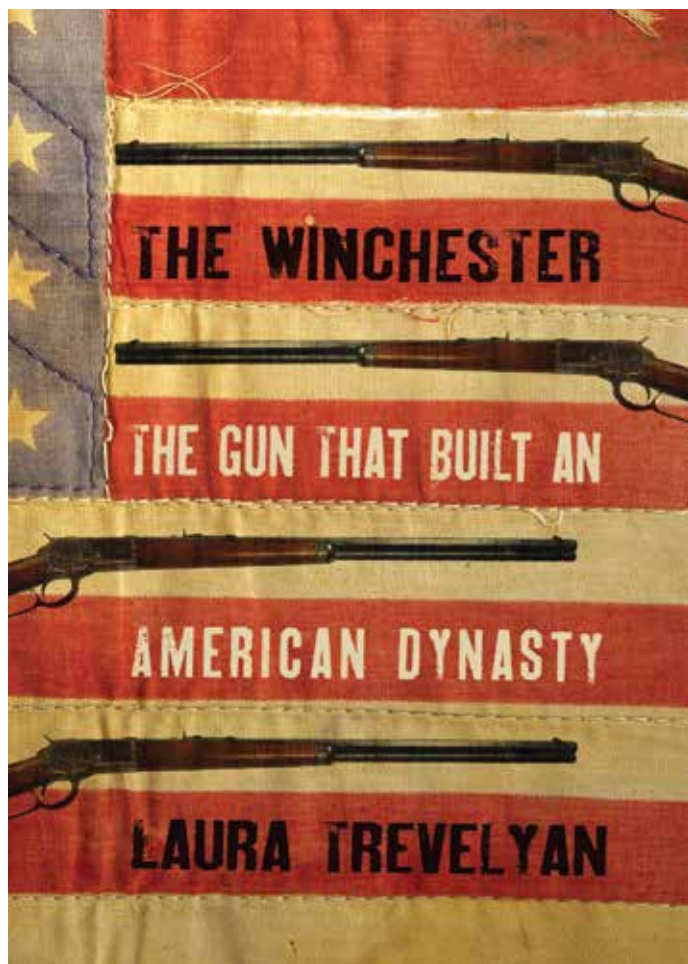
In her book *The Winchester: The Gun that Built an American Dynasty*, Laura Trevelyan—a correspondent for the British Broadcasting Corporation (BBC), author of *A Very British Family*, and descendant of Winchesters—tells the story of America’s famous firearm and the rise and fall of an arms dynasty. Trevelyan is at her best providing biographical sketches of her ancestors: Oliver Winchester, the farm boy and shirt manufacturer who founded the company; Tom Bennett, Oliver’s son-in-law, who expanded the Winchester empire; and eccentric Sarah Winchester, Oliver’s daughter-in law, who built Mystery House, a sprawling mansion in the Santa Clara, California, valley, with 160 rooms, one of them for séances.



Trevelyan also tries to explain why the company faltered and failed. Orders poured in during World War I, she acknowledges, but attributes the company’s crisis to the illness of Winchester Bennett, Tom’s son; the high costs of raw materials and labor; the stringent requirements for the manufacture of rifles set by foreign governments; the loans incurred to expand the physical plant; and the postwar problem of what to do with surplus capacity.

The company limped on, trying to diversify by selling refrigerators, washing machines, ice skates, and other products, before going into receivership in 1931. Acquired by the Western Cartridge Co., a former competitor, for a paltry \$3 million in cash and \$4.8 million in preferred stock, Winchester became Winchester-Western. Managed by the Olin Corp., it stuck to the manufacture and sale of guns, and became profitable again. And during World War II, Winchester produced guns, ammunition, cabin heaters, and engine cooling radiator for fighter planes.

But, Trevelyan writes, “the glory days were gone.” In 2006, in



response to declining rifle sales, the Winchester firearms factory in New Haven, Connecticut, closed. It is now an apartment building, Winchester Lofts, with a billiard room, a pet-grooming station, and thirty-two units reserved for affordable housing. The Winchester Repeating Arms Co. lives on as part of the Herstal Firearms Group, while Olin still owns Winchester Ammunition. As for the descendants of Oliver Winchester, Trevelyan reports that “none of us is in the gun business.”

The Winchester: The Gun that Built an American Dynasty is available through the Center’s Museum Store. ■

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Glenn C. Altschuler is the Thomas and Dorothy Litwin Professor of American Studies at Cornell University.

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William F. "Buffalo Bill" Cody,
ca. 1913. MS 006 William F. Cody
Collection. P.69.0740



a 1000 words



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In the arena with the Wild West background in the rear, it's as if Buffalo Bill is leaving the Old West behind and looking to the future—but not without first acknowledging “the West of the old times, with its strong characters, its stern battles, and its tremendous stretches of loneliness can never be blotted from my mind.”

Today, the Buffalo Bill Center of the West embraces the West as much as our namesake did. As we enter our next century, we're committed to his legacy and his love for the American West. As he put it, “It was because of my great interest in the West, and my belief that its development would be assisted by the interest I could awaken in others, that I decided to bring the West to the world.” And that's the Center's goal for another hundred years. #100YearsMore

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. To learn more, contact the library at 307-578-4063, or search the online collections at library.centerofthewest.org.

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