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Edward S. Curtis, *An Oasis in the Badlands*, 1905, silver bromide border photograph, Peterson Family Collection. Edward S. Curtis, *Wedding Party - Qágyuhl*, 1914 Photogravure, Smithsonian Institution. Edward S. Curtis, *Chief Joseph*, 1903 Photogravure, National Portrait Gallery, Smithsonian Institution.

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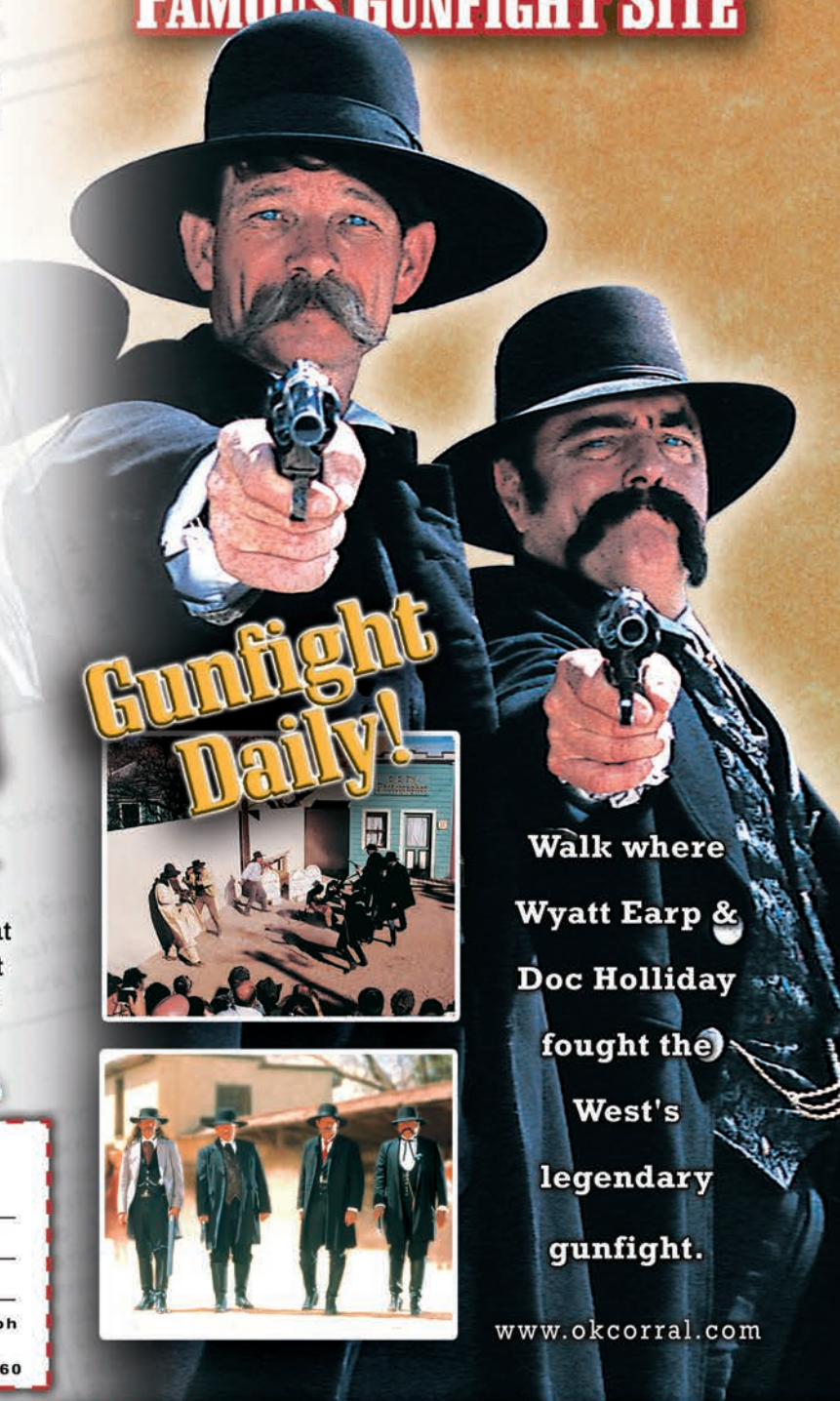
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ENTERING THE BADLANDS

In 1905, Edward S. Curtis completed his fieldwork with the Sioux tribe in the Badlands of South Dakota. This photograph, *Entering the Bad Lands, Three Sioux Indians on Horseback*, was part of his series of large-plate images featuring the Sioux people re-creating hunting and war parties in their traditional lands east of the Black Hills. The photo is an outtake from Curtis's *The North American Indian, Portfolio 3* ([Seattle] : E.S. Curtis ; [Cambridge, Mass.: The University Press], 1908).

Courtesy Library of Congress



True West captures the spirit of the West with authenticity, personality and humor by providing a necessary link from our history to our present.

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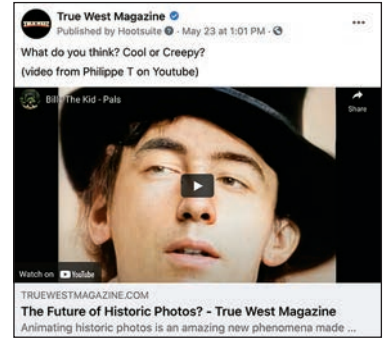
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The fearless mirror makers of the Arizona Territory.

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—By Candy Moulton and True West's Editors

86 WESTERN ART MUSEUMS OF THE YEAR

Bouncing back after a year of online displays, curators eagerly await visitors.

—By Johnny D. Boggs and True West's Editors

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Cover design by Dan Harshberger

Photo Courtesy Library of Congress

Old Vaquero Saying

“After the rabbit has gone, it is time to pound your hat on the grass.”



Quotes

“All things share the same breath—the beast, the tree, the man. The air shares its spirit with all the life it supports.”

—Chief Seattle



The only known image of the highly regarded Suquamish and Duwamish Chief Seattle was taken in 1864, two years before his death.

True West Archives

“If you hear a voice within you say ‘you cannot paint,’ then by all means paint and that voice will be silenced.”

—Vincent Van Gogh

“Whether you think you can or you think you can’t, you’re right.”

—Henry Ford

“Well done is better than well said.”

—Benjamin Franklin



“The camera is an instrument that teaches people how to see without a camera.”

—Dorothea Lange

In October 1939, WPA photographer Dorothea Lange visited an unnamed Indian fishing village in Oregon and photographed a local woman scraping a hide for softening.

Courtesy Library of Congress

“A pioneer should have imagination, should be able to enjoy the idea of things more than the things themselves.”

—Willa Cather, *O Pioneers!*

“A man thinks that by mouthing hard words he understands hard things.”

—Herman Melville

“There are no bad pictures; that’s just how your face looks sometimes.”

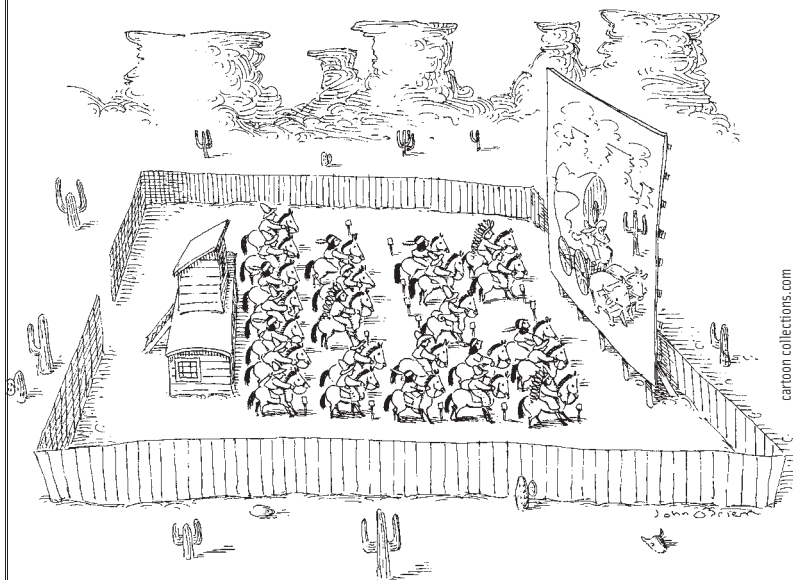
—Abraham Lincoln

“To the complaint, ‘There are no people in these photographs,’ I respond, There are always two people: the photographer and the viewer.”

—Ansel Adams

“I need this wild life, this freedom.”

—Zane Grey



cartoon collections.com

Edward S. Curtis Redeemed

An underdog gets his due.

All my life I have heard criticism of Edward Sheriff Curtis. He faked his photos, he didn't do this, he had no business doing that.

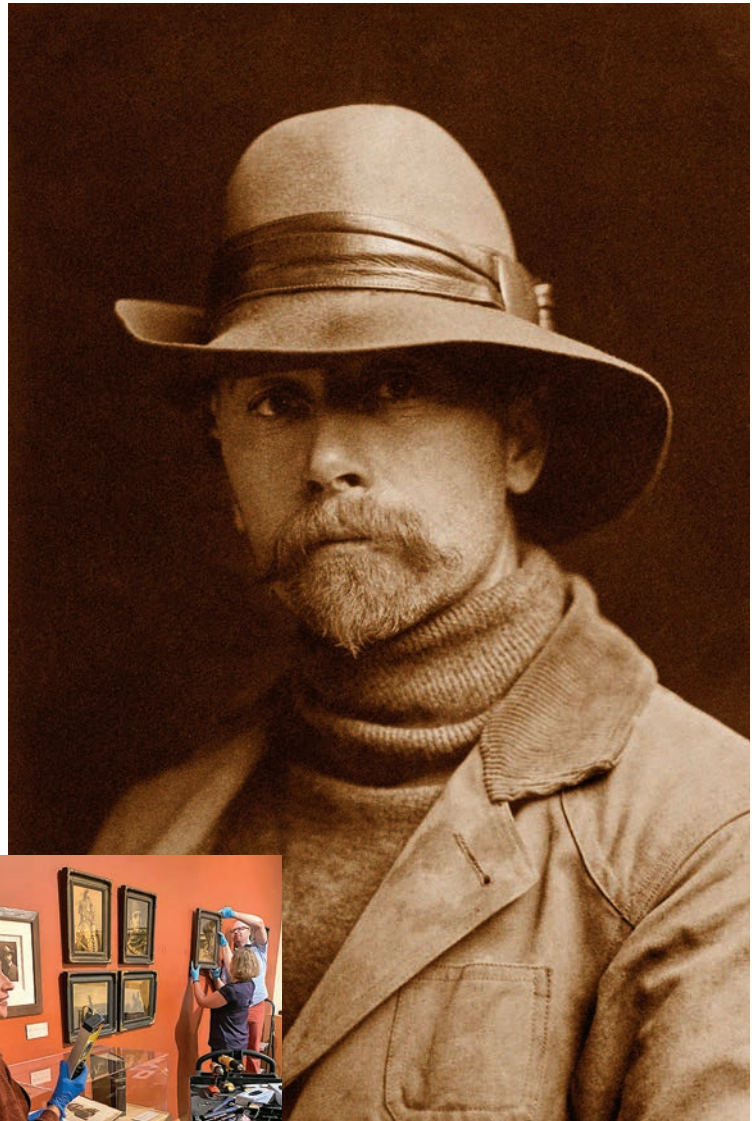
Here's how Curtis described his life's mission:

"I want to make them [American Indians] live forever. It's such a big dream I can't see it all. The passing of every old man or woman means the passing of some tradition, some knowledge of sacred rites possessed by no other... consequently the information that is to be gathered, for the benefit of future generations, respecting the mode of life of one of the great races of mankind, must be collected at once or the opportunity will be lost for all time."

Yes, and the dream ended up being so big it broke him financially, it ruined his marriage and it almost killed him physically. Still, he endured. It took him thirty years to finish, and in the end, he never made a dime out of the finished product.

And, yet, the end results speak for themselves. In this issue you will bear witness to a stunning record of a people who deserve to be remembered as righteous and proud. Thank you, Edward Sheriff Curtis. We love you, and hopefully in this special collectors' issue we have proved it!

Our cover boy, *Weasel Tail-Piegan*, is part of a wonderful new exhibition at Western Spirit: Scottsdale's Museum of the West. "Light and Legacy: The Art and Techniques of Edward S. Curtis" opens on October 19, 2021. It is a stunning collection and includes audio recordings, photographs and even early motion pictures. We are here to tell you, it's part of the reason we named the Scottsdale Museum of the West our top museum of 2021 (p. 74). A special shoutout to Mike Fox, Tricia Loscher, James Balestieri and the gang down at Western Spirit for making this a spectacular issue.

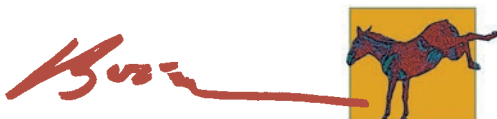


Assistant Director Dr. Tricia Loscher oversees the installation of the Curtis exhibit, while Associate Curator Anna Akridge and museum preparator Shawn Siems help hang a Curtis photograph for the show.

Photo by Ken Amorosano

Edward S. Curtis was 31 when he made his self-portrait in Seattle, Washington, in 1899. In addition to the 40,000 photos he made during his North American Indian project, Curtis also made 10,000 wax cylinder recordings of Indigenous songs, music and ceremonies.

Courtesy National Portrait Gallery, Smithsonian Institution



For a behind-the-scenes look at running this magazine, check out BBB's daily blog at TWMag.com

OUR READERS REMIND US OF THE VARIABLES AND VAGARIES OF HISTORIC TRUTHS, “WELL-ESTABLISHED” FACTS, HEADLINES AND HISTORICAL PHOTOGRAPHS.

REMEMBERING LITTLE BIGHORN



The dramatic *Spirit Warrior* sculpture by Oglala Sioux Cathleen Cutschall (Sister Wolf) is dramatically silhouetted by the sunset atop the Indian Memorial at the Little Bighorn Battlefield National Monument.

Courtesy Montana Office of Tourism

At 88 years of age my memory is not what it used to be, but let me reflect on the fine article by C. Lee Noyes on the Little Bighorn Indian Memorial [June 2021 issue].

In 1976, the Northern Cheyenne Chiefs Warrior Society, along with their traditional allies the Lakota Sioux and the Arapahoe tribe, celebrated the 100th anniversary of the Battle of the Little Big Horn. It was called the battle of Greasy Grass.

Almost all Sioux and Cheyenne including myself can track an ancestor (Black Horse 1854-1936) who was in that battle. As part of the event that took place on the ranch of Austin Two Moons in Busby, Montana, we took a car caravan to the battlefield for a prayer ceremony on June 25, 1976. I still remember the lack of Native involvement at the battlefield in terms of tour guides, Indian-

authored books in the bookstore and the invasive photographs of our license plates by Federal agents, who I doubt were even known to park personal. Most Indian people felt unwelcome at the battlefield.

Years later, as a newly elected Congressman from Colorado, one of my first bills (along with the bill to build the National Museum of the American Indian) was legislation to change the name of the Battlefield to give equal honor to combatants on both sides the conflict. Congressmen Pat Williams and Ron Marlene of Montana were co-sponsors. Tribes, city and county government and the Montana legislature all supported the bill which was signed into law. There was also supposed to be an Indian Memorial built to honor the tribe involvement, but this hit a glitch because some members of the Indian advisory council did not want federal help and wanted to raise the funds themselves. After 10 fruitless years and no money raised, those of us who supported this effort asked the park service to go ahead and build it with their existing budget and we would request the U.S. Senate appropriation committee (by now I was a member) to reimburse the National Parks Service for their efforts. That is how I remember the delay in getting the Indian Memorial built.

To this day the efforts of park service folks, elective officials and Indian Tribes all deserve credit for the Indian Memorial. To this day, also, since 1976 early in the morning, each June 25th at dawn before the gates are opened, members of the warriors' societies of the three allied tribes have a prayer and pipe ceremony to pay homage to those who perished on that fateful day in 1876. Not just to tribes but to all combatants.

—*The Honorable Ben Nighthorse Campbell*
U.S. Senator, Colorado, Retired

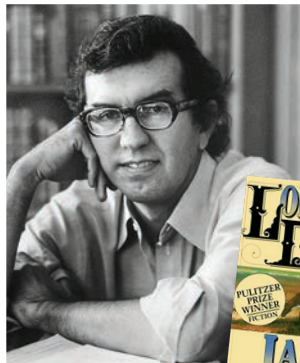
REMEMBERING LARRY MCMURTRY

Johnny D. Boggs's article on Larry McMurtry in the June 2021 issue was superb and illuminating.

Larry McMurtry's contribution to our literature can't be discounted. From *Horseman, Pass By* through *Lonesome Dove*, it was genius, and groundbreaking. Let's remember him at his best and ignore the elderly craftsman's attempt to justify his later shortcomings. With all due respect to Andy Greenwald, McMurtry even at his finest was hardly "the greatest American novelist of the 20th century." That distinction still belongs to Ernest Hemingway, for all his faults.

Thanks for another fine entry in *True West's* long saga.

—*Loren Estleman*
Whitmore Lake, Michigan



Larry McMurtry
1936-2021

Courtesy True West Archives



In the July-August 2021 issue, the man standing to the right (above) of Bill Tilghman was listed as unknown. He is actually not unknown, but Missouri-born buffalo hunter James Bailey Elder.

Courtesy True West Archives

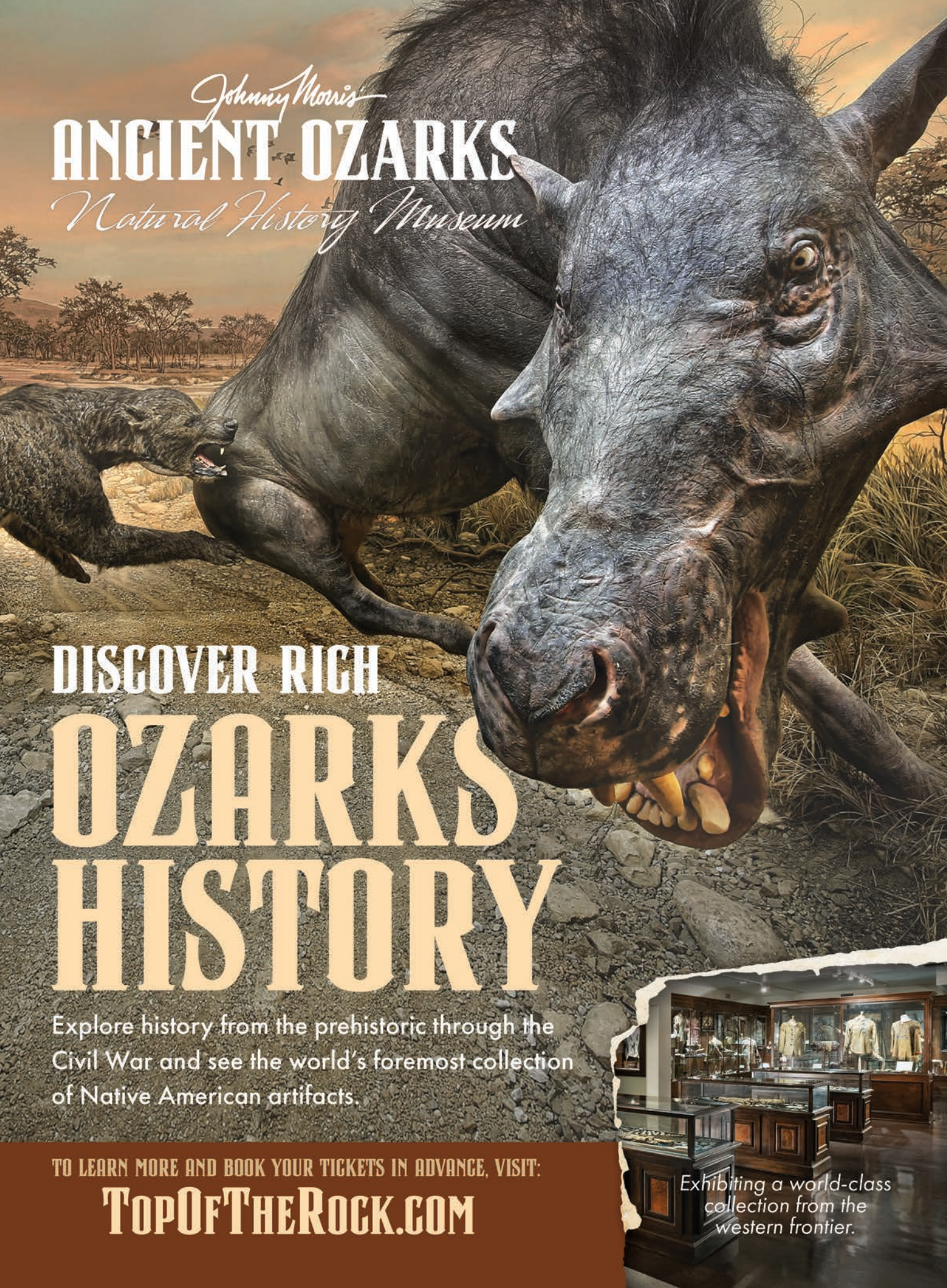
BUFFALO HUNTER UNKNOWN NO MORE

On page 22 of the July/August 2021 issue, you have a well-known photograph of Bill Tilghman "and Unknown Buffalo Hunter." That unknown buffalo hunter was James Bailey Elder, (December 26, 1848-October 7, 1908) born in Carroll County, Missouri. If you want to read all about his life, check out the May 1979 issue of *Real West* and find the article by me on pp. 12-15, titled, "James Bailey Elder-Buffalo Hunter." He is no longer an Unknown Buffalo Hunter.

—*Chuck Parsons*
Luling, Texas

CORRECTIONS

On page 47 of the July/August 2021 issue, the location of Judge Roy Bear's saloon should have been listed as Langtry, Texas; and, on page 68 of the June 2021 issue, John Wilder's high school should have been listed as John Burroughs High.



Johnny Morris
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BY JANA BOMMERSBACH

Saving and *Finally* Honoring Edward S. Curtis

Tim Peterson's breathtaking collection is coming to Scottsdale.

Tim Peterson was just entering his teens in the 1970s when he and his father visited a gallery, and his life took a new direction.

By then, he'd already started collecting—baseball cards, beer cans—but here was a hunting scene that ignited a lifelong interest in collecting the Old West.

He focused on Lewis and Clark, anything to do with the earliest pioneers and American Indians, and then a category special all by itself.

"I am fascinated by people willing to dedicate their lives to a project," he tells *True West*. "It's outside the realm—the majority of people would never do it. And at the end of the journey, they're often forgotten and financially destroyed."

That's a shorthand description of the life of Edward S. Curtis, an early photographer who put all his creative eggs in one basket and then found the market didn't care.

Thankfully, collectors like Tim Peterson did care, and today The Peterson Family Collection includes hundreds of Curtis photographs of America's Native people. Peterson has curated an exhibit of his collection at Western Spirit: Scottsdale's Museum of the West that premieres October 19: "Light and Legacy: The Art and Techniques of Edward S. Curtis." Tricia Loscher of the museum assisted in the exhibit that runs through late spring of 2023.

Starting in 1875, Curtis spent 30 years taking over 40,000 photographs of more than 100 tribes and nations throughout the West that he saw as "one of the greatest races of mankind." It became the largest anthropological enterprise ever undertaken in the U.S.

Curtis thought he was photographing the "vanishing" American Indian—after all, their traditional ways of life were being destroyed as they were forced onto reservations; their traditions were being banned; and their chiefs were dying out or being imprisoned.



Edward Curtis's portrait of the 76-year-old Chiricahua leader *Geronimo-Apache* was taken in Carlisle, Pennsylvania, the day before President Theodore Roosevelt's inauguration in March 1905. A personal favorite of Western collector Tim Peterson, it was originally published in *The North American Indian*, Volume 1, Portfolio plate 2 (1907).

Courtesy NYPL Digital Collection



The Peterson Family Collection is featured in Scottsdale's Museum of the West's Courage & Crossroads Gallery.

Courtesy Scottsdale's Museum of the West

The first photo of an Indigenous person he ever took was of a woman—Princess Angeline, eldest daughter of Chief Seattle. She was also known as Kick-Is-Om-Lo. “I think it’s significant that his first photo was of a woman,” Peterson says. “Angeline had such determination and strength.”

Curtis did taste success: winning a gold medal and the grand prize the first time he entered American Indian images in a photography contest; getting the backing and support of luminaries of the day: Theodore Roosevelt, J.P. Morgan, the head of the Audubon Society, a founder of *National Geographic*, the first leader of the U.S. Forest Service. Edward Curtis had every reason to believe his work would be acclaimed and a financial success, but that’s not what happened. Curtis was notoriously broke all the time and often seen as a upstart whose dream was too big to realize.

He poured all his talent into a 20-volume series titled *The North American Indian*. Roosevelt wrote the intro. Morgan paid the bill. But when the series was published in the 1930s, America was consumed by the Great Depression, and its fascination with Native people had waned, so the work was largely ignored. Curtis died in 1952, never reaching the acceptance and success he had expected. It was 20 years later in the 1970s, when a Santa Fe gallery owner found a treasure trove of Curtis’s copper plates in the basement of a Boston bookstore, and interest in his work was revived.

Peterson was taken with what he saw and not only began collecting Curtis photos but studying his life.

“I found his portraits incredibly telling of a culture that feels dignity and strength, yet the

sadness of being altered dramatically,” Peterson says.

He notes that Curtis was one of the first non-Natives allowed into sacred rituals. “Scholars weren’t allowed, but they weren’t willing to spend 10 years developing relationships, either.”

Michael Fox, director of the Scottsdale museum, says they’re thrilled Peterson is bringing this exhibit there. “This is the most significant collection that’s ever been amassed for this artist,” he notes.

Curtis would have adored such attention in his lifetime, but it’s thanks to dedicated collectors like Peterson that he’s getting his day now. Controversy and all. Curtis has been criticized for sometimes staging portraits with traditional clothing when that wasn’t the dress of that day. “No man is perfect, and everyone has flaws,” Peterson noted. “It’s easy to criticize someone, but if there was no Curtis, we’d have lost a lot of imagery of Indian traditions—we’d have lost their sense of pride of their history.”

In 2017, the International Photography Hall of Fame inducted Edward S. Curtis into its acclaimed ranks. And Peterson highly recommends a 2011 book by Timothy Egan: *Short Nights of the Shadow Catcher: The Epic Life and Immortal Photographs of Edward Curtis*. The book has been widely praised as a “riveting biography of an American original.”



One of Tim Peterson’s favorite Edward S. Curtis images is *An Oasis in the Badlands* (1905), which was originally published in *The North American Indian*, Volume 3, Portfolio plate 80 (1908). The photograph of Oglala Sioux sub-chief Red Hawk is featured in the exhibit “Light and Legacy: The Art and Techniques of Edward S. Curtis.”

Silver Bromide Photograph Courtesy The Tim Peterson Family Collection

Peterson wants people to take two things from the exhibit: “I hope people learn something about how photography and art can be one in the same, and I hope people appreciate that Edward Curtis attempted to preserve the beauty and dignity of the Indian culture.”



Jana Bommersbach has earned recognition as Arizona’s Journalist of the Year and won an Emmy and two Lifetime Achievement Awards. She cowrote the Emmy-winning *Outrageous Arizona* and has written three true crime books, a children’s book and the historical novel *Cattle Kate*.

BY STEVE FRIESEN

Western Art Sells High in Arizona

The 2021 Scottsdale Art Auction exceeded all expectations.

The annual Scottsdale Art Auction, held online on April 9 and 10, offered an outstanding selection of over 400 oil paintings, watercolors, sketches and sculptures depicting Western landscapes, peoples and action. It included a broad range of styles, from traditional depictions of the West to adventurous works by latter 20th- and early 21st-century artists. And, with a range of prices from a John Clymer charcoal at \$936 to Charles Schreyvogel's *A Close Call* at \$819,000, there were Western images to meet nearly every budget.

The Scottsdale Art Auction's biggest sellers were from the more traditional artists. The "big names" were well represented and paintings by Joseph Henry Sharp, Carl Rungius and Charles Russell all hammered in for considerably more than estimated. Russell's *The Battle at Belly River* went for \$409,500 and Rungius's *Grizzly Bear* sold for \$468,800. Other top sellers included Albert Bierstadt's *Star King Mountain* for \$497,250 and Oscar Berninghaus's *Forgotten*, an image of saddled horses outside in the snow, at \$210,060.

New approaches to Western art also made a strong showing at the auction. Thom Ross's stylized rendition of my favorite Westerner, *Buffalo Bill*, went for \$5,265 while Donna Howell-Sickles' cowgirl image *Sense of Place* went for \$7,605. Bill Schenck's pop art-inspired *Blood on the Horizon* drew \$64,350, compared to a top pre-auction estimate of \$25,000. Logan Maxwell Hagege's piece *Gathering*, went for \$152,100, exceeding its high estimate by \$17,100. Ed Mell's *Desert Composition I*, one of the most abstract paintings in the auction, pulled in \$23,400, compared to an estimate of \$6,000.

The bidders' response to this year's Scottsdale Art Auction was clearly enthusiastic and demonstrated that art of the West, in all its forms, continues to be popular—pandemic and social upheaval notwithstanding.

All images courtesy Scottsdale Art Auction



Steve Friesen comes to "Collecting the West" with over 40 years of experience in collecting for museums, including evaluating and acquiring artifacts from the American West.



Bill Schenck's *Blood on the Horizon*, combining photorealism with pop art, went for \$64,350.



Logan Maxwell Hagege's *Gathering*, which uses bold colors and strong lines to portray a group of Navajos in the Southwest, sold for \$152,100.



Early 20th-century impressionistic paintings by Birger Sandzen and Maynard Dixon brought six figures, with Sandzen's *Poplars in Moonlight* (above) hammering in at \$222,300. Dixon's *Westward Bound* (left) received \$152,100, more than twice the highest estimate of \$60,000, a figure undoubtedly encouraged by the renewed attention to his work in the last several years.

UPCOMING AUCTIONS

August 20-21, 2021

The Russell Auction

C.M. Russell Museum (Great Falls, MT)

CMRussell.org • 406-727-8787

September 9-12, 2021

Premier Firearms Auction #83

Rock Island Auction Co. (Rock Island, IL)

RockIslandAuction.com • 309-797-1500

September 14-18, 2021

Buffalo Bill Art Show & Sale

Rendezvous Royale (Cody, WY)

RendezvousRoyale.org • (307) 587-5002



Three Montana Cowboys, William Dunton's image of cowboys seemingly riding through the state's Big Sky, sold for \$257,400.



Charles Russell's depiction of the chaos during the *The Battle at Belly River* between the Blackfoot and the Cree in Alberta, went for \$409,500.



Charles Schreyvogel's *A Close Call*, an encounter between a cowboy and hostile Indians, captured the auction's highest price of \$819,000.

Among Carl Rungius's most striking paintings are his renditions of grizzly bears. His *Grizzly Bear*, which sold for \$468,800, was one of several Rungius paintings at the Scottsdale auction.

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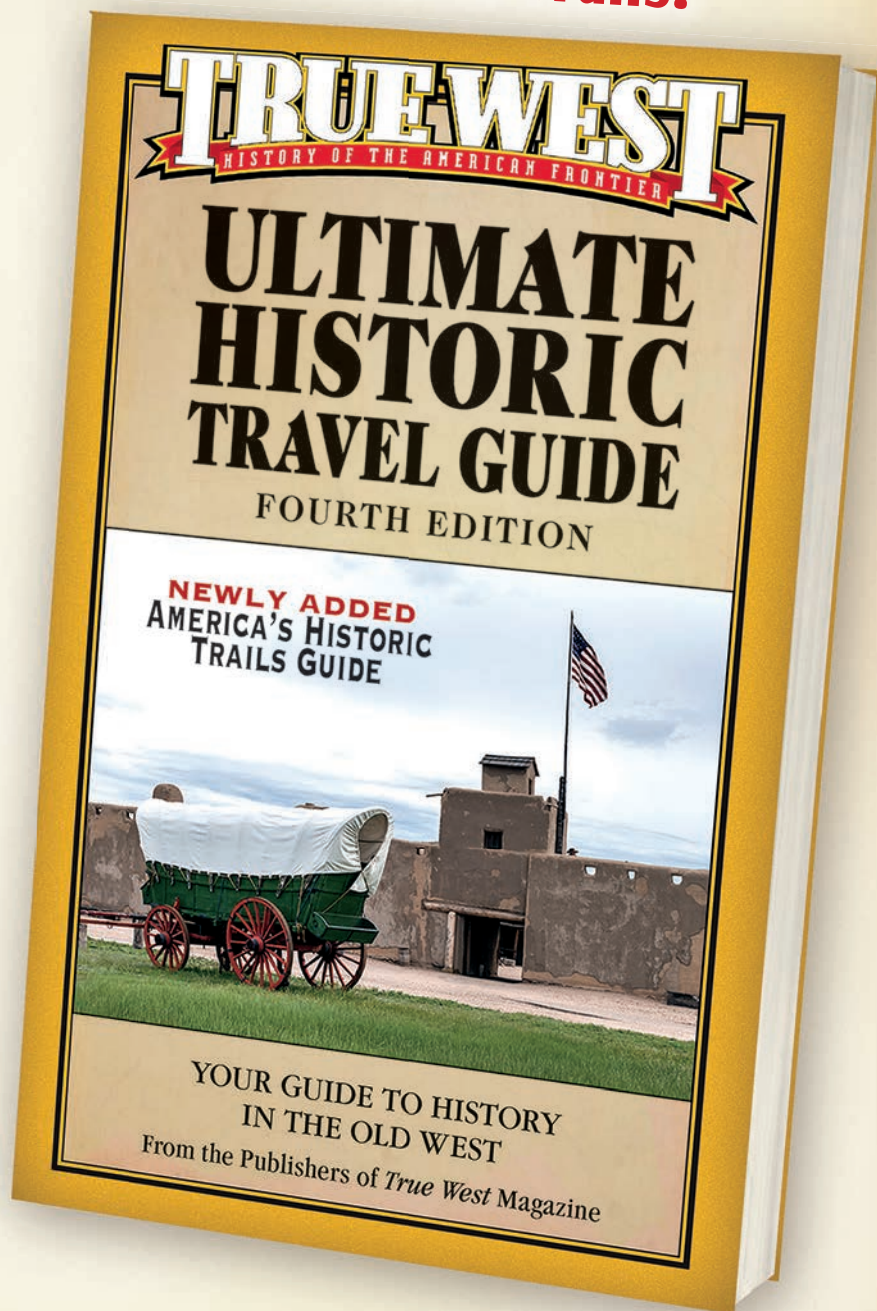
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BY PHIL SPANGENBERGER

Arrows: Pointed Death

The Indians' ammunition grew on trees.

An arrow, the deadly projectile propelled from a bow, could arguably be called the Indians' "bullet." However, unlike the short lead round ball or conical slug fired by a gun, the arrow is a long, stiff, straight shaft with a weighty, sharpened or blunt arrowhead attached to the front end. On the rear are multiple fin-shaped stabilizers called fletchings, mounted along the sides, and a slot, known as the nock, at the back end for attaching the bowstring.

While the firearm's bullets are only a few hundred years old, arrows predate recorded history by an estimated 64,000 years. Although historians debate just when this primitive weapon made its first appearance in North America, it's generally believed to have started spreading from Alaska downward through North America sometime around 2000 BC. Since that time, the bow and arrow reigned as the primary arm the indigenous peoples of our continent relied on for both sustenance and warfare.

From the first encounter with Europeans up through the mid-19th century and the introduction of repeating firearms, the Indian bow and arrows were often superior to the slow-loading, single- or two-shot muzzle-loading guns employed by the white man. On the frontier, lead, gun powder, percussion caps or metallic cartridges could often be difficult to obtain, while the bow's arrows literally grew on trees, and were easy to produce in quantity. The bow with its arrows offered rapid-fire, reliability, and in capable hands, close-range accuracy equal to that of the early firearms.

As Josiah Gregg, a veteran of many months living in the Southwest, recalled of Native American weaponry in the 1830s and 1840s, "The arms of the wild Indians are chiefly the bow and arrows, with the use of which they become remarkably expert...While the musketeer will load and fire once, the bowman will discharge a dozen arrows, and that, at distances under fifty yards, with an accuracy nearly almost equal to the rifle."

As further testimony to the Indian archer's speed and accuracy, an Army surgeon serving



A classic example of circa 1870s Plains Indian arrows are these wood shafts of varying lengths, with crude, but effective handmade iron points. The closeup photo reveals the varying shapes of the arrowheads, as well as the different colors of the sinew wrappings, possibly for owner identification.

Photos courtesy Manifor Collection

in the Southwest in 1862 noted that "an expert bowman can easily discharge six arrows per minute, and a man wounded with one is almost sure to receive several arrows...We have not seen more than one or two men wounded by a single arrow only."

To replenish his arsenal of arrows, an Indian could produce shafts from almost any type of local wood. Once a shaft was hand-straightened by heating over a fire, feathers of native birds were used for fletching. The feathers were tied to the shaft with animal sinew (and possibly glued with a sticky substance made from animal

products). Arrowheads or points, could run from blunt-edged affairs—for stunning small game animals without harming the valuable meat, to simple sharp-pointed shafts. For a more deadly effect, hand-knapped flint stone or iron points, also attached by wrapped animal sinew, would be used. Iron arrowheads could be crafted from wagon wheel "tires," barrel hoops or commercially produced heads acquired in trade with white settlers.

Although there was no standardized length, arrows of the Plains Indians reportedly averaged around 22 to 24 inches in length, South-

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This 19th-century photo of Crow Man, one of General George Custer's scouts, reveals his war armament, including his bow, long arrows, an eagle-feather-adorned buffalo-hide shield, and his animal-fur-decorated quiver, full of extra arrows. In typical Plains Indian fashion, his quiver appears to have either porcupine quill work trim or beadwork along the upper edge.

Phil Spangenberg Collection



Shown with a Plains Indian spontoon-headed, pipe tomahawk and a pipe bag, are four war arrows, where the shafts of each reveal hand-carved blood grooves, for easier removal from the victim.

Courtesy Manifor Collection

western tribes tended to run about 26 to 28 inches long, although there were some running as much as 30 inches or longer. Extra arrows were stored in soft quivers, usually made from elk, deer, buffalo or puma hides, and were either left plain, or in many cases decorated with trinkets and extra trappings like (flint and iron) strike-a-lights, extra sinew, spare metal arrow points and other useful items carried in small bags called fire bags.

As testament to the combat effectiveness, along with the high respect, of the Indian's primitive bow and arrows, one frontiersman wrote, "It was to us a much more terrific weapon of war than a musket." ❖

Phil Spangenberg has written for *Guns & Ammo*, appears on the History Channel and other documentary networks, produces Wild West shows, is a Hollywood gun coach and character actor, and is *True West's* Firearms Editor.

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Gun collectors, appraisers, or anyone looking to evaluate a firearm will have need of this latest edition of the volume that is considered by many—as the Bible of new and used firearms values. This updated and expanded, 6-inch by 9-inch, soft cover, 42nd Edition, *Blue Book of Gun Values*, covers many new manufacturers, the latest models, along with the most current firearms values. Included are modern longarms and handguns, antiques, sporting rifles, recent paramilitary and discontinued guns. The work also provides other important research data, like dates of manufacture, model variations and details, serial number ranges and more. If you like guns, it should be in your library. Price \$49.95.

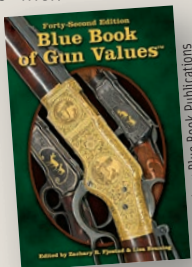
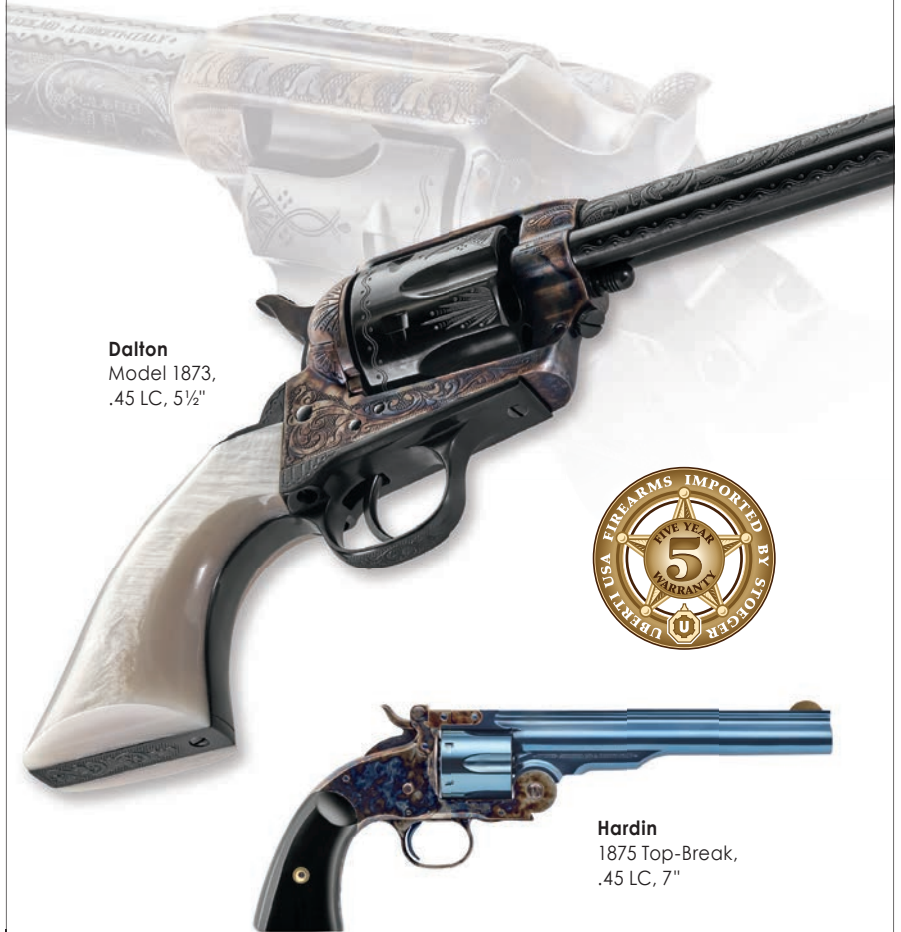


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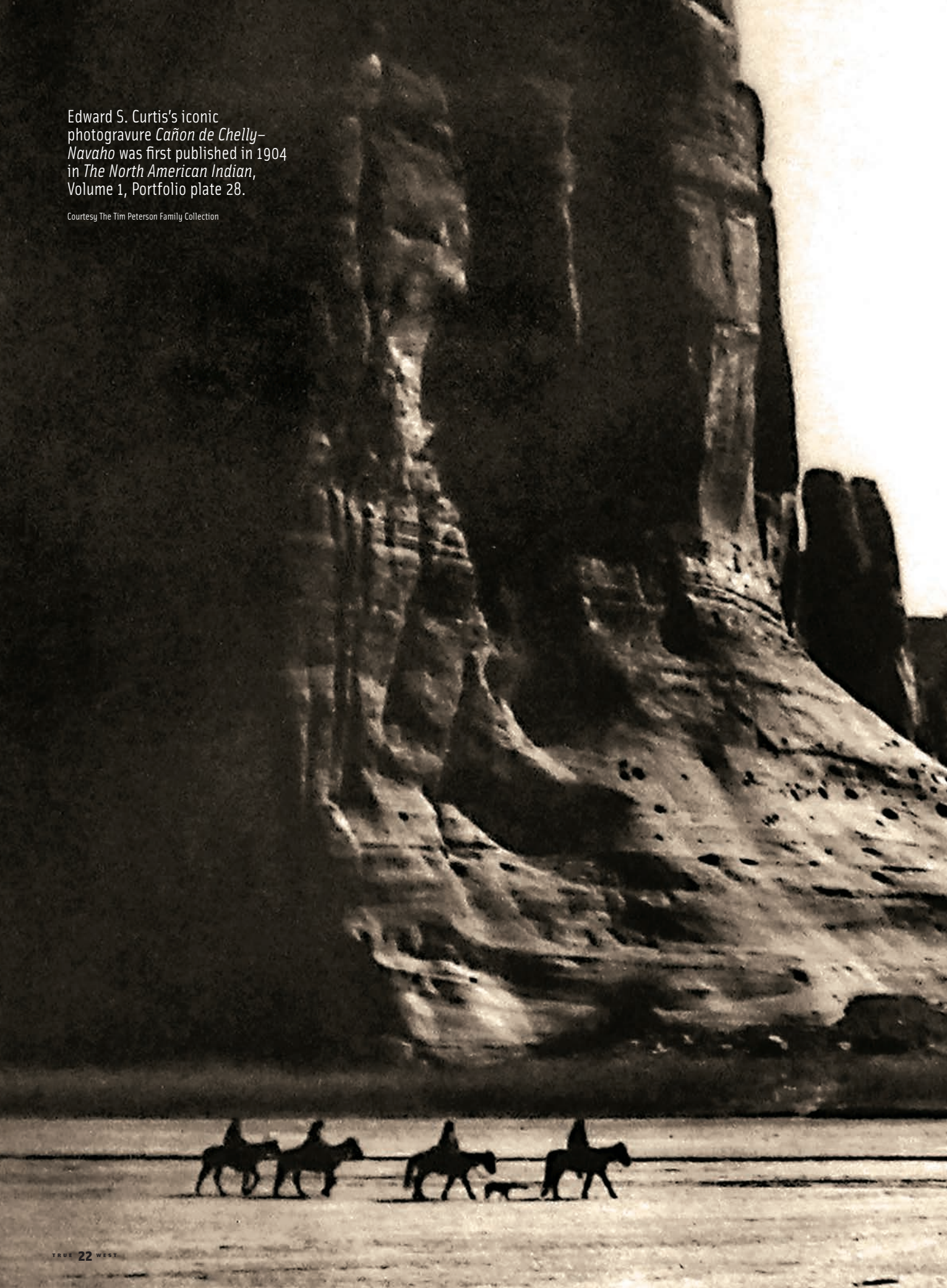
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Edward S. Curtis's iconic
photogravure *Cañon de Chelly-
Navaho* was first published in 1904
in *The North American Indian*,
Volume 1, Portfolio plate 28.

Courtesy The Tim Peterson Family Collection



BY TRICIA LOSCHER, JAMES D. BALESTIERI
AND THE EDITORS OF TRUE WEST

SHADOW CATCHER

THE MAN WHO SAVED 100 NATIONS

Edward S. Curtis (1868-1952) was a 19th-century Western pioneer and entrepreneur, known for his photography, ethnography, writing, filmmaking, and even gold-prospecting and patents. His story is filled with courage, character and determination, and an understanding that life is more than survival. From the 1890s on, Curtis took thousands of photographs of Indigenous people across the American West and produced his monumental work *The North American Indian* (1907-1930), a 20-volume publication illustrated with photographs and text. Curtis's project became the largest anthropological enterprise ever undertaken in the U.S. and was supported by Theodore Roosevelt and funded in part by John Pierpont Morgan.

"Light and Legacy: The Art and Techniques of Edward S. Curtis" offers Scottsdale's Museum of the West's guests an opportunity to view the breadth and depth of Curtis's work, artistry, photographic techniques and lifetime achievements. Featuring iconic and rarely seen images, this exhibition includes the 20 volumes of *The North American Indian*, original photogravures and copper plates, rare goldtones or Curt-Tones, platinum prints, silver

gelatins, cyanotypes, glass-plate negatives and ephemera. Visitors will hear recordings selected from thousands that Curtis and his field team made as part of the ethnological data for *The North American Indian* project.

Curtis's multifaceted contributions to the Western canon were declared important by his contemporaries, while today he is often viewed as a Renaissance man, having also contributed to the art and science of photography. His ability to adapt and persevere when faced with changing and difficult environments has long been appreciated. We hope the essence of Curtis's gift as a maker of images will be more fully revealed, and that this exhibition offers a deep and rich understanding of his accomplishments as an artist, while paying homage to the crucial role of Native American participants in actualizing this iconic body of work.

"Light and Legacy," featured in the Halle Foundation Great Hall and the Pulliam Fine Arts Gallery, opens to the public on October 19, 2021. The Curtis exhibition is sponsored by the Peterson Family; Charles F., Jennifer E., and John U. Sands; Scottsdale Art Auction; and the City of Scottsdale and its Tourism Development Commission.

—Tricia Loscher



Edward S. Curtis
Self-Portrait
(1899)

National Portrait Gallery

SHADOW CATCHER

APACHE AND NAVAJO

Edward Curtis commenced his ambitious project among the Apache, Jicarilla, and Navajo people. Some of his most celebrated and reproduced images come from this first volume, *Cañon de Chelly-Navaho* and *The Vanishing Race-Navaho*, the first image in the series, among them. Still, another image, later in the portfolio, *Out of the Darkness-Navaho*, is almost a film clip of *Vanishing Race* run in reverse. Curtis connected Navajos and Apaches through common aspects of their languages and contradicted the prevailing view of Apaches as primitive and warlike. Instead, his imagery and text paint these people as infinitely resourceful, fiercely loyal, devoutly religious, artistic storytellers. In photographs such as *Apache Medicine Man*, Curtis's painterly understanding of light, combined with his darkroom skill, sculpts the figure out of the surrounding darkness, suggesting the longevity and sacredness of the medicine man's ritual with finely drawn subtlety.

—Portfolio essays by James D. Balestrieri

Out of the Darkness (Navajo)
Volume 1, Portfolio plate 37 (1904)

Courtesy NYPL Digital Collections



Son of the Desert-Navajo
Volume 1, Portfolio plate 32 (1904)

Silver Photograph Courtesy The Tim Peterson Family Collection





Son of the Desert-Navajo

Courtesy Library of Congress (1904)



Haschogan-Navajo

Volume 1, Facing page 94 (1904)



Eskadi-Apache

Volume 1, Portfolio plate 16 (1903)



Vash-Gon-Jicarilla

Volume 1, Portfolio 1 plate 20 (1904)

SHADOW CATCHER

THE CEREMONIES

Photographs of ceremonies lead us to the recordings of songs, the lists of words, the stories set down—aspects of Curtis’s work that are not summed up in the images you see here but are nevertheless crucial to understanding the scope of his endeavor. “Light and Legacy: The Art and Techniques of Edward S. Curtis” at Western Spirit: Scottsdale’s Museum of the West is one of the first exhibitions to combine Curtis’s visual artistry with recordings of his actual documentation of Indigenous languages. Curtis spent a great deal of time living among the peoples you see here, earning their trust. As he wrote in a letter late in his life, he tried to work “with Indians,” not “at them,” as he felt other anthropologists and ethnographers did.



Arikara medicine ceremony: The bears

Volume 5, Facing page 74 (1908)

Buffalo Dance at Hano

Volume 12, Facing page 178 (1904)

Courtesy Library of Congress





An Incident of the Winter Dance–Nakoaktok
Volume 10, Facing page 210 (1914)



Sun Dance in Progress–Cheyenne
Volume 6, Facing page 128 (1910)



The Altar–Arikara
Volume 5, Facing page 68 (1908)



Prayer to the Mystery (Sioux)
Volume 3, Portfolio plate 91 (1907)

Hefatyu Society–Cheyenne Sun Dance
Volume 19, Facing page 114 (1927)



SHADOW CATCHER

THE NORTHWEST

The Pacific Northwest, Seattle specifically, is where the story of Edward Sheriff Curtis begins. He had a successful photography studio and a reputation as an up-and-comer in society when he had a chance meeting and opportunity to photograph Princess Angeline, the last daughter of Chief Seattle, reduced to digging clams on the beach. Curtis photographed Chief Joseph, who was brought to Seattle to watch a college football game—a contest that made no sense to him—and to give a speech in which he communicated his exhaustion and resentment at having been paraded around like a sideshow exhibit for years. As an expert climber and guide, Curtis rescued a Mt. Rainier climbing party that included George Bird Grinnell, who would launch the photographer into his all-consuming project, *The North American Indian*.



Kutenai Duck Hunter

Volume 7, Portfolio plate 249 (1910)



Painting a Hat—Nakoaktok

Volume 10, Portfolio plate 329 (1914)



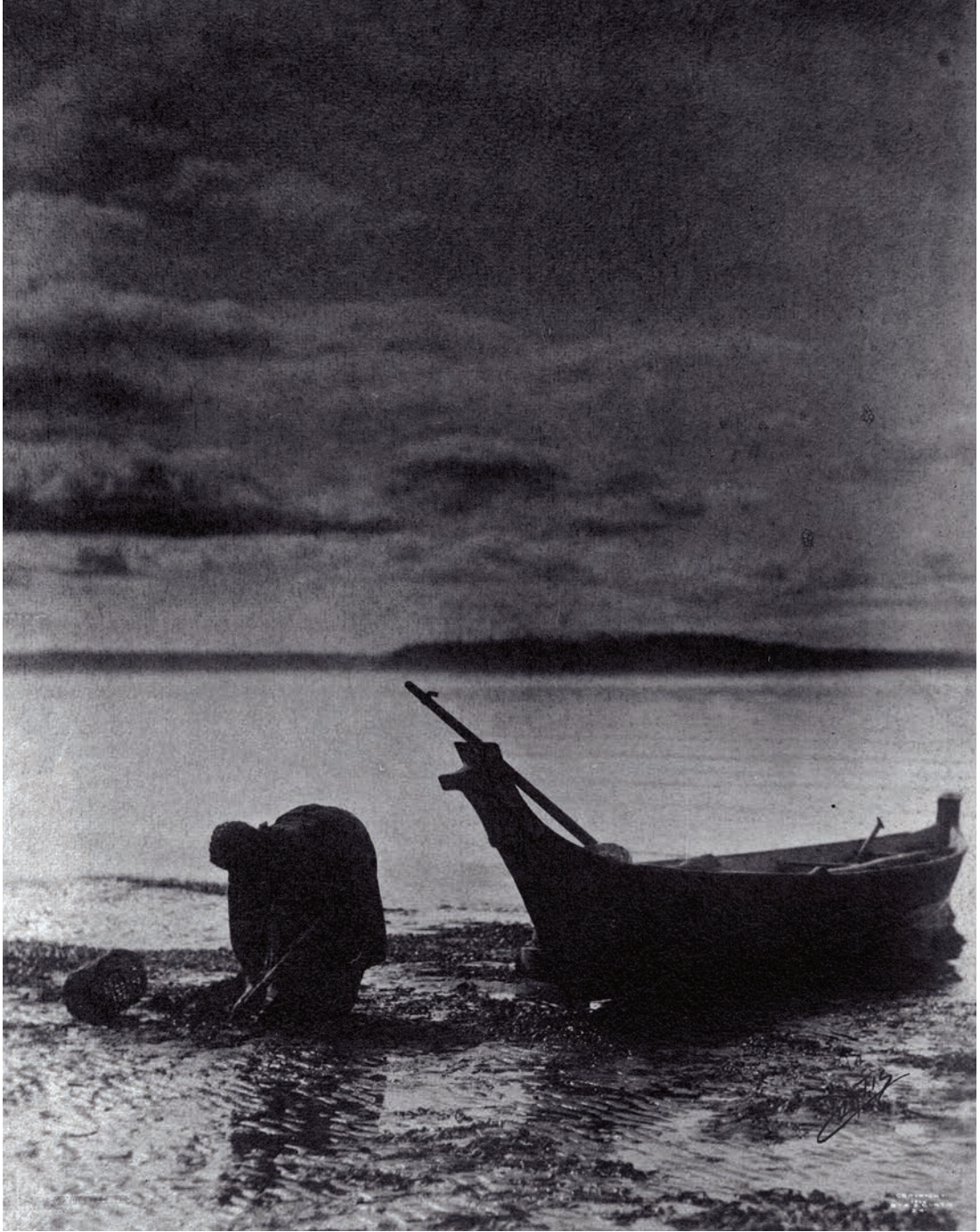
Nez Perce Warrior

Volume 8, Facing page 6 (1910)



Hamasaka in Tlu'wulahu costume with speaker's staff—Qagyuhl

Volume 10, Portfolio plate 333 (1914)



Clam Digger
Volume 9, Portfolio
plate 317 (1900)
Courtesy NYPL Digital Collections



Halibut Fishers—Neah Bay
Volume 11, Facing page 76
(1915)

SHADOW CATCHER

THE WOMEN

Edward Curtis's photographs of women on these pages express their defiance, artistry and tenacity. Their curiosity and frankness shine through. Curtis photographed girls, young women, mothers and the elderly, presenting the wide range of styles of dress and adornment that were—and are—found among Indigenous peoples. Of the images seen here, three examples immediately present themselves. *The Potter–Nampeyo*, whose skill and creativity made her famous in her lifetime, works in this image on her “canvases of clay.” The young woman in *Woman's Primitive Dress–Tolowa* possesses a confident allure that is anything but primitive—the long necklaces, puffy sleeves, low-hanging skirt and beaded skull cap place her out in front of the flappers of the 1920s as a woman to be reckoned with. By recording the name: *Ssimaki* (“*Reluctant-to-be woman*”)–*Blood*, Curtis creates an impression that speaks to a Chipewayan resistance to gender norms.



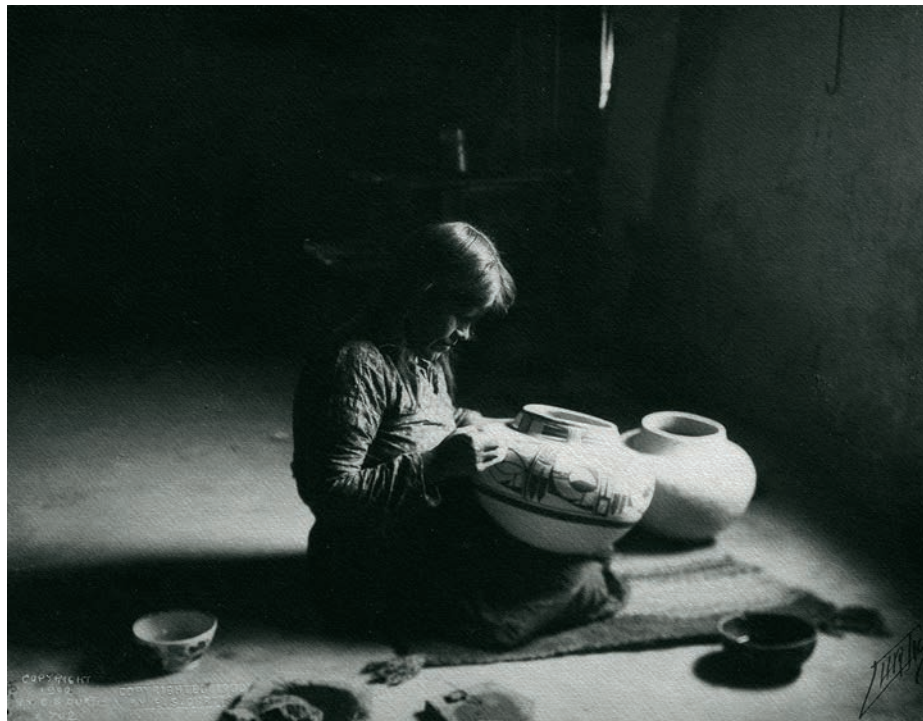
A Taos Woman
Volume 16, Portfolio plate 548
(1905)



At the Trysting Place
Volume 12, Portfolio plate 416 (1921)



Francisca Chiwiwi–Isleta
Volume 16, Portfolio plate 550 (1925)



The Potter, Nampeyo (Hopi)
(ca. 1906)

Platinum Photograph Courtesy The Tim Peterson Family Collection



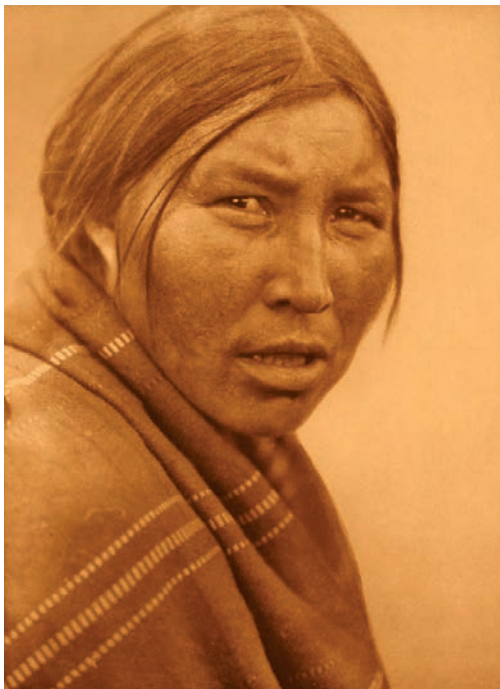
Ola-Notak
Volume 20, Portfolio plate 691 (1928)



Princess Angeline
Volume 9, Portfolio plate 314
(1899)



The Rush Gatherer-Arikara
Volume 5, Portfolio plate 160 (1908)



A Cree Woman
Volume 18, Portfolio plate 627 (1926)



***Principal Female Shaman
of the Hupa***
Volume 13, Portfolio plate 467
(1923)

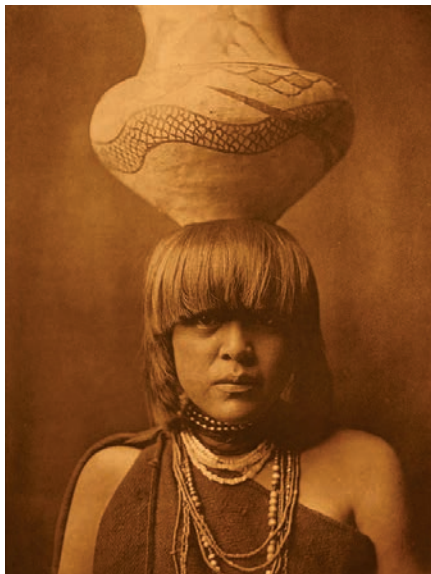


Woman's Primitive Dress-Tolawa
Volume 13, Portfolio plate 461 (1923)
Courtesy Library of Congress

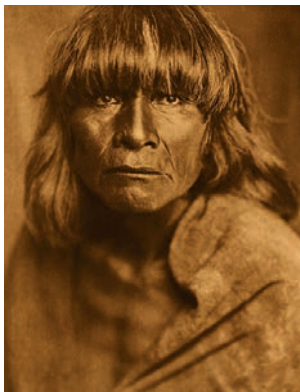
SHADOW CATCHER

THE PUEBLOS

Drawn to the continuity of life on the Pueblos of Arizona and New Mexico and to the long development of their arts and spirituality, Curtis visited the Hopi, Zuni and New Mexican Pueblos. The Hopi volume, for example, is one of only two devoted to a single tribe. Curtis was fascinated by the mystery of the Hopi Snake Dance. After three years as a witness, he was at last invited to take part. The architecture of the Pueblos, the complex rituals of the Katsina Cult and the close bond between the people and the rhythms of the seasons all find their way onto Curtis's glass plate negatives. Like many other artists, Curtis sought to capture the light that saturated these places. These volumes also feature some of Curtis's most striking and artistic portraiture.



Girl and Jar—San Ildefonso
Volume 17, Portfolio plate 590 (1905)



Hopi Man
Volume 12, Portfolio plate 420
(1921)



Snake Priest (Hopi)
Volume 12, Portfolio plate 418 (1900)
Courtesy NYPL Digital Collections



Piki Maker (Hopi)
Volume 12, Portfolio plate 432 (1906)
Courtesy NYPL Digital Collections

Zuni Governor
Volume 17, Portfolio plate 607
(1925)



At the Old Well of Acoma
Volume 16, Portfolio plate 571 (1904)
Courtesy NYPL Digital Collections

SHADOW CATCHER

NORTHERN PLAINS

The site of the last great battles and tragic massacres in the Indian Wars, the Northern Plains were almost certainly the best known of all the places Curtis visited, and Curtis no doubt intended to photograph the storied chiefs and battlefields in Sioux and Crow (Apsaroke) country. What actually happened, however, when Curtis arrived and began photographing and speaking with survivors of the Battle of the Little Bighorn, including Native scouts who had been with Custer throughout the days of the campaign, is itself part of history. Through conversations with Sioux and Crow tribal members, Curtis saw the battle in a different light and forced recalcitrant historians to forgo mythology and rewrite the history of the fateful day. Custer had underestimated his opponents, left some of his command unsupported and failed to take heed of sound advice. Today we are rewriting the history of the American West, thanks in part, perhaps, to Edward Curtis.



Medicine Crow-Absaroke
Volume 4, Portfolio plate 117 (1908)

Goldtone Courtesy The Tim Peterson Family Collection



Weasel Tail-Piegan
Volume 6, Portfolio plate 203 (1900)

Courtesy Library of Congress



Apsaroke War-Chief
Volume 4, Portfolio plate 112 (1908)



Black Eagle-Assiniboin
Volume 3,
Portfolio plate 101 (1908)

Bear's Belly-Arikira
Volume 5, Portfolio plate 150 (1908)
Courtesy Library of Congress



Spotted Bull-Mandan
Volume 5, Portfolio plate 149 (1908)



The Oath-Apsaroke
Volume 4, Frontispiece (1908)
Courtesy Library of Congress



Brule Warriors
Volume 3, Facing page 36 (1907)

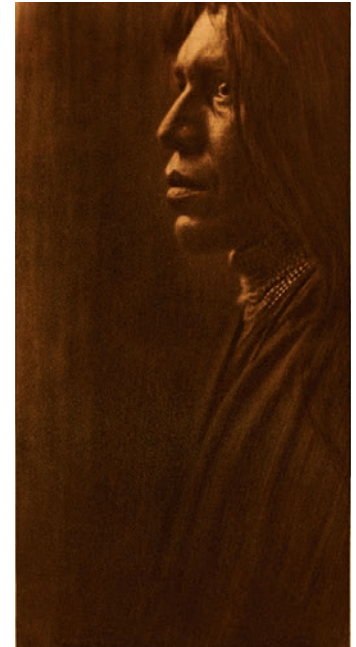
SHADOW CATCHER

PEOPLES OF THE DESERT AND WEST COAST

Curtis's ambition and intention was to visit every tribe west of the Mississippi from the Arctic to Mexico. If you look at these two pages, taking in the Natives of the Arizona and California deserts and the California and Oregon coasts and mountains south of the Columbia River, you will have some idea of the sweep of Curtis's travels and interests in this area alone. *Mosa-Mohave* and *Yuma* are artful compositions that, at first, seem to reinforce notions of Native Americans as stoic. Yet the piercing eyes of these models become windows into will and character. On the West Coast, *Marcos-Palm Cañon Cahuilla* is an inhabitant of the California desert, one of an ancient group who knew how to channel and manage water and thrive where others could not. *Gathering Tules-Lake Pomo* depicts the collecting of strong reeds or rushes used to fashion beautiful canoes.



Pima Matron
Volume 2, Portfolio plate 46 (1907)



Yuma
Volume 2, Portfolio plate 62 (1907)



Nespilm Man
Volume 7, Portfolio plate 244 (1910)
Courtesy Library of Congress



Gathering Tules-Lake (Pomo)
Volume 14, Portfolio plate 481 (1924)



**Hupa Jumping Dance
Costume**
Volume 13, Portfolio plate
467 (1923)

Tonovige-Havasupai
Volume 2, Portfolio plate 74 (1907)



Wife of Mnainak-Yakima
Volume 7, Portfolio plate 221 (1910)
Courtesy Library of Congress



Dr. Tricia Loscher has curated Western Spirit: Scottsdale's Museum of the West exhibitions, including the Cowboy Artists of America to posters and the Dr. Rennard Strickland Collection of Western Film History. Recently she co-curated an exhibit showcasing Maynard Dixon.

James D. Balestrieri is the principal of Balestrieri Fine Arts. He currently serves as communications manager for Western Spirit: Scottsdale's Museum of the West, estate and collections consultant for The Couse Foundation and Writer-in-Residence for the Clark Hulings Fund.



Quniaika-Mohave
Volume 2, Portfolio plate 60 (1903)



Chief-Klamath
Volume 13, Portfolio plate 470 (1923)
Courtesy NYPL Digital Collections



BY JAMES D. BALESTRIERI

THE LAST

EDWARD CURTIS'S FINAL ADVENTURE

What we know: He was 59. He had a bad hip after a whale upended his boat while he was making a film. He would travel to Alaska with his daughter, Beth, a first for both of them and something that pleased him greatly.

What he knew: He knew this would be the last chapter in the adventure of *The North American Indian*, that the photographs he took, the languages and stories he set down would comprise the 20th and final volume in the series. He knew that he would not be able to circle back to Alaska again, as he had done with the Hopis, where only patience and persistence after years of visits earned him a place in the kiva and in the sacred Snake Dance.

What we don't know: Even from the pages of the diary he kept, we don't know whether or not he took the Alaskan adventure as an opportunity to look back over his life: his travels, trials, travails and triumphs.

What he didn't know: He didn't know that this would be the final adventure of his life. To the very end of his days, he expected that there would be other journeys. He also didn't know that on his return from Alaska, when he arrived in Seattle, the sheriff's

deputies would be there to arrest him at the behest of his ex-wife, Clara, for nonpayment of alimony, and that he would be subjected to a humiliating, very public set of hearings. At those hearings he would describe his avocation, his passion and his single-minded drive to achieve it.

The man was Edward S. Curtis.

The month was October 1927.

In June of that year, Curtis, Beth and a college student named Eastwood, who had proven himself game on Curtis's last trip to Oklahoma, sailed from Seattle to Nome.

They sailed past the place in British Columbia where Curtis had made the first all-Indigenous film, one that Hollywood had ginned up with the preposterous title, *In the Land of the Head-Hunters* (for more on Curtis's film, see page 66). The film had been a critic's darling and a box office dud and had cost Curtis dearly, even more if you count his whale-smashed hip.

Before that, back in 1899, Curtis had been the official photographer on an Alaskan expedition organized by railroad robber baron E. H. Harriman. The ship they took was well-stocked with the following: milk cows, a grand piano, good

FRONTIER

champagne, better whiskey (I'm guessing about the whiskey) and top-notch naturalists including John Muir, John Burroughs, Gifford Pinchot and George Bird Grinnell, whose observations of abandoned Native villages on their journey led him to invite Curtis

to accompany him to Blackfoot Country. Grinnell felt that the Indigenous peoples of the Americas were a noble but "vanishing race," and that it would be a race to record their likenesses, languages, ceremonies and customs, for they were sure to die out before another century passed. From our vantage point, it seems that in the minds of these naturalists and anthropologists, the buffalo, the wilderness and the "Indian" became entangled. It is strange that these men labored to save the buffalo and set aside some wilderness, but thought that the "primitive" Native American was doomed to extinction by the pressures of modernity and Western "civilization." Nevertheless,



Photographed against a textured textile background, *Woman and Child* reveals Edward Curtis as a restless artist, one who scoured images of old master portraits for inspiration. Curtis sought to present the inner lives of his subjects and transport viewers beyond ethnography.

Courtesy Library of Congress

from these men and their contemporaries was born the myth that fired Curtis's imagination and caused him first to neglect and

then to forget the thriving portrait business he had built in Seattle where he had a name and reputation, where he could have amassed a small fortune and lived quite comfortably with his family taking artful pictures of brides, debutantes and captains of industry.

Comfort was something Curtis rarely knew after 1899.

Nome was the first stop in Alaska in 1927. A gold rush boomtown in 1899, it was spectral now, played out, derelict, an emblem of the rise and fall of empires.



Native interpreters were essential to Curtis's ambitious project. Indeed, he could not have achieved a fraction of his projects without them. Curtis was disappointed to find missionaries at Kotzebue who opposed his interest in traditional culture.

All Images Courtesy Charles Deering McCormick Library of Special Collections, Northwestern University Unless Otherwise Noted

Curtis had felt, firsthand, the sting of the metaphor of the rise and fall. He had received the blessing of Theodore Roosevelt and had been backed by J.P. Morgan. He had been one of the toasts of New York. He wrote in a 1949 letter to Seattle librarian Harriet Leitch, "Some winters where we [Curtis and "Buffalo Bill" Cody] were both in New York we palled about a bit and were dubbed the 'Cody twins.'" Since its inception in 1900, however, Curtis had sunk every penny into *The North American Indian*, rarely drawing pay for himself or his family. Not long after the publication of Volume 20, the Alaska volume, Curtis signed over all rights to the Morgan heirs and went to live near his daughter Beth, in Los Angeles. He continued to dream big dreams: of a history he would write that he would call *The Lure of Gold*, and of a last great trek to the Amazon.

On July 10, 1927, the Curtis party reached Nunivak Island. Curtis was thrilled because while



We know the exposure times on the cameras Curtis used were not instantaneous and that he spent hours in the darkroom getting his prints right, yet somehow he managed to grasp Kenowun's spontaneity and charm as if this were a quick snapshot.

there had been Russian and American visitors to the island, there had been no proselytizing, so the stories and ceremonies in the Yupik dialect spoken there went on unchecked by Christianity. "Should any misguided missionary start for this island," Curtis wrote, enlisting the natural world as his ally, "I trust the sea will do its duty." Yupik tales and masks made their way to the Surrealists in New York and France, as recent exhibitions at the Heard Museum and elsewhere have revealed, and they exerted a powerful influence on the late work of Henri Matisse. Curtis reveled in Nunivak artistry and in the fact that these people smiled, broadly and often, as opposed to most of the Native Americans he had photographed. To him, Nunivak was sufficient unto itself, her people skilled at making kayaks and sewing skin coats, and hunting caribou on land and whales at sea. They fought and celebrated life on their own terms, from within their own cultural traditions, not on the terms of settlers or missionaries.



Curtis captured the weathered face of an experienced Bering Sea hunter in *Cape Prince of Wales Man*. Not long after, he went to Little Dionede Island, within hailing distance of the Soviet Union.

Images Courtesy Library of Congress

Look, for example, at the portrait of the young Nunivak woman, Kenowun. Her aspect is confident, curious, exuberant; her beaded piercings are nothing short of stylish. She seems entirely herself. One wonders whether, at the time he took this photograph, Curtis's notion of the "vanishing race" might not have trembled, even crumbled at the edges. In fact, if I am correct, Kenowun had been photographed by Alaskan warden W.B. Miller two years earlier. In that photo, she stands by the wheel of a ship holding a child. Vanishing? Hardly.

The dwellings on stilts Curtis scaled to explore—defying his whale-smashed hip—on King Island circled him back to the Pueblos of the Southwest. The place was deserted. As Timothy Egan wrote in his Curtis biography, *Short Nights of the Shadow Catcher*, "Everyone was away, Curtis surmised, and would take up residence only during the peak of the walrus migration." Curtis himself wrote, "The village is like no other on the continent.



The father of four often found himself far from family. For the Alaska trip, however, Curtis's daughter Beth accompanied him and saw how happy he was working among the people of the island of Nunivak, where this photograph was taken.

These people may well be called North Sea Cliff Dwellers." Curtis, who devoted himself to evidence, makes no explicit connection between Peoples of the Arctic and of the Southwest but leaves it to the reader to speculate on cultural transmission over time and across a continent. An image of Curtis's vessel, the *Jewel Guard*, floating in front of the village clinging to the cliff, seems an apt metaphor for the fragility of the artist's and all human endeavor.

Curtis would get as far as Little Diomed Island, just this side of the International Date Line in the Bering Sea and within hailing distance of Big Diomed Island, the easternmost extremity of the Soviet Union. Looking for Natives who had been least affected by European settlement had led Curtis to these remote and inhospitable islands. Perhaps instinctively, he had ended his journey by circling back in time to the places where the first First Peoples had crossed to the American



Curtis described at length the ingenuity and artistry in the construction of kayaks and their use as transportation and hunting crafts.

Courtesy Library of Congress

continent from Asia—whether by land bridge or by boat is a current matter of debate.

After an ice storm nearly sank his boat on their return run to Nome, and their arrival had been delayed, Curtis was declared lost at sea. But when reports of his demise turned out to be greatly exaggerated yet again—this was the second time Curtis had been deemed dead—Clara saw the news of his resurrection—she no doubt saw it as ornery unkillability—and called in the sheriff. Which is where we came in.

If it hadn't been *The North American Indian*, Edward Curtis would have heard some other calling, something to complete that could never be completed, something to perfect that could never be perfected. He would have found a hip-smashing white whale to play Ahab opposite. That's who he was.

Envisioning Curtis's response to those who asked how he did it, Egan summarizes the complexity and sheer impossibility of the task Curtis set for himself, writing, "You had to understand the essence of a thing before you could ever hope to capture its true

self. And yes, he was trying to bring a painterly eye to the process, a subjective artistry... [N]o two people could point a camera at something and come away with the same image. But, of course, photography involved a mechanical side as well, and there, too, you could shape the final product to match a vision—to bring the right image to light from a stew of chemicals, to touch it up in a print shop, to finish with an engraving pen. Curtis never turned it off, never took time to play or let his mind roam, even at home." At the trial, Curtis broke down, as if the sacrifice his passion had required had flooded over and through him, and said, "It was my job. The only thing... the only thing I could do that was worth doing."

The cultures of Indigenous Americans today are thriving and growing as they assert their voices in politics and the arts and lay claim to their lands, rights and languages—Curtis's work in Indigenous linguistics has been of assistance in this. Buffalo continue to roam, though not exactly wherever they might like. Wilderness, however, is a beleaguered, circumscribed thing. Edward Curtis in 2021 might

Looking at *Launching the Whale Boat*, one ponders whether Curtis ever paused long enough to consider how a boy from Whitewater, Wisconsin, found himself at the top of the world at the end of a long and wild road.

Courtesy Library of Congress



Curtis's boat, the *Jewel Guard*, posed in front of a precarious King Island village. Despite being run aground, befogged, coated in ice and traversing the icy Bering Sea, she saw the party through, only to be wrecked beyond salvage just a few years later.



find himself going back to his beginnings, leading tours to Mount Rainer, and aligning himself with Sir David Attenborough, filming retreating glaciers and endangered species.

One of the Nunivak stories recorded in Volume 20 begins, “There was a time, long ago, when a man all at once became conscious of himself...” From consciousness, the man ventures out into the world, to complete and fulfill himself. I find myself feeling great empathy for Curtis. I, too, am 59. I haven’t led the life he has, but I have led a life—a life that, like his, has sometimes led me. The sheriff’s deputies aren’t waiting for me—not so far—but I do circle back to the turns I made and didn’t make, as I am sure he did when he sat before the judge in that courtroom. Yet I wake every day, as I know Edward Curtis did, with the feeling that I have one more adventure in me, one more, and then I say to myself, sometimes even out loud, “At least one.”



James D. Balestrieri is the principal of Balestrieri Fine Arts. He currently serves as communications manager for Western Spirit: Scottsdale’s Museum of the West, estate and collections consultant for The Couse Foundation and Writer-in-Residence for the Clark Hulings Fund.



While including ethnographic details—Qunaninru’s sewn skin coat and fur-lined hood—Curtis caught the quizzical visage of a hunter whose eyes reveal a life spent scanning the horizon for signs of quarry.

BY JEREMY ROWE

Have Camera, Will Travel

THE FEARLESS MIRROR MAKERS OF THE ARIZONA TERRITORY

Arizona and the Southwest were virtually unknown in the middle of the 19th century. A few publications described travel across the area after the Mexican War and the area defined by the Gadsden Purchase as entrepreneurs flooded into California for the gold rush.

Artist Henry Cheever Pratt's sketches of the area appeared in the Bartlett survey report between images of the markers that were raised to demark the new border. Some showed the barren landscape and images of the survey party as they defined the new U.S. border. Others included local flora. And others featured the Native populations—Lipan Apache, Comanche, Yuma and Papago—the same tribes that would be captured a half-century later by the camera of Edward S. Curtis.

Another early source of information about the region was the tragic memoir of the Oatman family and the Apache attack on their Mormon wagon train. The story shocked the nation, and cartes de visite of their captured daughter, Olive, with her Mohave chin tattoos were reproduced in periodicals and her book.

The Colorado Exploring Expedition led by Lt. Joseph Christmas Ives traveled up the Colorado River from Yuma, and the published expedition report added images of the region and its Native population. Once again, though photography had been documenting travel images for over two decades, artists' interpretations filtered the images that were seen in publications and shaped public awareness of the American Southwest.

For example, though there are references to illustrations taken from photographs, the earliest photographs of Arizona identified to date are a group of stereographs by H. H. Edgerton from 1864. He made them when a group of investors and engineers traveled to Aravaipa

to evaluate the possibility of reopening the mines in Arizona, as returning Civil War soldiers could help control the Native population. These images document the area and include several views of the Pima and Papago scouts and warriors who likely had been involved in the Bosque Redondo deportation.

The Wet Plate Process

These, and most images into the 1880s, were made using the wet plate process. Each negative required a piece of glass, all of the chemistry (and even water when other sources were not available), dark tent or wagon as a darkroom, camera, tripod, plate boxes and other miscellaneous supplies. An estimated 150 to 175 pounds of equipment was needed to make photographs in the field.

The glass plate sized for the camera was coated with collodion, a syrupy mixture of guncotton and ether. The plate was then sensitized in a solution of silver nitrate and placed in a light-tight film holder. After focusing and composing the images, the plate-holder was inserted in the camera, dark slide removed, lens uncapped, and the plate exposed. Before the collodion dried (challenging in the dry climate of Arizona and much of the West) the plate was developed with pyrogallic acid, then desensitized or "fixed" with potassium cyanide or sodium thiosulfate, then washed and finely dried, then packed for transport. The photographer needed to safely carry the glass negative back to the studio where the images could be printed, mounted and sold.

The equipment, tents and wagons made the photographers highly visible and the potential target of thieves, bandits and raiding renegades during the Indian Wars era of the mid-1880s. We can only imagine the challenges

faced by the adventurers and entrepreneurs who left the safety of their studios to travel and document life in the West during this era.

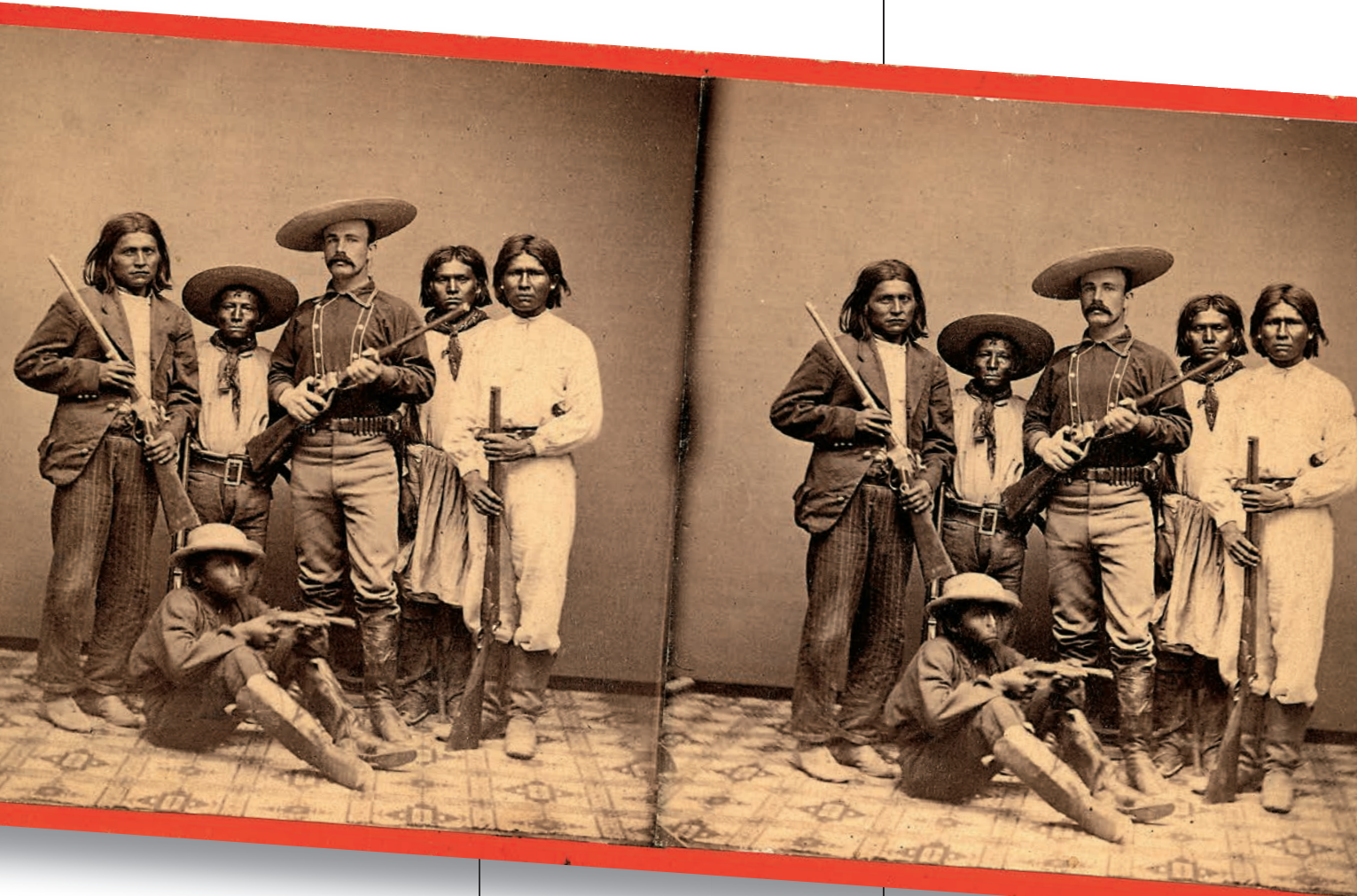
The Western Surveys

The number of images of Arizona and the Southwest that were available up to 1870 expanded dramatically with the *Geographical Surveys West of the One Hundredth Meridian* under Lieutenant Wheeler, and *Geographical and Geological Survey of the Rocky Mountains* led by John Wesley Powell. Each survey included photographers to document the regions explored, including the Grand Canyon. Famous Civil War photographers Timothy O'Sullivan and William Bell traveled with the Wheeler party. Established Eastern landscape photographer Elias Olcott Beaman, Jr., John "Jack" Hillers and James Fennemore were primary photographers for the Powell expedition.

The Powell and Wheeler surveys captured public attention through the extensive woodcuts and illustrations derived from photographs that were reproduced in weekly periodicals like *Harpers Weekly* and *Frank Leslie's Illustrated Newspaper*. In addition, both expeditions made and marketed photographs, large-format images and stereoscopic views. The images printed from the wet plate glass negatives made during the expedition were transported back East by train, then sold by photographic publishers and distributors. The images were so popular that the photos were quickly pirated and sold by many unscrupulous individual photographers and publishers.

Both Powell and Wheeler used the stereoscopic views produced during their expeditions when they traveled back to Washington





to garner support from Congress for their annual funding. Powell was able to purchase a home in Washington with his share of the proceeds from selling the stereoscopic images of his expedition.

Destination Arizona

The interest in the Arizona Territory and Native population fostered by the survey images drove other photographers to visit the Arizona Territory, including Dudley P. Flanders in 1874. Flanders toured the territory visiting Prescott and Tucson, Forts Beale Springs and Bowie, and the Verde reservation as the Tonto and Yavapai tribes were gathered at the reservation, and San Carlos as they were relocated. At San Carlos in August 1874, Flanders produced a series of portraits of the Apaches and of newly arrived agent John Clum.

In the late 1870s and '80s the single studios that had opened in Prescott and Tucson were joined by photographers operating in Globe, Flagstaff, Phoenix and Tombstone. Some, like Camillus Sydney Fly and Henry Buehman, are familiar to aficionados of Western lore. Others, like J. C. Burge, Cicero Grimes and Charles Farciot, remain more obscure. Other famous

Western photographers like Carleton Watkins and Ben Wittick were also active in the Arizona Territory—Watkins documenting the arrival of the railroad in 1880, and Wittick the life and peoples of northeastern Arizona.

These photographers added to the visual documentation of the survey images, documenting life in the growing territory, the mining and settlements, the Native population as they were moved to reservations, and portraits of key figures in the Native communities.

Arizona and its Native people continued to draw photographers, and images of the Apache, Hopi, Navajo and Yuma people were popular and salable. The stereoviews, cabinet cards and unmounted photographs could be purchased and placed in albums. After the handheld camera fueled amateur photography, the scope and volume of photographs increased dramatically.

Each photographer who went to the Southwest to make images was aware of, and likely often studied, the work of their predecessors. Technical advances in optics and emulsions made new types of images possible in terms of aesthetics, but many of the subjects were consistent over time.

A portrait of Apache agent John Clum within weeks of his arrival at the San Carlos Reservation was taken by traveling photographer Dudley P. Flanders in August 1874.

Collection of Jeremy Rowe Vintage Photography, Vintagephoto.com

The Pictorialist Aesthetic

With few exceptions, photographers of this era typically strove to make crisp, sharply focused images. Small collodion wet plate negatives, like those used to produce stereoviews, required less exposure than larger negatives and could be contact-printed to produce highly detailed prints on albumen paper. Glass interpositives and copy negatives were produced to expedite printing larger numbers of images for resale.

Credited to the influence of painting, increasing interest in handcraft in art and photography, and later a reaction to the growth of amateur handheld cameras, a new

aesthetic movement, Pictorialism, grew in the 1880s with a different aesthetic. Instead of sharply focused realistic images, Pictorialism sought to incorporate new techniques that included images with only narrow areas in focus surrounded by progressively softer areas of the image and incorporating manipulation of the image by the photographer. Pictorialism was applied to virtually all subjects, but was particularly well suited to portraits, softening blemishes and creating dramatic emotional images with sharp focus on the eyes and softer halo framing of the face and fading into the background.

Edward S. Curtis

Edward S. Curtis began his photographic career in Seattle and produced typical commercial images of the era. Curtis followed the international trends on photographic style in publications and photographic salons and was influenced by leaders in the emerging Pictorial style, including Alfred Stieglitz. Curtis adopted a Pictorialist aesthetic for his images of Princess Angeline (also known as Kikisoblu), daughter of Sealth, chief of the Duwamish and Suquamish of Puget Sound, circa 1896. The recognition he received for these images from the National Photographic Society and his peers in 1898 likely encouraged Curtis to further explore and emphasize this new approach.

Curtis's Pictorialist aesthetic initially focused on the Native population of Washington Territory and the Pacific Northwest and continued through much of the studio and environmental photographic portraiture produced for his *The North American Indian* books and folios.

In addition to the Pictorialist aesthetic, Curtis adopted other photographic media of the movement, including platinum prints, orotones and cyanotypes. Photogravures often included handwork and retouching and other creative additions to make the photographs more artistic and dramatic, and were Curtis's favored and most frequently used format. The photogravures permitted Curtis to add Pictorialist handwork and manipulations to make his artistic ethnographic images even more romantic and dramatic.



A head and shoulders portrait, *Mosa-Mohave*, taken by Edward S. Curtis, photogravure, ca 1903, was in *The North American Indian*, Volume 2, plate 61.

Photogravure Courtesy The Tim Peterson Family Collection



The portrait of Yavapai Apache Chief Ahoochy Kahmah at Camp Date Creek was taken by Western frontier photographer Carlos Gentile, ca 1868. Gentile traveled extensively across Arizona Territory in the late 1860s and early 1870s, temporarily living in both Tucson and Prescott.

Courtesy Library of Congress



The three-quarter portrait of Olive Oatman, who was captured at the age of 14 by Yavapai Apaches, shows her blue Mohave cactus ink chin tattoo. The photograph was taken, ca 1863, after her ransomed rescue from the Mohaves on February 28, 1856, by Benjamin F. Powelson.

National Portrait Gallery, Smithsonian Institution, Washington, D.C.

In addition to following the trends of photographic style, as Curtis expanded his project to the tribes of the Southwest, he likely was exposed to and may have studied the work of his predecessors. Though his approach to ethnographic documentary photography was artistic and stylistic, his subjects mirrored the work of his predecessors.

Some of Curtis's ethnographic images, particularly his portraits, show the possible influence of the work of earlier photographers. For example, Curtis's image of a Navajo blanket weaver shares the subject, content and approach with earlier images, including the 1873 stereoview of the Navajo weaver from the Wheeler expedition by Timothy O'Sullivan. The Native American cabinet card portraits produced by Francis A. Hartwell, both when he worked with Henry Buehman and on his own, share an intimacy and capture an interaction between subject and photographer similar to Curtis's work. Whether Curtis also saw and was influenced by specific historic images of Arizona Native Americans is unclear, but the similarity to style raises interesting questions.



Geronimo posed for Camillus S. Fly with members of his tribe and Gen. George Crook's staff during peace negotiations in Cañon de los Embudos, in the Sierra Madre, 90 miles from Fort Bowie, on March 27, 1886.

True West Archives

Curtis and Pictorialism

Curtis used soft-focus lenses and artistic processes that share the Pictorialist approach of Gertrude Käsebier and her portraits of the Sioux people from 1898, of which Curtis was likely aware. In *Pictorialist Elements in Edward S. Curtis's Photographic Representation of American Indians*, Mick Gidley hypothesizes that Curtis was well aware of Pictorialist and American Photo-Session aesthetics. Curtis's work shares elements of position of camera and subject, and control lighting to add shadows and create silhouettes to enhance the dramatic and romantic impact with some of Käsebier's better-known images.

Curtis's synthesis of the Pictorial aesthetic with the Southwestern subjects in his work, and images in Volumes 1, 2 and 11 of his *The North American Indian* books and folios extended the public awareness of Native peoples with dramatic, artistic portraits alluding to their past. The rich history of the 19th-century ethnographic photographs that preceded Curtis's are lesser-known to many viewers.

These pioneer Western photographers risked their resources and safety to capture photographs of the West in its heyday. From Flanders, who explored and documented the Arizona Territory in his wagon in 1874, to the photographers like Henry Buehman and George Rothrock, who both operated studios and traveled to make photographs, to C.S. Fly, who traveled with General Crook to Cañon de los Embudos to document the surrender of Geronimo, enterprising photographers created a legacy that we treasure today.



This group portrait of Apache men, two on horseback, others seated, was taken by Edward S. Curtis, photogravure ca 1906, published in *The North American Indian*, Volume 1, plate 11.

Courtesy Charles Deering McCormick Library of Special Collections, Northwestern University



Unidentified soldiers and Anglo settlers posed with a group of Mohave Indians at Camp Mohave on the Colorado River in this photograph printed by Alexander Gardner and taken by a photographer on the Kansas Pacific Railroad Survey (possibly Dr. William A. Bell, William R. Pywell or Lawrence Gardner), ca 1867.

Courtesy Boston Public Library

Curtis's Lasting Influence

The photographers like Curtis who followed as the West became settled at the turn of the 20th century interpreted and were influenced by the images of the decades that preceded them. Whether seen in person in a stereoscope or album, or in print in the popular press, the 19th-century photographs created a legacy of the “taming” of the West.

Hopefully, exploring the possible relationships between the subjects and aesthetics, and the ability to compare 19th-century images—that document the end of the era for most American Indian cultures—with Curtis's artistic studies can help broaden the understanding and appreciation of the photographs that document this era of American history.



Jeremy Rowe is a senior research scientist at New York University and collects, researches and writes about historic 19th- and early 20th-century photographs. He is author of *Arizona Stereographs 1864-1920*, and serves on the Daguerreian Society and National Stereoscopic Association Boards. For more information, please visit VintagePhoto.com.



This close-up portrait of a young Papago girl is titled “A particularly fine-looking Papago girl of as nearly pure blood as can be found in the region,” and was taken by Edward S. Curtis, photogravure, ca 1907, and published in *The North American Indian*, Volume 2, plate 48.

Courtesy Charles Deering McCormick Library of Special Collections, Northwestern University



A dramatic Pictorialist portrait of a Sioux performer in Buffalo Bill's Wild West Show, is in a style similar to many Edward Curtis portraits featured in his North American Indian series. Platinum bichromate photograph by Gertrude Käsebier, ca 1898.

Courtesy Library of Congress



A group of Navajoe [sic] Indians engaged in weaving (left) was photographed during the Wheeler Expedition near Old Fort Defiance by Timothy O'Sullivan, ca 1871.

Courtesy Library of Congress



This portrait of a Navajo woman with a loom under a cottonwood tree (above) was taken by Edward S. Curtis, photogravure, ca 1905, and published in *The North American Indian*, Volume 1, plate 34.

Courtesy Charles Deering McCormick Library of Special Collections, Northwestern University

U. S. Geographical Surveys West of 100th Meridian.



Boat Crew of the "Trilobite" at Diamond Creek.

1st Lieut. GEO. M. WHEELER,
A CORPS OF ENGINEERS, IN CHARGE.

Wheeler Expedition survey crew members on one of the two uprun boats, the *Trilobite*, captained by Timothy O'Sullivan, posed with Mohave guides (possibly including Panambona and Mitiwara), and were photographed by O'Sullivan, 1871.

Courtesy Library of Congress

Arizona



Identified as "Papago warriors and old Chief Jose Eurebio of Baboquervera [sic] Arizona taken at Aravaca [sic], Jan 1865 by H. H. Edgerton, Asst Engineer A. M. Co."

Collection of Jeremy Rowe Vintage Photography, Vintagephoto.com



Visitors watching Hopi priests performing the Antelope-Snake Ceremony near the Dance Rock at Walpi Pueblo, Arizona, were photographed by New Mexico photographer Ben Wittick on August 21, 1897.

Courtesy Library of Congress



The Antelope fraternity, at the right, and the Snake fraternity facing them at the left, engaged in singing prior to handling the reptiles in the Snake Dance at the Hopi Pueblo of Oraibi. The photograph was taken by Edward S. Curtis, photogravure, ca 1921, and published in *The North American Indian*, Volume 12, plate 404.

Courtesy Charles Deering McCormick Library of Special Collections, Northwestern University



Soldiers and scouts at Camp Beale Springs on the Beale Springs Indian Agency, were photographed by Dudley P. Flanders while he was en route from San Bernadino, California, to Arizona in December 1873.

Collection of Jeremy Rowe Vintage Photography, Vintagephoto.com



This stereoview detail shows a tableau of two Apache warriors posed in the studio with bow and arrow and tomahawk. It was sold by Carleton Watkins and possibly taken by his operator/printer Bagnasco Policarpo, ca 1877.

Collection of Jeremy Rowe Vintage Photography, Vintagephoto.com

TRUE WEST
EXCLUSIVE

CLASSIC GUNFIGHTS

PIKE PEAKED!

KID CURRY VS PIKE LANDUSKY

TOWN'S NAMESAKE
LAID LOW AS THE
WILDEST OF THE
WILD BUNCH
TAKES OFF



Harvey Logan, alias "Kid Curry," stands on the right in the famous Fort Worth Five photograph. Also shown is Butch Cassidy (seated, right) and the Sundance Kid (seated, left).

All images Courtesy True West Archives

BY BOB BOZE BELL

Based on the research of Gary Wilson

DECEMBER 27, 1894

Celebrating the holidays in Jacob "Jew Jake" Harris' saloon in newly named Landusky, Montana, the town's namesake, Powell "Pike" Landusky, is holding forth with his neighbors and friends at around 10:30 in the morning.

Melting snow has clogged the store/saloon's stovepipe, and a young kid has been brought in to clean it out. Jew Jake hobbles around behind the bar on his one leg (the other was lost during a gunfight in Great Falls). He sets a bottle and glass on the bar in front of Landusky, who gets ready to take his first drink of the day.

Stepping in out of the cold, cowboys Lonie (pronounced LOne-E) Logan and Jim Thornhill, his neighboring rancher and partner, pass through the saloon into the clothing store. Their mission is to neutralize a gunman named Charles Hogan (a lunger). Thornhill orders 25 cents' worth of apples as he and Lonie take up positions to handle Hogan when the fireworks start.

A few moments later, as planned, Harvey Logan, aka Kid Curry, comes in the front door. Kid Curry's younger brother John stays outside and guards the front door with a Winchester. Kid Curry advances straight toward Landusky and aggressively slaps him on the shoulder, knocking the bottle out of his hand. When Landusky turns, Kid Curry punches the noted brawler in the face with all his might.

When the two clinch, both Lonie and Thornhill step forward, yelling out, "Fair fight!" Landusky's friends, including Hogan, are intimidated and hold back from joining in.

As the men punch each other and scuffle, Kid Curry's pistol falls out of his coat pocket onto the floor. Thornhill fetches the Colt .45 by the barrel so no one can accuse him of assault. (Landusky's friends later allege Thornhill waved it at bystanders, warning, "The first man that makes a move will be killed.")

Landusky is a grizzled, experienced brawler. He gets the advantage on Kid Curry, landing on top of the smaller man while trying to gouge out his eyes. Kid Curry manages to get on top, pummeling the much bigger man until Landusky cries out "Enough!"

A mining friend of Landusky, Thomas Carter, asks Lonie to intercede, saying that Landusky has clearly had enough. Lonie allegedly replies, "He has not got enough for what he has done to us."

Thornhill finally convinces Kid Curry to let go of Landusky. The combatants stagger to their feet, and Landusky reaches in



After Pike Landusky pulled an 1893 Borchardt pistol (inset) on Kid Curry, Jim Thornhill (right of stove) throws a pistol to Curry who shoots three times, striking Landusky twice. Everyone else heads for the back door. Notice the Kid on the floor who was cleaning out the stove.

Illustrations by Bob Boze Bell

his coat and pulls out a semiautomatic pistol (an 1893 9mm Borchardt). As he does, he calls Kid Curry a coward for attacking him without cause. (Landusky doesn't fire his pistol; one account claims he does, but either the gun misfired or he failed to chamber a round.)

Thornhill pitches the .45 to Kid Curry, who fires a shot in Landusky's gut. Curry fires three times in all, with two slugs hitting Landusky and one going awry. Landusky falls to the floor and dies in about five minutes.

Brother John rounds up the cowboys' wagon, and the four make their escape.





Harvey Logan (seen here with his soiled dove girlfriend, Annie Rogers) was by all accounts a good cowboy, but he was an avid reader of dime novels and was dead set on being a Bad Man. He more than succeeded.

Another Angle On The Pike Fight

Hank Curry (Denver Henry Logan) was the stabilizer, the one who prevented an out-and-out war between his brothers and Pike Landusky.

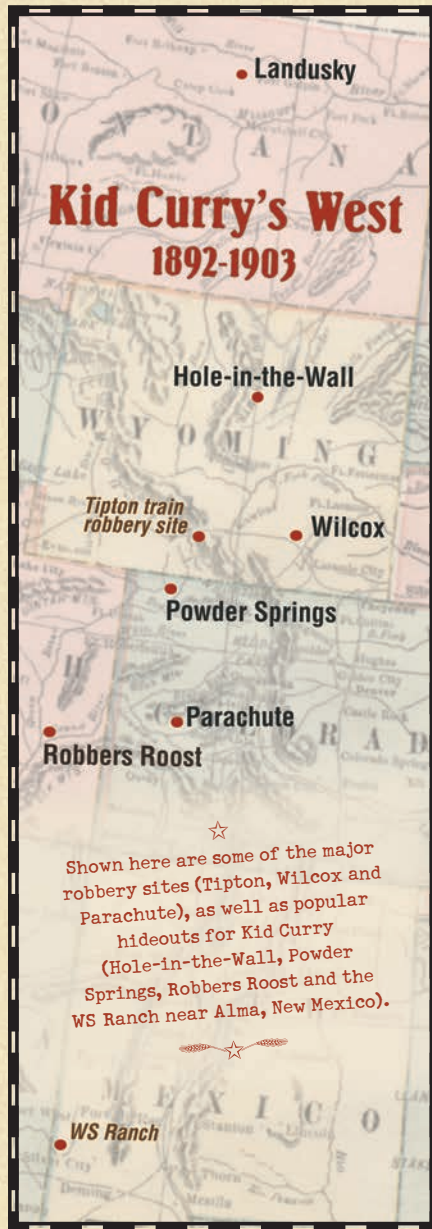
The oldest Curry brother often visited Landusky's home, apparently courting live-in school marm Mary Everett. His brothers occasionally went with him. But there was always tension—especially when Lonie started a forbidden relationship with Pike's stepdaughter Elfie.

The dam broke when Hank died of tuberculosis and pneumonia in late 1893. Without his guidance, his siblings went wild, drinking and carousing and hanging out with other hard cases.

Landusky got more and more annoyed with the boys, and some near-fights broke out. The broken plow incident and Pike's torture of the Curries while they were under arrest brought things to a boil.

There were some peaceful times. The Landusky family and the Curries all attended Methodist church services held in Jake Harris' saloon. And Harvey, Lonie and Johnny were all heavily involved in putting on a community Christmas celebration on December 25, 1894. But the peace on earth ended two days later when Kid Curry attacked and killed Pike Landusky. If Hank had been around, it might not have happened.

—Mark Boardman



Map by Robert McElroy and Robert Ray

Christmas Day, 1894: Jew Jake (below, second from left) stands outside his saloon between big, bad Pike Landusky (third from left) and his stepdaughter Elfie (far left). The fourth person is believed to be Thomas Carter.



Aftermath: Odds & Ends

On May 14, 1895, a jury found Lonie Logan not guilty in the death of Pike Landusky. More than two months later, a bench warrant was issued and served on Jim Thornhill. His case was dismissed without trial on December 2. Harvey "Kid Curry" Logan, having long fled the country, was never tried for Landusky's murder.

Harvey soon joined George "Flatnose" Curry's outlaw band, later merging with Butch Cassidy's so-called Wild Bunch. A string of rustling and train robberies followed. Harvey was finally captured in 1901, but he escaped jail in Knoxville, Tennessee. After another train robbery near Parachute, Colorado, on June 7, 1904, lawmen surrounded the outlaw, and he killed himself rather than be recaptured.

Lonie apparently joined his brother at the Wild Bunch hangout, the Hole-in-the-Wall near the KC Ranch in Wyoming, and may have participated in the Wilcox, Wyoming, train robbery in 1899. In February 1900, Lonie returned to Dodson, Missouri, to visit an aunt who had raised him; a posse trapped and killed him there.

Jim Thornhill eventually sold his property in Landusky, Montana, and moved to Globe, Arizona, in 1916. He died there in the late 1920s.

Recommended: *Tiger of the Wild Bunch: The Life of Harvey "Kid Curry" Logan* by Gary A. Wilson (Globe Pequot Press, 2007).



CLASSIC TRUE WEST

FROM THE TRUE WEST ARCHIVES

Editor's Note: *True West's* official historian, Paul Andrew Hutton, has been a major contributor and advisor to the magazine for more than two decades. If you'd like to read more of Hutton's articles, like "The Gift of Cochise" from the November-December 2011 issue, please go to TrueWestMagazine.com and subscribe for full access to more than 67 years' worth of exciting issues of *True West*.

BY PAUL ANDREW HUTTON

THE GIFT OF COCHISE

TRUE WEST'S HISTORICAL CONSULTANT FONDLY REMEMBERS HIS MOST TREASURED BIRTHDAY GIFT.

It was the autumn of 1962, and we had just returned from a two-year duty tour in Taiwan. The Old Man had decided to retire from the U.S. Air Force, the only real job he had ever held. Twenty-two years and two wars meant little to him now, but the retirement pay looked mighty attractive to a top sergeant whose stripes had been stripped away in a fog of drink and arrogance. Now he headed home to Indiana to start over in mid-life. We waited near Grissom Air Force Base, renting a rambling farmhouse outside of Kokomo, as the cogs of the bureaucracy worked their magic. It was a long wait since the Air Force had lost his paperwork and no retirement pay was forthcoming.

I remember that old house as cavernous. It was empty since our furniture from Asia never caught up with us—yet another gift from the government. We slept on cots and listened to a little radio posted in the big living room. The radio was important, for that October brought the Cuban Missile Crisis. I was not in school. My parents assumed our stay would be brief, and I spent my days listening to the news bulletins. I sensed the uneasiness of the adults. They were burdened enough with the problems of the retirement snafu and lack of money, but the news seemed to dominate even those cares. The Old Man spent his days at the airbase trying to get his money rather than getting a job somewhere else. Of course the Air Force was busy with other matters. I spent my days sitting in the empty house with my mother listening to the radio

and wondering if Kokomo was important enough for a Russian nuclear strike.

Odd how I focused on the crisis—times were tough, even for a 12-year-old kid. We had no money at all, and the little that came our way the Old Man spent on beer. He had a great thirst, and probably good reasons for it—a lifetime of bad choices and missed opportunities. I didn't understand then, but the passing years do give perspective.

I learned that heroes can fight boldly for peace as well as gallantly for victory.

The immediate problem that October was eating, as well as avoiding Soviet missiles. We ate a lot of peanut butter and jelly sandwiches—lunch and dinner. By late October both the international crisis and the family crisis had worsened considerably.

My birthday was October 23rd. Somehow my mother acquired a little ham with a big bone that she used to make wonderful soup that we fed on for a week or more. The ham provided my birthday supper. It was quite grand sitting in the middle of the big empty living room floor eating that meal. I expected no gift—and was quite surprised to receive one. It was not wrapped in paper, but a cloth ribbon had been lovingly placed around it by my mother. It was not a permanent gift, but only on loan, because my mother had gone to the Kokomo library and selected a book for me to read.

It was a beautiful book—bound in tan cloth with light blue embossing. A mounted Indian warrior adorned the cover. It was illustrated with wonderfully fluid line drawings—full of action and high adventure. I could not put it down, and in fact read it

several times over before it had to be returned. It was the story of Cochise, the magnificent Chiricahua chief, and of his friendship with the enigmatic white man Tom Jeffords. This tale of betrayal, warfare, friendship and finally redemption caught my imagination. I learned from it the complexity of a Western past that I had previously seen only in simple terms. I learned that heroes can fight boldly for peace as well as gallantly for victory. And I learned about the vital importance of loyalty and friendship. I never forgot that book—the story and the illustrations replayed over and over in my mind.

There would be many more books. The first novel I read was Elliott Arnold's *Blood Brother*, obviously the inspiration for my birthday gift book. In time I found another copy of my birthday book—Oliver La Farge's *Cochise of Arizona*. The mint copy I purchased was even inscribed by the author, who I had by then learned was an important writer on Native America. The illustrations that I had so loved as a child were by Lorence F. Bjorklund, whose work I collected for years without realizing that he was the illustrator of the birthday book.

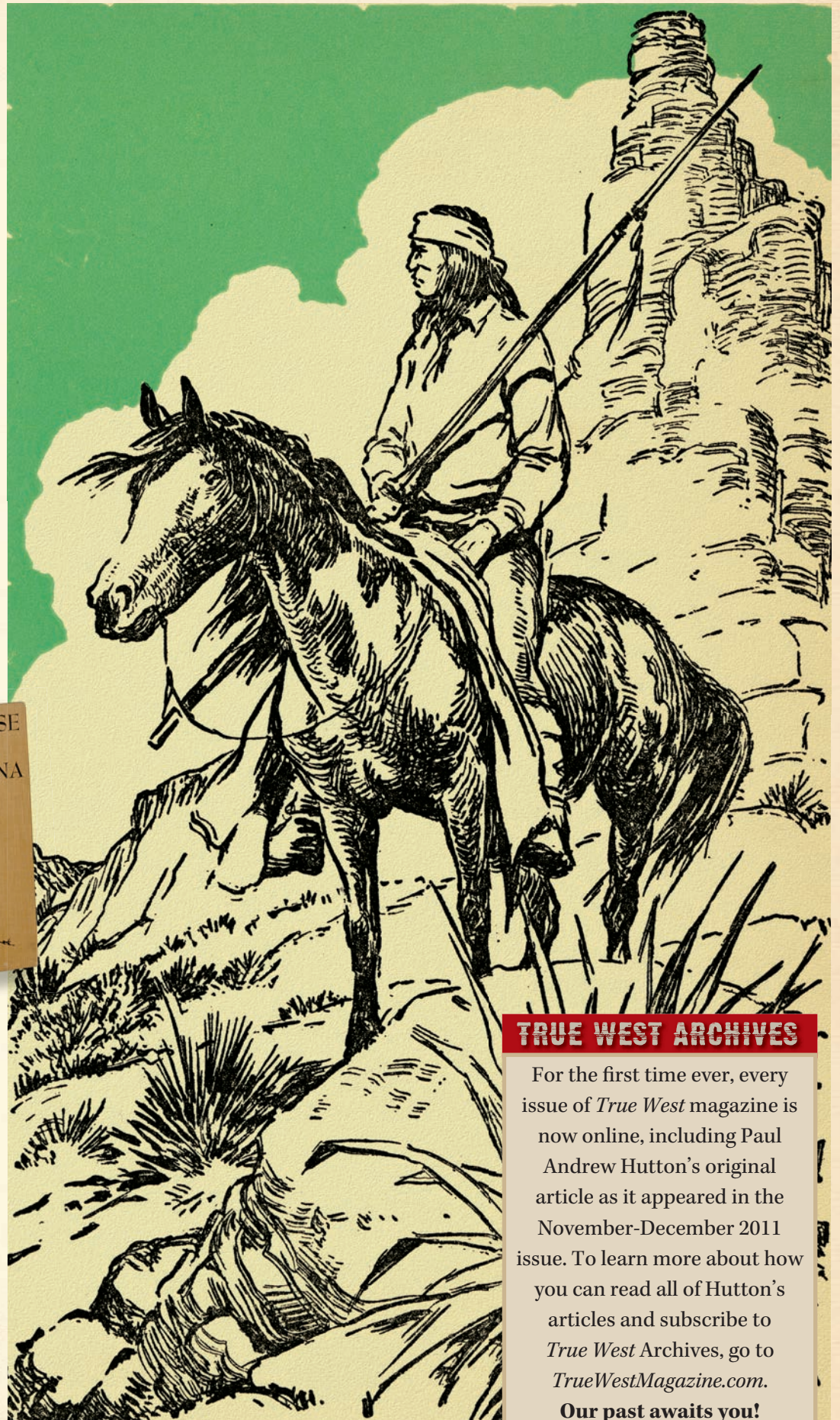
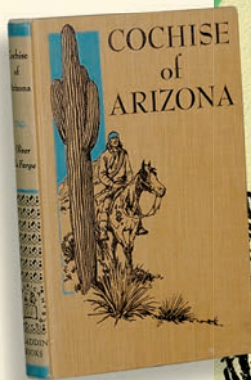
Today, in a house crammed full of books, many dearly loved as touchstones to a living past, no book is more prized than La Farge's *Cochise of Arizona*. I only wish I still had that dog-eared copy from the Kokomo public library—that perfect symbol of a mother's love—that perfect gift during a distant autumn of fear and want.



Paul Andrew Hutton's latest book, *The Apache Wars: The Hunt for Geronimo, the Apache Kid, and the Captive Boy Who Started the Longest War in American History* (Crown) was published in May 2016.

Paul Andrew Hutton's copy of his birthday book, Oliver La Farge's *Cochise of Arizona*, is shown below, and one of the book's illustrations by L.F. Bjorklund is at right. In his preface, La Farge admits the story is "fiction based on fact." He points out that most of the conversations and minor incidents are invented, but that main incidents are true, such as the kidnapping of Mickey Free, the murder of Mangas Coloradas and Cochise's friendship with Indian Agent Tom Jeffords. Of all the books Hutton owns, none is more prized than this one.

Courtesy Paul Andrew Hutton



TRUE WEST ARCHIVES

For the first time ever, every issue of *True West* magazine is now online, including Paul Andrew Hutton's original article as it appeared in the November-December 2011 issue. To learn more about how you can read all of Hutton's articles and subscribe to *True West Archives*, go to TrueWestMagazine.com.
Our past awaits you!

BY JOHNNY D. BOGGS

Spark on the Prairie

Hit the road across Oklahoma and Texas to discover the history behind the Warren Wagon Train Raid and the Kiowa Indian Trial of 1871.

It started out as a run-of-the-mill job. Capt. Henry Warren had a contract to deliver supplies to the forts on the Texas frontier, and in the spring of 1871, Warren and his teamsters left Mansfield, Texas, with five wagons loaded with cornmeal and flour.

Mansfield had been a mill mecca since before the Civil War, when Ralph S. Man and Julian Feild built the Man and Feild Mill—the first in North Texas to use steam power. The town that grew up around it became Mansfield because people just weren't used to spelling F-E-I-L-D. (Today, that mill heritage is showcased at the Man House Museum and the Mansfield Historical Museum & Heritage Center.)

The wagons crossed the Trinity River at Fort Worth (Texas Civil War Museum, Log Cabin Village) and rolled into Weatherford (Doss Heritage and Culture Center), where Warren's crew joined seven other wagons. Now numbering 12 wagons and 12 men, the train reached Fort Richardson in Jacksboro and continued for Fort Griffin.

What the teamsters had no way of knowing was that a party of Kiowa Indians waited up the trail at Salt Creek Prairie.

Earlier on the reservation near present-day Lawton, Oklahoma, a prophet and medicine man named Maman-ti had talked an estimated 150 Indians into following him on a raid. Among those joining the prophet were the bragging Satanta, young Big Tree and embittered Satank, who had spoken eloquently at the Medicine Lodge treaty negotiations in 1867 but now carried the bones of a son who had been killed in Texas in 1870.

On May 17, a military ambulance and mounted riders passed the Kiowas. But Maman-ti said his vision forbade attacking. Had the prophet said



Two years after Fort Sill was constructed in the Indian Territory in 1869, the Army frontier outpost became Gen. Phil Sheridan's headquarters for his campaign against the Southern Plains tribes, including the Kiowas and Comanches.

Photo by William S. Soule, True West Archives



The stone guardhouse at Fort Sill was built after the Kiowa trial, but later housed Geronimo, where he died of pneumonia in 1909.

All Photos by Johnny D. Boggs Unless Otherwise Noted

otherwise, history might have been significantly altered, for in the ambulance rode William T. Sherman, bound for Fort Richardson.

On the next afternoon, Warren's wagon train came into view, and the Indians attacked. The Kiowas made off with 41 mules and six scalps (seven teamsters had been killed, but one was bald).

Wounded teamster Thomas Brazeal and a colleague walked 20 miles through stormy weather to Fort Richardson. When Sherman heard Brazeal's story, he ordered Col. Ranald S. Mackenzie in pursuit. Sherman, understanding

how close he had come to death, traveled to Fort Sill, intent on bringing the Kiowa leaders to justice.

While the military side of the story is well told at Fort Sill Historic Landmark (the fort remains an active base), the Lawton area is full of places to learn about the Southern Plains culture (Museum of the Great Plains, Comanche National Museum and Wichita Mountains Wildlife Refuge).

With help from Quaker Indian agent Lawrie Tatum and Col. Benjamin Grierson's 10th Cavalry, Sherman arrested Satanta, Big Tree

Kiowa chief Satank, aka Sitting Bear, was a principal Kiowa leader and medicine man in the tribe's resistance to their removal to the reservation. His role in the Warren Wagon Train Affair led to his arrest and subsequent death.

William S. Soule, True West Archives



Killed during an escape attempt, Satank is buried on Chiefs Knoll at the Fort Lawton post cemetery.

and Satank after Satanta admitted taking part in the raid.

"These three Indians should never go forth again," Sherman wrote.

Maman-ti, who led the raid, was forgotten.

Mackenzie arrived at Fort Sill on June 4 and, four days later, departed with the three prisoners. Satank, described by an *Army and Navy Journal* correspondent as "a hoary-headed old sinner sixty years of age or thereabout, grown gray in iniquity and deeds of blood," covered himself with a blanket, began his death song, slipped free of his manacles, wounded a guard and grabbed a carbine before being shot to death.

On June 15, Mackenzie's cavalymen and the two remaining prisoners arrived at Jacksboro, where the trial, presided by Judge

Charles Soward, began July 5 in a stifling second-story room at the courthouse. Samuel W.T. Lanham was lead prosecutor. Thomas Ball and Joseph A. Woolfolk were appointed as defense attorneys. Fort Sill's Horace Jones served as interpreter. Soward allowed the defense motion to sever the trials, and Big Tree was tried first.

The *Dallas Herald* reported that Ball's "speeches were at some points most eloquent, and displayed...a thorough knowledge of the Indian character." When Ball asked the jury to let Satanta and Big Tree "fly away as free and unhampered" as an eagle, the defendants grunted and nodded at Jones's translation.

Ball and Woolfolk called no witnesses for the defense. Lanham labeled Satanta as "the

arch fiend of treachery and blood" and Big Tree a "tiger-demon who has tasted blood and loves it as his food...."

It took the jury 30 minutes to come back with a guilty verdict. Court was adjourned.

In his trial the next day, Satanta testified on his own behalf, speaking in Comanche interpreted by Jones. "If you let me live, I feel my ability to control my people," Satanta said. "If I die it will be like a match put to the prairie. No power can stop it."

It came as no surprise when the jury found him guilty, too. Both were sentenced to hang in Jacksboro on September 13.

But fearing that Kiowa "match put to the prairie," Soward pleaded with Gov. Edmund J. Davis to commute the sentences to life imprisonment. Davis agreed, and on October 16,



Built between 1867 and 1870, the post hospital at Fort Richardson was considered one of the most modern buildings between Fort Worth and El Paso.

Courtesy Texas Parks and Wildlife



Satanta, Big Tree and Satank, the three key Kiowa leaders of the Warren Wagon Train attack, were held at Fort Richardson's guardhouse during their 1871 trial.

Courtesy DeGolyer Library, SMU



Paroled two years after his conviction, Satanta was returned to Huntsville in 1874 to resume his life sentence. In 1878, he committed suicide and was originally buried in the prison cemetery. His remains were reinterred at the Fort Lawton, Oklahoma, cemetery in 1963.

Kiowa leader Satanta, aka White Bear, was one of the principal leaders who attacked the Warren Wagon Train near Salt Creek Prairie in the Texas Panhandle on May 18, 1871. He was arrested and sentenced to prison in Huntsville, Texas.

Satanta and Big Tree were transported to the state penitentiary in Huntsville (Texas Prison Museum).

After Satanta and Big Tree were paroled in 1873, Sherman wrote Davis: "I believe Satanta and Big Tree will have their revenge, if they have not already had it, and that if they are to have scalps that yours is the first that should be taken."

Satanta took part in the Red River War of 1874-75 and was returned to Huntsville, where his health faded. After being told in October 1878 that he had no chance of parole, he slashed

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A WIDE SPOT IN THE ROAD

himself and was taken to the second-story prison infirmary. Left alone, he committed suicide by jumping from the landing.

Texas papers weren't sorry to learn of the suicide. Calling Satanta "the Indian monster," *The Galveston Daily News* said, "Satanta was long a name on the plains to hate and abhor."

Big Tree, however, worked on a supply train after his parole, helped establish the Rainy Mountain Indian Mission and joined the church in 1897, serving as a deacon until his death in 1929.

In 1963, Satanta's grandson asked Texas Governor John Connally for the Kiowa leader's bones to be returned home. It wasn't easy, but a resolution passed, and Satanta's remains were reburied with honors at Fort Sill.

"Satanta," historian Charles Robinson wrote, "was going home at last."



Johnny D. Boggs won a Western Heritage Wrangler Award for his 2003 novel *Spark on the Prairie: The Trial of the Kiowa Chiefs*.

CITY GREENWOOD CEMETERY

Larry McMurty's death earlier this year likely sent many fans back to *Lonesome Dove*, where they could shed tears over Call's journey back to Texas to bury his old friend Gus. The character that inspired Gus was cattleman Oliver Loving, who is buried at the City Greenwood Cemetery at 300 Front Street in Weatherford, Texas. The cemetery was formally established in 1863, though the land, known as "the Burial Grounds," was used to inter the dead much earlier (the oldest grave is dated 1859). By 1877, the cemetery was considered "sadly neglected," but restoration began in the 1980s. Loving isn't the only notable figure among the estimated 1,000 graves. Trail driver Boze Ikard, upon whom McMurty drew upon for the character of Deets, rests here, as does Civil War Medal of Honor winner Chester Cowen and Gov. Samuel W.T. Lanham, who prosecuted the Kiowas in the Jacksboro trial.

WeatherfordTX.gov



Cattleman Oliver Loving's grave is in the City Greenwood Cemetery in Weatherford, Texas.

GOOD EATS AND SLEEPS

GOOD GRUB: *Meers Store and Restaurant, Meers, OK; Our Place Restaurant, Mansfield, TX; Herd's Hamburgers, Jacksboro, TX; 1836 Steakhouse, Huntsville, TX*

GOOD LODGING: *Plantation Inn, Medicine Park, OK; Angel's Nest Bed & Breakfast, Weatherford, TX; The Purple Thistle, Jacksboro, TX; Stockyards Hotel, Fort Worth, TX*

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JASON SCULL, CA
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BY SHERRY MONAHAN

Tombstone's Naked Chef

Isaac "Little Jakey" Jacobs raced his way into history.



Tombstone friends and rivals Isaac "Little Jakey" Jacobs and Isaac Levi, save athletic shoes and a stick pin (supposedly pinned somewhere on Jakey), famously raced each other down the Dragoon Road on November 11, 1880. Up ahead, a dark figure planted something in the road. What was it?

Illustration by Bob Boze Bell

Tombstone, Arizona, is known for many things, but I'd bet you've never heard of its naked chef! Oh, yes, Isaac "Little Jakey" Jacobs was quite a character, so it's fitting he lived in a town that was full of them. Jacobs was a 27-year-old Russian whose catering skills were well-known, and in 1880, he ran a lunch counter at the Oriental Saloon where he served fresh fish, oysters, lobster, crab and shrimp from San Francisco.

No, he didn't cook naked, but he did race that way! It was about 3:30 p.m. on November 11, 1880, when Jacobs and tobacconist Isaac Levi met on the Dragoon Road to compete against each other in a 50-yard foot race—in the buff! *The Tombstone Epitaph* reported that "the race was for a French dinner for five at 'Jakey's,' though it is intimated that a large bundle changed hands besides. At the time stated, both appeared and presented a very gallant appearance, stripped as they were to the buff, 'Jakey's' costume consisting of a diamond pin and a pair of running shoes."

Jacobs was leading at the 30-foot mark, until he stopped to pick up a four-bit coin on the street that someone had intentionally left. Despite the distraction, Jacobs claimed he lost because he wasn't in shape, but demanded a second chance.

A year later, when the Maison Doree opened in the Cosmopolitan Hotel, George Marks hired Jacobs to run the kitchen. One of his many duties was to procure meat, so he placed an ad in the local paper soliciting wild game. Jacobs's appeal to the public worked, and shortly thereafter he was preparing delicious meals for his patrons and did so until December 1881. In January 1882 he opened his own restaurant on Fourth Street, where he once served George Hearst, the father of William Randolph Hearst, when he toured the mines in southern Arizona. Jacobs also created a "culinary triumph" after one of Tombstone's baseball games in 1882. The dignitaries in attendance were invited to the Cochise Club and then dined at Jakey's where they enjoyed fresh fish from Guaymas, Sonora, Mexico, oysters from the East and wild game from the nearby mountains.

In May 1882, Jacobs opened the Grand Restaurant housed in the new front addition of the Grand Hotel at 422 Allen. It was originally designed as a store, so it was spacious and had high ceilings that made it feel bright and airy. It contained six elegant private dining rooms, a public dining hall with four tables and a family dining hall. *The Tombstone Epitaph* wrote, "The fact that Jacobs has taken the dining room to the Grand is an assurance

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Exciting Foot Race.
 Yesterday afternoon, about half-past 3 o'clock, the Dragoon road, just out of town, was the scene of one of the most closely contested foot races that ever took place on the Pacific slope. The contestants were Messrs. Jacobs and Levi, the former the popular proprietor of the lunch counter at the Oriental, and familiarly known as "Jakey" among his friends; the latter the well-known tobacconist. The race was for a French dinner for five at "Jakey's," though it is intimated that a large bundle changed hands besides. At the time stated, both appeared on the ground, and presented a very gallant appearance, stripped as they were to the buff, "Jakey's" costume consisting of a diamond pin and a pair of running shoes. The distance was fifty yards, and at the signal to "go" they both tore down the road at an astonishing speed. "Jakey" seemed to have the best of it for thirty yards, when he suddenly stopped and picked up something, losing the ground he had gained and the race by about two feet. It afterwards was learned that some villain, who had no spirit of fairness about him, had placed a four-bit piece on the track. Such underhanded tricks can not be too severely condemned. However, "Jakey" claims that he was not in condition, and stands ready to have it over again, lunch counter against cigar stand, in ten days. His backers will run him with a blind bridle next time.

"Tombstone Epitaph" Nov. 12, 1880 newsclipping. Courtesy Sherry Monahan

to the public that Tombstone is fast to have an eating house worthy of the town. 'Jakey' is the boss caterer of Arizona, 'don't you forget it.' Jacobs created a window display sporting a fountain filled with rocks, plants and fish. Window borders of plants also surrounded the centerpiece of wild game, fish and choice cuts of meat to tempt walkers-by. Jacobs also participated in another foot race during the

firemen's parade in June, but no mention was made of clothing. He also lost this race to none other than Johnny Behan. While Jacobs was wildly successful, he left the Grand at the end of 1882. He got married in 1883, moved to Prescott, Arizona, and then Denver, Colorado. He came back to Tombstone, where he ran another chop house in 1885 and by 1891, he was running the new Maison Doree.

Try your hand at this historic recipe, and remember, clothing is always a good idea when cooking!



ROAST QUAIL

- 6 quail
- Butter, softened
- 1 cup flour
- 1/2 teaspoon salt
- 1/4 teaspoon black pepper

Wash the quail inside and out and pat dry. Close the bird by tying the legs together.

Rub butter over the birds and set aside. Combine flour, salt and pepper in a shallow pan. Dredge the birds in the flour to coat evenly. Place in a roasting pan and bake uncovered at 350 degrees for 25 minutes or until done.

Baste occasionally with the butter.



This recipe was adapted from California's *Sacramento Daily-Record Union*, March 5, 1881.

Sherry Monahan kicked off her journey into Old West cuisine, spirits and places by authoring *Taste of Tombstone*. Visit SherryMonahan.com to learn more about her books, awards and TV appearances.

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Saguaro furniture display photographed by Gabriel Eriksson/Hub Media Company

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La Frontiera

Jeff Guinn's new book *War on the Border*, a fresh biography of Custer, a collection of Western classics, and updated histories of the Blackfoot people and the great Hudson's Bay Company.

While conversation and chatter currently occurs about U.S.-Mexico border issues—violence, immigration, politics, economics, trade and race relations—readers of Jeff Guinn's *War on the Border: Villa, Pershing, the Texas Rangers, and an American Invasion* (Simon & Schuster, \$28) will enjoy stepping back two centuries from present events and rediscovering the complicated history between the two North American nations. Guinn's early chapters provide a primer for early U.S. and Mexico relations, the Mexican-American War and the post-Civil War history of Mexico and the U.S. Guinn's synopsis of Mexico's 19th-century history sets up the core of his book: America's dramatic and oft-forgotten entanglement in Mexico's Revolution and U.S.-Mexico military and civilian border conflicts and cross-border interventions by both nations' citizens, border patrols and soldiers from 1911 to 1921.

Guinn's *War on the Border* is an ambitious attempt to place 19th- and early 20th-century border history—especially Rio Grande Valley history and Mexico-U.S. relations during the Mexican Revolution—in context to the present. The award-winning author of nonfiction and fiction, is an excellent storyteller. He vividly brings to life the personalities of Pancho Villa and Gen. John J. Pershing, but with so many American and Mexican personalities and leaders involved in the violent border clash between the two nations and Mexico's revolution, the reader would have benefited from an appendix of the primary characters profiled in *War on the Border*. For historians of U.S.-Mexico border history, Guinn's is a fine addition to the scholarship, and his endnotes and bibliography

are very helpful to the researcher seeking an introduction to his conclusions and previously published material.

Scholars and researchers who read *War on the Border's* chapters on Villa's raid on Columbus, New Mexico, General Pershing's punitive expedition into Mexico, Dr. Andres Villarreal's *Plan de San Diego*, the border conflicts between the Texas Rangers and Mexican nationals in the Rio Grande Valley, and Germany's attempt to turn Mexico and Japan into allies against the United States in World War I (including the idea of Japan invading California, and Mexico retaking the American Southwest from the U.S.) will be awakened to the complexity of U.S.-Mexico relations between 1911 and 1921. And reading this recap of events should, hopefully, also inspire a trip to the library or bookstore to learn more about all of the above and more.

What will be the Fort Worth, Texas-based author's follow-up? I would love to see him return to the south side of the border and dive deep into Mexico's post-Revolutionary history,

especially the history of Mexico and America's *La Frontiera* from the Gulf of Mexico to the Pacific Ocean.

—Stuart Rosebrook

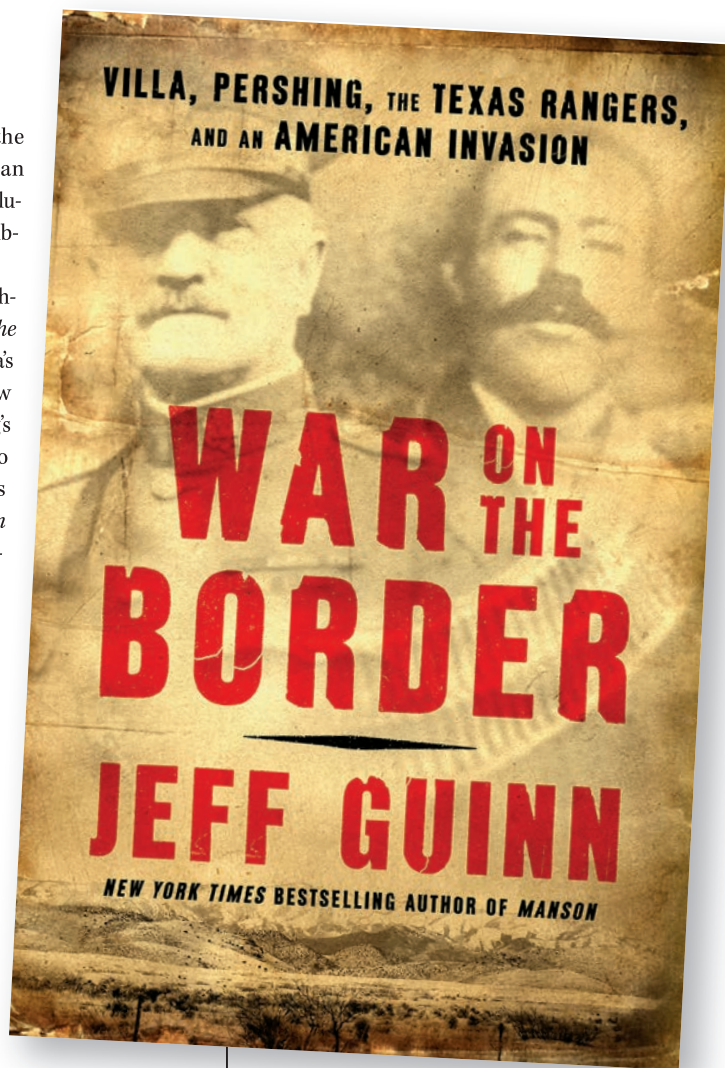




Photo by Robert Ray

I have always been interested in historical photography and throughout my career I have depended on photographs as primary sources when researching topics related to the 19th century—after the advent of photography as an art form. The features in this issue on Edward S. Curtis by James Balestrieri and Jeremy Rowe inspired me to take a closer look at recent publications on great Western photographers and their contributions to the primary record of our nation's history. While many of these photographers are considered artists, they should also be considered frontline journalists and historians whose efforts chronicled a continent and its people in an era of rapid change.

Here are seven volumes on Western photographers and photography that I recommend:

Edward S. Curtis Portraits: The Many Faces of the Native Americans by Wayne L. Youngblood (Chartwell, September 2021)

Through a Native Lens: American Indian Photography by Nicole Strathman (Oklahoma, 2020)

Alexander Gardner: The Western Photographs, 1867–1868 by Jane L. Aspinwall (Nelson Atkins, 2014)

Carleton Watkins: The Stanford Albums by Cantor Arts Center (Stanford, 2014)

Short Nights of the Shadow Catcher: The Epic Life and Immortal Photographs of Edward Curtis by Timothy Egan (Mariner, 2013)

One/Many: Western American Survey Photographs by Bell and O'Sullivan by Joel Snyder (Smart Museum, 2006)

William Henry Jackson and the Transformation of the American Landscape by Peter Bacon Hales (Temple, 1988)

BONUS: I just acquired a full set of Time-Life's *The Old West* series. The 27 volumes are highly illustrated with photography and art, and remain a great resource introducing the primary subjects of the American West.

—Stuart Rosebrook

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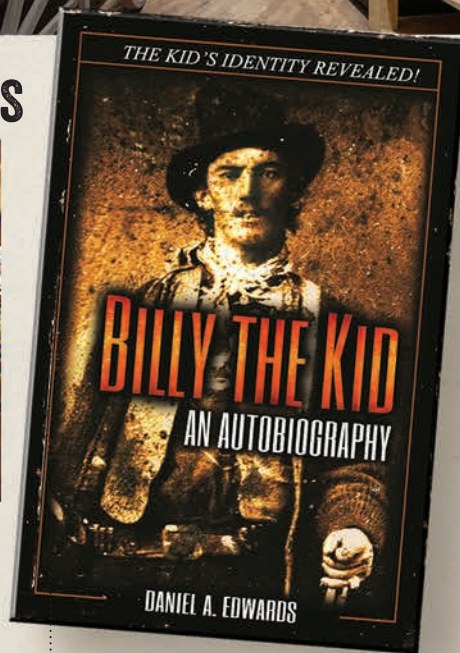
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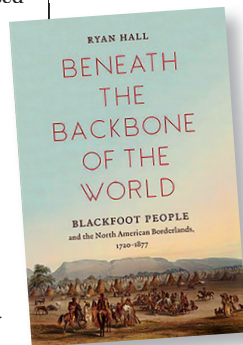
James E. Mueller's *Ambitious Honor: George Armstrong Custer's Life of Service and Lust for Fame* (University of Oklahoma Press, \$32.95) presents a solid biography of Custer during the Civil War and during America's expansionist frontier. Mueller shows how young Custer had a talent to not only participate heroically in military actions but also possessed knowing how to present events in his favor. He quickly learned the value of the press, learning how to present humdrum incidents in exciting ways. The public loved the articles he wrote. His writings contribute to our knowledge of the Civil War, the post-war Reconstruction, living on the Great Plains, as well as conditions among the various tribes. Custer lived life on a stage; the greatest act was his death and the annihilation of his entire command. In doing so, Custer became an icon for not only this country but the world.

—Chuck Parsons, author of *Texas Ranger*
Lee Hall: From the Red River to the Rio Grande



People of the Plains and Mountains

Beneath the Backbone of the World (University of North Carolina Press, \$29.95) by Ryan Hall tells the story of a tribal people searching for ways to coexist with other surrounding tribes and an encroaching European culture during the 18th and 19th centuries. The Blackfoot people's origin tales refer to the peaks of the Rockies as the "backbone of the world." They believed that when the world was created, they were put at the base of the mountains, with their domain extending eastward into the plains. That domain straddled Montana and Canada.



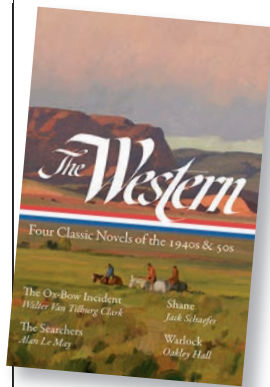
Hall has dipped deep into fur company records as well as many journals, diaries and other first-hand accounts to tell this story of the Blackfoot people. He provides a reader unfamiliar with the Blackfoot people with a narrative that is easily read, yet provides well-documented detail

about their culture, history and diplomatic relationships.

—Steve Friesen author of *Buffalo Bill: Scout, Showman, Visionary and Lakota Performers in Europe*

Four Classics, One Volume

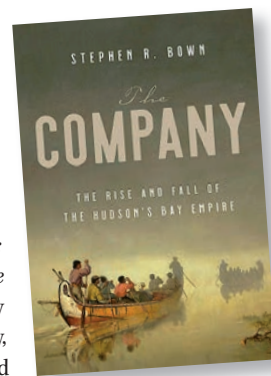
Walter Van Tilburg Clark's *The Ox-Bow Incident* (1940), Jack Schaefer's *Shane* (1949), Alan LeMay's *The Searchers* (1954) and Oakley Hall's *Warlock* (1958) consistently find spots on Best Western novel lists, so it's no surprise they fill the 1,094 pages of *The Western: Four Classic Novels of the 1940s & 50s* (The Library of America, \$39.95). Lynch mobs, gunfighters, Indian wars and lawmen were rarely captured better than in these tales. The Library of America, a champion of literacy and American literature, has put together a handsome volume, and the introduction by Ron Hansen, whose *Desperadoes* and *The Assassination of Jesse James by the Coward Robert Ford* are Western classics from the 1970s and '80s, is insightful.



—Johnny D. Boggs, author of *A Thousand Texas Longhorns*

Empire of the North

What began as a small fur trading operation in Canada's northern reaches soon turned into a bloody fight for political power on the North American continent between two great super-powers. *The Company: The Rise and Fall of the Hudson's Bay Empire* by Stephen R. Bown (Doubleday, \$37) is an electrifying read about a major chapter in North American history. Two centuries before the height of the Rocky Mountain fur trade, the Hudson's Bay Company dominated trade with local Indigenous populations and savvy, and often ruthless, trappers in the remote and hostile frozen north. *The Company* sets the tone for what became a standard practice throughout the Western territories and Canada in the era of the fur trade, but does so in a readable and accessible manner.



—Erik J. Wright, assistant editor of *The Tombstone Epitaph*





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Photo courtesy Roy Young



A TEXAS AUTHOR SHARES HIS LONE STAR STATE FAVORITES

Have you heard that TEXAS is a state of mind? That is the only excuse offered by native author-historian Kurt House for his list below. Currently working on his ninth book, House has been a collector and student of the Old West since he was 14, having been reared on a ranch in southern Texas. He's a true bibliophile; here are five of his favorites.

- 1 **Basic Texas Books** by John H. Jenkins (Texas State Historical Association): If you have room for only one book on Texas history, this is it. Its smorgasbord offers over 600 Texas books deemed significant by its author, the erudite Jenkins, for any taste you crave.
- 2 **The Texas Rangers** by Walter Prescott Webb (University of Texas Press): No other state still has this unique body of lawmen whose exploits to maintain law and order are legendary, the dusty stuff of what history is made.
- 3 **Six-Guns and Saddle Leather: A Bibliography of Books and Pamphlets on Western Outlaws and Gunmen** by Ramon Adams (University of Oklahoma Press): Adams's annotated list will save you time and help you decide what to pursue further.
- 4 **The Trail Drivers of Texas** by J. Marvin Hunter (University of Texas Press): Raw material for any study of the period and subject, it is indispensable to understanding this colorful era in the West, a remarkable collection of firsthand adventures.
- 5 **Best of the West: An Anthology of Classic Writing from the American West** by Tony Hillerman (HarperCollins): Selections enable the reader to almost smell the flowers on the California patio of "Ramona" or click a pistol to "Missed Four Thousand Times," the incredible gunfight of Elfego Baca.



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Edward S. Curtis and the Hollywood Headhunters

The famed photographer's leap into silent films was anything but successful.



Edward S. Curtis and his production team worked from 1911 to 1914 with the Kwakwaka'wakw tribe of British Columbia to make the 65-minute dramatic documentary film *In the Land of the Head Hunters*.

All Images Courtesy Seattle Film Company and Milestone Film & Video

While Edward S. Curtis's photographs, and especially his 20 volumes of *The North American Indian*, are an archive of incalculable value, their sheer vastness predetermined that they would rarely reach the common man. Curtis was on a mission: to preserve the history of a people the government was trying to—if not extinguish—homogenize out of existence. And what better way to reach the man-on-the-street than with the great entertainment form of the 20th century, the movie?

A dramatic story about Indian characters, set in the time before white men arrived in North America, would give Curtis the chance to show their way of life. Thus was born *In the Land of the Head Hunters*, a dozen years before the coming of sound films.

Focusing on the Kwakwaka'wakw people of Washington State and Canada, Curtis spent three years preparing and making the film. According to a 1914 issue of *The Clipper*, "Mr. Curtis had to live in a North Coast Village for a year before the Indians of that village and two others consented to enact for him the dramatic legends of their clans." He gained an ally in George Hunt, who despite his Anglicized name



Kwakwaka'wakw tribal member George Hunt (with megaphone) served as a key assistant, contributor and translator for Curtis (at the camera) during the pre-production and production of the dramatic documentary of Hunt's tribe.

was a Kwakwaka'wakw member. The Potlatch, a centuries-old traditional gathering of people of the Pacific Northwest—involving dancing, ceremonies, giving of gifts, wonderful masks and costumes—had been banned by Canada under The Indian Act in 1884, as wasteful and anti-Christian. Any Indian who took part was "liable to imprisonment for a term of not more than six nor less than two months." The ban would not be repealed until 1951.

But moviemaking was not a crime; it was to be encouraged. And Curtis hired Hunt and many other tribe members to produce "movie props and costumes," which just happened to be identical to the banned artifacts, and filmed their rituals, whose performance would have been a crime, were it not "acting." On-set photos show that Hunt helped direct key sequences.

The story is of Motana, young son of a chief, embarking on a vision journey, fasting and



Kwagu'ł Margaret Frank was cast in the uncredited role of Naida in Curtis's *In the Land of the Head Hunters*. For Curtis's portrait she wore traditional clothing and noble-class abalone shell earrings.

performing brave deeds to increase his power. In a vision, he sees beautiful Naida, and when he meets her, learns that she has been promised in marriage to Kwagwanu, the evil sorcerer. This leads to war between their villages. Among the astonishing events filmed are Motana's attack on an island of sea lions, the hunting of an immense—and real—whale, sea battles between war canoes, costumed dances of the grizzly bear and thunderbird, all recorded gloriously by the eye of Curtis.

The reviews were spectacular: *Motion Picture Magazine* said, "As a drama, it is compelling in its charm, but as a gem of the instructive film, it has rarely been equaled." *Motion Picture News* noted, "Many of the scenes make one's hair stand on end, and there



Critics raved over the production value of Curtis's *In the Land of the Head Hunters*, but he never recouped the \$75,000 he spent over three years producing the film on location on the remote British Columbia coast of the Queen Charlotte Strait.

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Edward S. Curtis's film crew worked closely with Kwakwaka'wakw artisans to build homes, totems, props, costumes and war canoes for use in *In the Land of the Head Hunters*.

are not a few who are still wondering whether these headsmen really decapitated their victims during their various battles, so realistic and true to life are they enacted."

Motion Picture World was most impressed of all: "Mr. Curtis conceived this wonderful story in ethnology as an epic.... This production sets a new mark in artistic handling of films in which educational values mingle with dramatic interest."

Head Hunters was a disheartening financial flop. Why? Andrew Erish, film historian and author of *Vitagraph—America's First Great Motion Picture Studio*, says, "Curtis obviously hadn't gotten to the movies very much." The same year that Western blockbusters like *The Spoilers*, *The*

Virginian and DeMille's *The Squaw Man* were released, "Curtis's love triangle is entirely dependent on [reading] the inter-titles. It's almost impossible to identify anyone from shot to shot—there are no close-ups, no two-shots. There's no attempt at conveying romance. There's an utter lack of dynamics regarding individual characters or relationships."

Even in a spectacular moment, when Motana emerges from the mouth of the whale, instead of staying in character, he mugs shamelessly at the camera, like it was a home movie. As a contemporary, and very enthusiastic, review in *Motography* said, "While no...acting, in the theatrical sense of the word, is attempted by the Indians, every movement breathes the primitive



Curtis's extensive knowledge of low-light photography and his demand for detail in the pre-production of *In the Land of the Head Hunters* produced dramatic re-creations of traditional Kwakwaka'wakw dances and ceremonies.

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life in which their people were raised.” But acting is what audiences expected.

Despite a few high-profile bookings, Erish explains, “None of the big-time distributors picked it up. It ended up getting distributed by organizations that solely handled films for schools and churches.” The general public never got a chance to see the film, although it was still being booked at churches and schools into the 1940s.

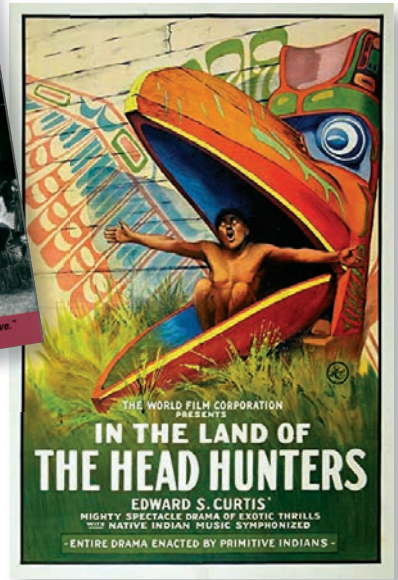
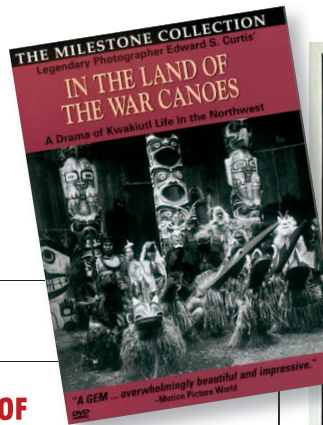
Curtis made two more films, both documentaries, in 1916: *The Alaskan Indians* and *Seeing America*, about the wildlife in Yellowstone Park.

This was about the end of Curtis’s Hollywood sojourn. Although in 1923, he was named to co-head DeMille’s Camera Department, which a Paramount press release described as “the most coveted job in motion picture photography,” that job only entailed shooting stills for *Adam’s Rib* and the silent version of *The Ten Commandments*.

BLU-RAY REVIEW

IN THE LAND OF THE HEAD HUNTERS (1914)

(Milestone Film & Video—Blu-Ray \$39.95, DVD \$29.95) More than a century after it failed to get a true theatrical release, this remarkable reconstruction of Edward Curtis’s masterpiece is now available. A 16mm print from Chicago’s Field Museum combined with recently discovered 35mm nitrate reels from UCLA and reference stills from the Library of Congress, created this version which features original color-tinting, and is accompanied by a newly recorded version of John J. Braham’s original orchestra score. The two-disc set includes new and old documentaries, featuring memories of original cast members, their children and grandchildren, and visits to locations. There are audio recordings Curtis made



in 1910 of Kwakwaka’wakw chants and songs, and a 1973 reconstruction, retitled *In the Land of the War Canoes* (above, inset), which, though incomplete, adds convincing sound effects, dialogue and authentic Kwakwaka’wakw music.



Henry C. Parke, Western Films Editor for *True West*, is a screenwriter, and blogs at HenryWesternRoundup.blogspot.com. His book of interviews, *Indians and Cowboys*, will be published later this year.

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BY PETER CORBETT

Virginia City, Montana

This city struck it rich with a well-preserved ghost town.

Museums, restaurants, hotels, saloons, shops, living history demonstrations, stagecoach and train rides all await visitors to historic Virginia City, Montana.

All Images Courtesy Virginia City, MT, CVB



When gold was discovered in Alder Creek Gulch in 1863, Montana wasn't even a territory.

By 1866, Virginia City was the Territorial capital and upwards of 10,000 residents lived in the city and its eight neighboring camps located up and down a 14-mile stretch of the gulch.

Courtesy Library of Congress

The Cartwrights and *Bonanza* made Virginia City, Nevada, famous.

But the other Virginia City, the one in southwestern Montana, stakes a claim to its big-foot relevance in the history of the West. It was the site of one of the West's most lucrative placer-gold strikes and served as Montana's territorial capital from 1865-75.

"If you had climbed the hill behind Virginia City in 1864 and looked down the gulch you would have seen a chaotic sight," wrote historian K. Ross Toole. "Six thousand people, almost all young men, were digging, pushing, sluicing, cursing and fighting."

Bill Fairweather, Henry Edgar and four other prospectors started the stampede of prospectors to what became Virginia City after discovering

placer-gold deposits at Alder Creek in May 1863.

Virginia City and eight other rowdy mining camps were quickly established along a 14-mile stretch of the creek, and the population surged to 8,000 or more. The easy gold was gone by the 1870s, and the towns dwindled over the next half century as the mines played out. An entire town was left behind.

"This is the largest collection of on-site, intact 1860s buildings in the entire West," local booster David Bacon said. "Not just the buildings downtown but the homes we live in as well. We're just part of that thread of stewardship of this town."

It helped that Virginia City escaped the major fires that leveled many other Western towns, said Bacon, a councilman, firefighter and volunteer at the visitor center.

Virginia City and neighboring Nevada City include about 275 historic structures now owned and protected by the state of Montana. Some are leased to private operators who keep the spirit of the West alive in the historic buildings. The Montana Heritage Commission also is a steward of close to a million artifacts from the 1860s to the mid-20th century.

"It's a unique little spot," Bacon said. "To be in the same space, going through the same doorways, leaning against the same boards that people did almost 160 years ago—it's remarkable. I mean literally stepping back in time. It's kind of a cliché, but in this town it's absolutely true."

Much credit for preserving Virginia City and Nevada City goes to Charles and Sue Bovey. He was a rancher, state legislator and his family



A great way to visit both Virginia City and Nevada City, Montana, is to take a paid ride on the 1.5-mile narrow-gauge Alder Gulch Short Line Train that runs from 10 a.m. to 5 p.m. between the two historic mining camps, Memorial Day weekend through Labor Day.

owned a milling company that became General Mills.

Starting in the 1940s, the Boveys bought abandoned buildings in both towns that locals were tearing down for firewood. They also acquired other historic buildings from around Montana and moved them to Nevada City.

The Boveys' son Ford sold the historic collection to the state in 1997 for \$6.5 million.

All the historic buildings in the two towns have been like gold fever to Western filmmakers. Scenes from *Little Big Man*, *Missouri Breaks* and *Return to Lonesome Dove* were filmed in the area.

Visitors to Virginia City will discover:

—Rank's Mercantile, a general store established in 1864 and touted as the oldest continuously operating store in the state.

—The H.S. Gilbert Brewery, the state's first. It's now a venue for *Brewery Follies*, with a troupe presenting a bawdy mix of music and comedy.

—Montana's oldest bar, the 150-year-old Bale of Hay Saloon.

Saloon operator Skip Hissong said it was converted from a stable to a bar in 1867. These days it hosts live music and serves some of Montana's best craft beers to thirsty tourists and Harley riders.

—The Gypsy Arcade in Virginia City includes a collection of arcade games, some at least a century old. Collectors have bid as high as \$2 million to buy the arcade's extremely rare Gypsy fortune-teller device.

—Overnight guests can stay at the 15-room Fairweather Inn or Bonanza Inn, which was a Sisters of Charity hospital. As with many historic hotels, ghost stories enchant and unnerve guests.

The Fairweather's guest book includes mentions of ghost incidents, Manager Patty Hamstra said.

"I've never seen a ghost, and I don't want to," she added.



Peter Corbett moved West to Flagstaff in 1974 to attend Northern Arizona University, where he studied English and American Studies. He's been exploring Arizona and the West since then and had a 35-year career in Arizona journalism.

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Village Pump and Information Center, 225 W. Wallace St. is a rebuilt filling station with vintage and working gas pumps. Get the lay of the land and see a collection of historic photos. VirginiaCity.com

TAKE A RIDE ON THE SHORT LINE

Virginia City and Nevada City are linked by the narrow-gauge Alder Gulch Short Line Railroad. VirginiaCity.com

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The 15-room Fairweather Inn was built in 1863 in Anaconda and trucked to Virginia City in 1946. VirginiaCity.com

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Visitors to Virginia City will enjoy the short walk or drive up to Montana Territory's original Boot Hill for the history and the views of the historic town below.



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BY CANDY MOULTON

WESTERN MUSEUMS REOPEN

with Hope and Optimism



Since Museum of the West opened in January 2015 in Scottsdale, it has emerged as a national leader in exhibitions on Western art, history and culture.

Courtesy Western Spirit: Scottsdale's Museum of the West

For those of us who love visiting museums to see new exhibitions, new additions to their collections or take part in programs, it is refreshing to see museums across the West reopen. Many staff members spent their time and resources during the pandemic to develop new exhibitions or enhance and maintain their existing displays. Museums began using virtual platforms to continue connecting with visitors, and even though many have reopened, some continue to present digital programs.

While many museums are still operating with limited hours, and events are held using virtual platforms, others are now fully reopened and some have made significant improvements

to their exhibits. The biggest news of all is the opening of the new Boothill Museum in Dodge City, Kansas, which has 13,000 square feet of new space in a \$6 million expansion project. Learn the stories about the people of early Dodge City in this interactive museum where you can place yourself in the middle of a bison herd and hear directly from the town's founders.

Museums can use our support more than ever right now, so take a trip across town or throughout the West. Join their organization. Leave an extra donation in addition to any admission they might charge. Spread the word. Because we still live during uncertain times, call ahead to be certain the museum you plan to visit is open.

**TOP
WESTERN
MUSEUMS
OF THE WEST
2021**



**1 WESTERN SPIRIT:
SCOTTSDALE'S MUSEUM OF
THE WEST**

SCOTTSDALE, AZ

“Light and Legacy: The Art and Techniques of Edward S. Curtis” opens at Western Spirit: Scottsdale’s Museum of the West in October. The run extends into the spring of 2023, providing plenty of opportunity for visitors from across the country to see this stunning collection of iconic images of the American West. The Curtis collection includes audio recordings, photographs and even early motion pictures.

Of the exhibitions currently on view, “Maynard Dixon’s American West,” features his magnificent modernist landscapes; “By Beauty Obsessed: Gilbert Waldman Collects the West,” showcases works by Albert Bierstadt, Thomas Moran, the Taos Society of Artists, Charles M. Russell, and many others; “Beaded Gauntlets from the William P. Healey Collection” examines how Native Americans adapted an aspect of U.S. Cavalry garb to their own purposes; and the “Morton and Donna Fleischer American Military Saddle Collection” shows the development of the saddle over time.

Watch for displays from the Fran and Ed Elliott Southwest Women Art Collection, a

Western Spirit: Scottsdale’s Museum of the West, Scottsdale, AZ

Courtesy Western Spirit: Scottsdale’s Museum of the West

recent gift to the museum and one of the largest donations of artworks by women ever given to an American institution.

Other current exhibitions include “Courage & Crossroads: A Visual Journey through the American West” chronicling the early fur trade era of Western exploration. Among the items on display are Meriwether Lewis’s pipe tomahawk, rare war shirts and ledger drawings, plus art by Alfred Jacob Miller, Thomas Moran, Frederic Remington and C.M. Russell. “Canvas of Clay: Hopi Pottery Masterworks from the Allan and Judith Cooke Collection” includes Hopi pottery, dating from the 13th century through the artistry of Nampeyo at the turn of the 20th century, and on to her descendants in the present day.

ScottsdaleMuseumWest.org.





National Cowboy & Western Heritage Museum, Oklahoma City, OK

Courtesy National Cowboy & Western Heritage Museum

2 NATIONAL COWBOY & WESTERN HERITAGE MUSEUM OKLAHOMA CITY, OK

In the 2020 edition of “Top Western Museums,” when museums were closed across America, we profiled Tim Tiller, the head of security at the National Cowboy & Western Heritage Museum and how he kept everybody informed about the museum collections while the facility was closed due to Covid-19. This year the museum has an exhibit on some of his highlight posts. #HashtagTheCowboy is still strong! NationalCowboyMuseum.org

3 BOOT HILL MUSEUM DODGE CITY, KS

Boot Hill Museum just completed a 13,000-square-foot, \$6 million expansion that includes nine new permanent exhibits: “Plains Indians,” “The Santa Fe Trail,” “Buffalo Hunting,” “Railroad Expansion,” “The Western Cattle Trail” and “Dodge City’s Front Street.” Wall portraits of notable Dodge City residents including George Hoover, Dora Hand and a Harvey Girl come to life and talk to guests. “The Spirit of Dodge” engages guests in a conversation between Wyatt Earp, Bat



Boot Hill Museum, Dodge City, KS

Courtesy Kansas Office of Tourism

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Located just 20 minutes from Phoenix Sky Harbor Airport, the Memorial Gardens includes a piece of the original boathouse from the USS Arizona that stood at Pearl Harbor for 10 years prior to building the memorial that stands at Pearl Harbor today. Learn more about the USS Arizona, December 7, 1941 and the impact it had on so many.

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Museum of the Mountain Man, Pinedale, WY
 Courtesy Wyoming Office of Tourism

4 MUSEUM OF THE MOUNTAIN MAN PINEDALE, WY

A diorama depicting Hugh Glass's grizzly bear fight is one of the key mountain man exhibits at this museum, but equally impressive is the replica of American Horse's tipi. This 20-foot tipi dominates the center of the museum and is an authentic re-creation featuring brain-tanned buffalo hide. Furnishings include buffalo robes, shields, bows and arrows, a hand-painted drum and buffalo hide liner. The original tipi, captured after the battle at Slim Buttes in 1876, is at the Smithsonian. The Sommers Homestead, located out of Pinedale, is an adjunct site to the Museum of the Mountain Man. The large homestead house has a variety of exhibits about the Upper Green River Valley homesteaders. MuseumOfTheMountainman.com

Masterson, Chalkley Beeson and Mayor A.B. Webster. Youngsters have always loved the rumble floor in the buffalo stampede, and the new museum immerses visitors in the massive herds on the open prairie. You can "pick up the poop" by lifting fabricated buffalo chips to learn uses for this prairie commodity or see an 1860s freight wagon and the "Hey Day" exhibit that features Boot Hill Museum's Victorian clothing. "The Spirit of Dodge" highlights the city's founding fathers and includes personal artifacts. The museum's popular Front Street Replica remained untouched in the expansion. Boothill.org

5 BUFFALO BILL CENTER OF THE WEST CODY, WY

The story of the Plains Indians is just one of the featured areas at the BBCOW, and this year the museum presented a modern interpretation of Indian dance and music with the July concert of Supaman (Christian Takes Gun Parrish)—a Crow hip-hop artist and dancer who brings an uplifting message from Indian Country to a new audience. CenterOfTheWest.org



Buffalo Bill Center of the West, Cody, WY
 Courtesy BBCOW



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 or visit



PAWNEEBILLRANCH.ORG

6 LEGACY OF THE PLAINS MUSEUM

GERING, NE

Known for its collection of farm equipment, and its location on the Oregon Trail, the museum has been working on a new major exhibit this year. Japanese Hall was built in 1928 and served as a community center, place of worship, gathering place and other purposes by the Japanese American community. It is one of the last of its kind in Nebraska still standing.



Legacy of the Plains Museum, Gering, NE

Courtesy Nebraska Tourism



The hall will showcase the Japanese American history of the region and show the important role these residents have had in the area. LegacyOfTheplains.org

7 DAYS OF '76 MUSEUM

DEADWOOD, SD

Wagons, stagecoaches and over a hundred long arms and other firearms are highlights of this museum dedicated to Western culture and telling the story of early settlement of this mining town. DaysOf76.com



Days of '76 Museum, Deadwood, SD

Courtesy South Dakota Office of Tourism

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Pony Express National Museum, St. Joseph, MO

Courtesy Pony Express National Museum

8 PONY EXPRESS MUSEUM
ST. JOSEPH, MO

Learn the history of the Pony Express at the museum in a building representing the original stables. One exhibit highlights the young men who rode for the express service during its 18-month lifespan. But this is a story that still lives; each June modern-day riders carry the mail between St. Joe and Sacramento in a relay ride lasting ten days, just like their historic counterparts handled it. PonyExpress.org

**Cowboys, Indians,
 Lawmen & Outlaws Museums**

GUNFIGHTER HALL OF FAME (TOMBSTONE, AZ): Guns, gunfighter stories, photographs—what's not to love? Gunfighter-Fame.Keeg.io

DALTON DEFENDERS & COFFEYVILLE HISTORY MUSEUM (COFFEYVILLE, KS): Learn how a town protected itself from the Dalton Gang. Coffeyville.com

CHIRICAHUA DESERT MUSEUM/APACHE MUSEUM (RODEO, NM): Tools, sandals, pottery and more items from the Mimbres, Casas Grande and Apache tribes are on display. And there is a living exhibit including species of rattlesnakes. Eek! ChiricahuaDesertMuseum.com

BILLY THE KID MUSEUM (HICO, TX): Some would say there can never be too many stories about Billy the Kid, and the same goes with museums. There is more than enough history here to delight even a *True West* maniac. BillyTheKidMuseum.org

PAWNEE BILL RANCH & MUSEUM (PAWNEE, OK): Eclectic exhibitions during the past year include "Votes for Women: A Portrait of Persistence" and "Vintage Snack Sets"— yes, they are beautiful teacups and more. Opening this fall is "Crossroads: Change in Rural America." OKHistory.org

JESSE JAMES FARM & MUSEUM (KEARNEY, MO): Learn about the extended James family where Jesse once lived. JesseJames.org

WYOMING TERRITORIAL PRISON (LARAMIE, WY): Butch Cassidy spent time in this early Wyoming prison. WyoParks.Wyo.gov

BEN JOHNSON COWBOY MUSEUM (PAWHUSKA, OK): This place is a celebration of ranch and cowboy culture. BenjohnsoCcowboyMuseum.com

TEXAS RANGERS HERITAGE CENTER (FREDERICKSBURG, TX): Planning is now complete, and work will start soon on developing the stories of the Texas Rangers that will be part of the permanent exhibits. TRHC.org

NORTH DAKOTA COWBOY HALL OF FAME (MEDORA, ND): The Center of Western Heritage & Cultures: Native American, Ranching and Rodeo recognizes the varied cultures of North Dakota and a hall of honorees. NorthDakotaCowboy.com

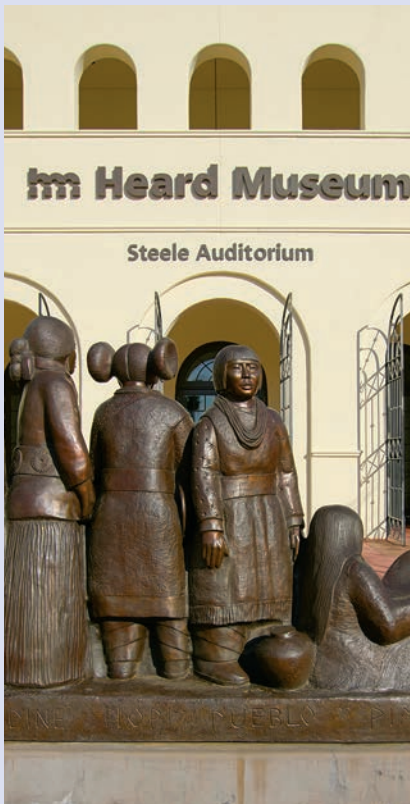
HOOFPRINTS OF THE PAST MUSEUM (KAYCEE, WY): Outlaws, German missionaries and tours of Hole in the Wall Country are all possible topics to learn about with a visit to this small-town museum. HoofprintsOfThePast.org

TEXAS COWBOY HALL OF FAME (FORT WORTH, TX): Early day and modern cowboys are honored with displays of saddles, buckles, clothing and videos of their rides. TCHOF.com



Pawnee Bill Ranch Museum, Pawnee, OK

Courtesy Pawnee Bill Ranch Museum



Heard Museum, Phoenix, AZ

Courtesy Carol M. Highsmith Archive, Library of Congress

Editors' Picks, 13 Museums Not to Miss

Heard Museum (Phoenix, AZ): Heard.org

DuPont Historical Museum (DuPont, WA):
DupontMuseum.com

Nevada Northern Railway Museum (Ely, NV):
NNRY.com

Bishop Museum/Laws Railroad Museum (Bishop, CA): LawMuseum.org

Navajo County History Museum (Holbrook, AZ):
HolbrookMuseum.org

Hot Springs County Museum (Thermopolis, WY):
ThermopolisMuseum.com

Campbell County Rockpile Museum (Gillette, WY):
RockpileMuseum.com

Ancient Ozarks Natural History Museum (Ridgedale, AR): BigCedar.com

Jim Gatchell Museum (Buffalo, WY):
JimGatchell.com

National Buffalo Museum (Jamestown, ND):
BuffaloMuseum.com

Patee House Museum and Jesse James Home (St. Joseph, MO): PonyExpressJesseJames.com

West of the Pecos (Pecos, TX):
VisitPecos.com

Robidoux Row Museum and Saint Joseph Historical Society (St. Joseph, MO):
RobidouxRowMuseum.org

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Frederic Remington, *The Advance*, oil on canvas.
Collection of the Desert Caballeros Western Museum.

Favorite Regional Western Museums

NORTHEASTERN NEVADA MUSEUM, ELKO, NV
American Indian, Basque and cowboy cultural exhibits explore the history of the people of the Great Basin state. MuseumElko.org

SUPERSTITION MOUNTAIN MUSEUM, APACHE JUNCTION, AZ
Explore the superstition of the Lost Dutchman Gold Mine. SuperstitionMountainMuseum.org

FINNEY COUNTY HISTORIC MUSEUM, GARDEN CITY, KS
Buffalo Jones and the Santa Fe Trail come together at this regional center. FinneyCounty.org

KERN VALLEY MUSEUM, KERNVILLE, CA
Western movies, lumbering and agriculture are on display. KernValleyMuseum.org

COWBOY ARTS & GEAR MUSEUM, ELKO, NV
Some of the finest bits in the world are on display... and for sale at the annual Bit Auction. CowboyArtsAndGearmuseum.org

JOHN WAYNE BIRTHPLACE & MUSEUM, WINTERSET, IA
A new addition is under construction, so watch for the 2022 John Wayne Birthday Celebration. JohnWayneBirthplace.Museum

WORLD MUSEUM OF MINING, BUTTE, MT
Hell Roaring Gulch and the Orphan Girl Mine Yard offer a full day of exploration (or more). MiningMuseum.org

ARIZONA HISTORY MUSEUM, TUCSON, AZ
Look for Arizona's place in space with a new exhibit including Buzz Aldrin's astronaut suit. ArizonaHistoricalSociety.org

COLUMBIA GORGE DISCOVERY CENTER, THE DALLES, OR
Learn about Lewis and Clark and the Columbia River tribes. ColumbiaGorge.org

RED RIVER VALLEY MUSEUM, VERNON, TX
From pre-history to the Waggoner Ranch, this museum has diversity. RRVMuseum.org

WEST TEXAS TRAIL MUSEUM, MOORCROFT, WY
Chuckwagons, sidesaddles and the story of the cattle trail that brought stock from Texas to Wyoming are presented. WestTexasTrailMuseum.com

MUSEUM OF THE BIG BEND, ALPINE, TX
Rare maps, retablos and arrowheads from the Davis Mountains are reason enough to visit, but watch this museum; there are big plans in the works. MuseumOfTheBigBend.com

GRAND ENCAMPMENT MUSEUM, ENCAMPMENT, WY
Volunteers created a 16-foot diorama representing the 16-mile-long aerial tramway that hauled copper ore during the 1897-1908 mining boom. In 2022, the museum's history symposium focuses on Buffalo Bill, who had his own mining interests here. GEMuseum.com



Grand Encampment Museum, Encampment, WY
Courtesy Wyoming Office of Tourism

HUTCHINSON COUNTY HISTORICAL MUSEUM, BORGER, TX
Old West history fans will love the exhibits on the Red River Wars, Billy Dixon and the battles at Adobe Walls. HutchinsonCountyMuseum.org

NATIONAL MINING MUSEUM & HALL OF FAME, LEADVILLE, CO
Learn the workings of a mine and see the rare gems and minerals. MiningHallOfFame.org

WHITE RIVER MUSEUM, MEEKER, CO
Ute Indian history and the role of Nathan Meeker blend with local historical artifacts. MeekerColorado.com

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BLACKHAWK MUSEUM
DANVILLE, CA

The Spirit of the Old West gallery at the Blackhawk Museum presents rare artifacts including Indian tomahawks, stone tools, bison mounts and exhibits about key Western characters like Black Bart.

BlackhawkMuseum.org



Blackhawk Museum, Danville, CA

Courtesy Blackhawk Museum

Firearms Museums

Rock Island Arsenal Museum (Rock Island, IL):

ArsenalHistoricalSociety.org

Cody Firearms Museum (Cody, WY):

CenterOfTheWest.org

The Autry National Center (Los Angeles, CA):

TheAutry.org

The John M. Browning Museum (Ogden, UT):

Ogdencity.com

The Charleston Museum (Charleston, SC):

CharlestonMuseum.org

J.M. Davis Arms and Historical Museum (Claremore, OK):

TheGunMuseum.com

Museum of the Fur Trade (Chadron, NE):

FurTrade.org

Hastings Museum (Hastings, NE): *HastingsMuseum.org*

Nelson Museum of the West (Cheyenne, WY):

NelsonMuseum.com

Texas Ranger Hall of Fame and Museum (Waco, TX):

TexasRanger.org

NRA National Sporting Arms Museum (Springfield, MO):

BassPro.com



Museum of the Fur Trade, Chadron, NE

Courtesy Nebraska Tourism



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Adams Museum
Days of '76 Museum
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DEADWOOD HISTORY

DeadwoodHistory.com



CityofDeadwood.com



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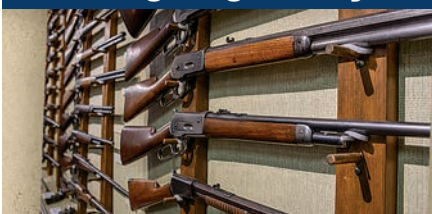
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RockpileMuseum.com

10 HISTORY COLORADO CENTER DENVER, CO

Expect to view a diverse collection of artifacts and wide variety of exhibits at this downtown Denver history center, located adjacent to the Colorado State Capitol and across the street from the Denver Art Museum and Denver Public Library. A core exhibit is "Borderlands of Southern Colorado" that explores southern Colorado's shifting geopolitical history. With strong Spanish influence, the region was permanently changed when the Treaty of Guadalupe Hidalgo moved a portion of the U.S.-Mexico border from the Arkansas River—which flows through the middle of Colorado—down to the Rio Grande in 1848. The exhibit is presented in both Spanish and English. Traveling exhibits this year included "Women Behaving Badly" featuring the diverse artwork (watercolors, historical photography, news clippings and text) of Denver-based artist Adri Norris. History Colorado was the final stop in a 16-year run for "Apron Chronicles," an exhibition including photography, personal narratives and one-of-a-kind aprons. HistoryColorado.org



History Colorado Center, Denver, CO

Courtesy History Colorado Center

Special Callout Museum Openings, Reopenings or Exhibitions

U.S. Marshals Museum (Fort Smith, AR): The building is complete and offers an impressive space to recognize, honor and provide education about the U.S. Marshals service. Work continues to raise money to fully develop the exhibit experience. USMMuseum.org

John Wayne: An American Experience (Fort Worth, TX): Be prepared to see personal family heirlooms and photographs of the actor who became an icon. The 10,000-square-foot exhibit hall located at the Fort Worth Stockyards has areas showing some of John Wayne's iconic film scenes, props and costumes. On occasion, family members present special programs. JohnWayne.com

Southern Ute Museum (Ignacio, CO): Exhibit information is being posted online so visitors can get a taste of the new exhibit "Inside Out 2.0," highlighting regional native artists including Norman Lansing (Ute Mountain Ute), Oreland Joe, Sr. (Southern Ute/Navajo), Hyrum Joe (Navajo/Southern Ute), Edward Box III (Southern Ute), Lindsay Box (Southern Ute) and Elise Redd (Southern Ute/Omaha). Virtual programming will continue until the museum can reopen. The museum also has started a new program to foster the arts among Native Americans. In addition to an art consignment program, they will be hosting workshops and offering art supplies to emerging artists. SouthernUteMuseum.org.



United States Marshall Museum, Fort Smith, AR

Courtesy USMM



National Historic Oregon Trail Interpretive Center, Baker City, OR
 Courtesy BLM.gov

Living History Museums

Mahaffie Stagecoach Stop & Farm Historic Site (Hays, KS): Mahaffie.org

California Trail Interpretive Center (Elko, NV): CaliforniaTrailCenter.org

Old Cowtown Museum (Wichita, KS): OldCowtown.org

OK Corral Historic Complex (Tombstone, AZ): OKCorral.com

Marshall Gold Discovery State Historic Park (Coloma, CA): Parks.CA.gov

Headwaters Heritage Museum (Three Forks, MT): TFHistory.org

Stewart Indian School Cultural Center & Museum (Carson City, NV): StewartIndianSchool.org

New Mexico Farm & Ranch Heritage Museum (Las Cruces, NM): NMFarmAndRanchMuseum.org

Stuhr Museum of the Prairie Pioneer (Grand Island, NE): StuhrMuseum.org

Harold Warp Pioneer Village (Minden, NE): PioneerVillage.com

National Trails Interpretive Center (Casper, WY): NHTCF.org

Museum of the Mountain West (Montrose, CO): MuseumOfTheMountainWest.org

National Historic Oregon Trail Interpretive Center (Baker City, OR): BLM.gov

Placer County Gold Rush Museum (Auburn, CA): Placer.CA.gov

Plainsman Museum (Aurora, NE): PlainsmanMuseum.org

Fort Laramie Historic Site (Laramie, WY): NPS.gov
Historic Fort Reno (El Reno, OK): FortReno.org



Candy Moulton has spent the past 20 years developing multimedia exhibits for museums across the West. She is the executive director for Western Writers of America and also just took a position as executive director of the Wyoming Cowboy Hall of Fame.

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Branding Scene at Cathedral Mountains by Julius Wooltz

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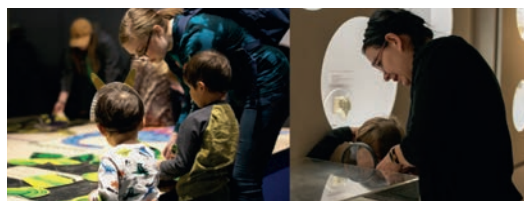
PANHANDLE-PLAINS HISTORICAL MUSEUM

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TOP
WESTERN
MUSEUMS
OF THE WEST
2021

After more than a year of COVID-19 restrictions, Western art museums are opening their doors—not just online exhibits and presentations on Zoom—revealing what they have been illustrating for decades: That art of the American West—past and present, created by men and women of all cultures—remains alive, vibrant and relevant and continues to grow.

What follows are the best art museums.

BY JOHNNY D. BOGGS

1 THE BRINTON MUSEUM BIG HORN, WY

No surprise that The Brinton repeats as the Western Art Museum of the Year. Located on a picture-perfect historic property, The Brinton is more than just an art museum, as evidenced by its plethora of historical presentations, concerts, artist-in-residence shows, birding programs and art camps. The museum—including an 1892 ranch house that was expanded in 1927-28 and a modern, 24,000-square-foot, three-story facility housing centuries of great art—opened 50 years ago.

“T. Allen Lawson: Recollections and Reflections” (through September 5) brings the work of the Wyoming (and part-time Maine) artist who first showed at a museum, The Brinton, in 1999.

We’re looking forward to “The Graveyard Shift” (October 23-December 19), in which guest curator Tony Hochstetler invites 15 artists to present interpretations of old headstones through oils, pastels, photographs, etc.

TheBrintonMuseum.org



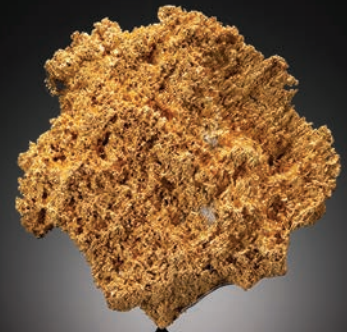
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For the second year in a row, the Brinton Museum of Big Horn, Wyoming, is the top Western art museum of the year. Brinton Museum, Big Horn, WY
 Courtesy Wyoming Office of Tourism



C.M. Russell Museum, Great Falls, MT
 Courtesy C.M. Russell Museum

2 C.M. RUSSELL MUSEUM GREAT FALLS, MT

Lovers of contemporary American Indian art should rush to catch Onondaga/Nez Perce Frank Buffalo Hyde's "I-Witness Culture" (through September 13), which blends the past with the digital age, while traditionalists should look forward to "The Joseph Henry Sharp Photograph Collection," opening next summer and featuring more than 2,900 photographs, negatives, glass sides, etc. The permanent exhibit "The Bison: American Icon" remains a wonder, and, of course, you can see plenty of Charles Marion Russell artwork, plus his house and studio. CMRussell.org

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A.R. Mitchell Museum, Trinidad, CO

Courtesy A.R. Mitchell Museum

3 A.R. MITCHELL MUSEUM OF WESTERN ART

TRINIDAD, CO

This remains the museum for lovers of the vibrant pulp art from magazines and novels during the 1920s through the 1940s—though hometown artist A.R. Mitchell painted more than just genre art. And since Mitchell taught art, we salute the museum for bringing in Colorado hatmaker Tom Hirt (the man behind the stars' lids in 1993's *Tombstone*) for Trinidad State College's hat making class.

ARMitchellMuseum.com

4 DESERT CABALLEROS WESTERN MUSEUM

WICKENBURG, AZ

This landmark museum's "The Arizona Questers' Women's Suffrage Traveling Exhibit" revealed its focus on state and national events, while its 2021 "Collectors' Legacy: Wickenburg's Treasures" focused on its local donors. Of course, "Cowgirl Up! Art from the Other Half of the West" (through September 5) is proof that the Desert Caballeros ranks among the biggest supporters of women artists, and we're excited about "Bill Anton Paints the West" (December 18-February 27).

WesternMuseum.org



Sioux Chief by Frederic Remington, Desert Caballeros Western Museum, Wickenburg, AZ

Courtesy Desert Caballeros Museum

5 THE MUSEUM OF WESTERN ART

KERRVILLE, TX

Formerly the Cowboy Artists of America Museum, this 14,000-square-foot facility—with 23 *bovedas*—houses works from past masters, regional artists, all looking at the West of yesteryear and today. But the museum also includes the Griff Carnes Research Center with more than 6,000 volumes and offers art education programs. Don't forget the 38th annual Roundup Exhibition and Sale, scheduled for September 23-October 30.

MuseumOfWesternArt.org



Museum of Western Art, Kerrville, TX

Courtesy Museum of Western Art

6 EITELJORG MUSEUM OF AMERICAN INDIANS AND WESTERN ART

INDIANAPOLIS, IN

This mecca for art lovers certainly had the right idea, after more than a year of COVID, with "Laughter & Resilience: Humor in Native American Art," which closed in August. But the permanent galleries are always mesmerizing, with works by Russell and Remington, plus a collection of American Indian artifacts and stunning beadwork, and the Eiteljorg salutes today's contemporary artists who have unlimited imagination.

Eiteljorg.org



Eiteljorg Museum, Indianapolis, IN

Courtesy Eiteljorg Museum

7 PANHANDLE-PLAINS HISTORICAL MUSEUM

CANYON, TX

Illustrators often get short-changed in the art world, but this sprawling, all-encompassing museum south of Amarillo pays tribute to artists who illustrated magazines and novels—N.C. Wyeth and Joseph Henry Sharp, just to name a few—in the Foran Family Western Illustrators Gallery. “SOUTHWEST ABSTRACTIONS of Emil Bistram,” opening September 21 in the Harrington Changing Gallery, focuses on the abstract works of one of the founders of the Transcendental Painting Group.

PanhandlePlains.org



Boneta, Comanche by Elbridge Ayer Burbank, Panhandle-Plains Historical Museum, Canyon, TX

Courtesy PPHM

8 BOOTH WESTERN ART MUSEUM

CARTERSVILLE, GA

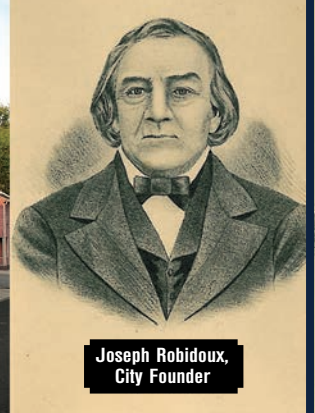
Why does this museum consistently make this list? It's because of exhibits like “CAPTIVATED: Rossin's Southwest & BEYOND” (through September 26), featuring a Bulgarian artist, Ross Rossin, who loves Western movies and spent nine days traveling through the Southwest in 2019 with



War Paint and Gun Powder by Joe Beeler
Booth Western Art Museum, Cartersville, GA

Courtesy Booth Museum

ROBIDOUX ROW MUSEUM



Joseph Robidoux,
City Founder

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RobidouxRowMuseum.org

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Favorite Western Regional Art Museums

KENEDY RANCH MUSEUM, SARITA, TX

A history museum of a legendary Texas rancher, Miffin Kenedy (who partnered with King Ranch founder Richard King), tells its story with colorful murals by Daniel Lechón and sculptures. Kenedy.org

FORT SMITH REGIONAL ART MUSEUM, FORT SMITH, AR

It might not be Western, but "Creative Forces Honoring Heroes" (September 24-January 30), open to current and former service men and women from Arkansas, Oklahoma, Missouri and Texas, aims to raise awareness about PTSD. FSRAM.org

WOOLAROC MUSEUM & WILDLIFE PRESERVE, BARTLESVILLE, OK

The 1920s ranch retreat of oilman Frank Phillips includes artwork by a who's who, including Frederic Remington and Charles M. Russell, plus an extensive collection of 101 Ranch material and Colt firearms. The property itself is a work of art. Woolaroc.org

Courtesy Gilcrease Museum, 0116-1591



BULLOCK TEXAS STATE HISTORY MUSEUM, AUSTIN, TX

"Mystery and Benevolence: Masonic and Odd Fellows Folk Art from the Kendra and Allan Daniel Collection" (November 13-March 27) promises to be a delightfully educational look at Masonic and Odd Fellows folk art. Bonus points for programs on literature and film (including the Bullock IMAX), while the rock'n'roll in us loved "GUITAR: The Instrument That Rocked the World," which closed in August. TheStoryOfTexas.org

CHISHOLM TRAIL HERITAGE CENTER, DUNCAN, OK

More than cowboys and longhorns, this iconic stop on the historic cattle trail is known for art exhibits, including works by Osage Joe Don Brave (through September 30) and Apache-Kiowa Jackie "Blackhorse" Tointigh (October 1-December 31). OnTheChisholmTrail.com

THE THOMAS GILCREASE INSTITUTE OF AMERICAN HISTORY AND ART, TULSA, OK

The Gilcrease's ongoing exhibitions "Americans All!" and "Enduring Spirit: Native American Art" should be on every Western art lover's bucket list. More than 13,000 pieces of work illustrate more than 400 years of the art of America. And the Helmerich Center for American Research is first-rate. Gilcrease.org

Mount Hood by Thomas Hill
Thomas Gilcrease Institute, Tulsa, OK

SAN ANGELO MUSEUM OF FINE ART, SAN ANGELO, TX

Its collection of Spanish Colonial and Mexican religious art has been steadily growing since 2005, especially its Mexican Baroque acquisitions. Some of the names of the artists might not be familiar, but the artwork surely dazzles. SAMFA.org

JOSLYN ART MUSEUM, OMAHA, NE

Better hurry: "American Art Deco: Designing for the People, 1918-1939," a co-venture with Kansas City's Nelson-Atkins Museum, ends September 5. And if you love Karl Bodmer, you need to see the permanent collection "Faces from the Interior: The North American Portraits of Karl Bodmer." Joslyn.org

OLAF WIEGHORST MUSEUM AND WESTERN HERITAGE CENTER, EL CAJON, CA

This museum promotes more than the Denmark-born stunt rider turned cowboy, then cowboy/Western artist. New York's Salmagundi Club, whose past members include Thomas Moran and Norman Rockwell, visits September 17 to promote plein air painting. WieghorstMuseum.org

MAYNARD DIXON MUSEUM, TUCSON, AZ

Located in Mark Sublette's Medicine Man Gallery, the wing displays Dixon's art, as well as photographs, books Dixon illustrated and even Dixon's easel. Sublette is one of the nation's leading experts on Dixon. MaynardDixon.org

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Seth Hopkins, the Booth's executive director; and "Graham Hobart: Out of Africa and Into the West" (through January 23), because Hopkins dared this South Africa wildlife photographer to capture the West on film just as he has chronicled African wildlife.

BoothMuseum.org

NATIONAL MUSEUM OF WILDLIFE ART

JACKSON, WY

"Exploring Wildlife Art—National Museum of Wildlife Art Gallery Reinstallation" (through August 27, 2022) shows the gallery's new layout, featuring works by Thomas Moran and Georgia O'Keeffe, American Indian birdstones from 2500 BC to Euro-American paintings and sculptures. Meanwhile, "Valued Species: Animals in the Art of Andy Warhol and Ai Weiwei" (through October 3) illustrates the works of two artists probably never considered wildlife lovers. WildlifeArt.org

10 TAOS ART MUSEUM TAOS, NM

The collection features works from the Taos Society of Artists—including Bert Geer Phillips, Eanger Irving Couse and Ernest Blumenschein—but this iconic landmark offers much more. "Through the Eyes of Fechin" (through January 9)



National Museum of Wildlife Art, Jackson, WY

Courtesy Wyoming Office of Tourism

looks at the work of Nicolai Fechin (1881-1955), the Russian artist whose historic, 4,000-square-foot adobe home houses the museum.

TaosArtMuseum.org



Watching the Ballgame by Oscar E. Beringhaus, Taos Art Museum, Taos, NM

Courtesy Taos Art Museum




Santa Fe, New Mexico-based **Johnny D. Boggs** has written about Western American art and artists for several national magazines.

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Photo: Jack Olson

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Wickenburg, AZ, September 4, 2021: Celebrate Wickenburg's Hispanic pioneer heritage at this event. Activities include Latin bands, mariachi music and *folklorico* dancers. An outdoor mercado, food and beverage booths and Kids Zone are features of the festival. 928-684-5479 • WickenburgChamber.com

Mariachi Azteca de Oro

Courtesy Wickenburg Chamber of Commerce

ART SHOWS

13TH ANNUAL GRAND CANYON CELEBRATION OF ART

Grand Canyon, AZ, September 11, 2021-January 17, 2022: "Celebration of Art" is a wonderful tradition at Grand Canyon National Park, providing a vibrant experience for visitors, a venue for artists inspired by the canyon, and a successful fundraiser to benefit a dedicated art venue at the South Rim. 480-277-0458 • GrandCanyon.org

38TH ANNUAL ROUND-UP ART EXHIBITION & SALE

Kerrville, TX, September 23-October 30: This invitational exhibition features over 100 works by leading artists in the Western genre, celebrating them through seminars, a banquet, awards and a reception. 800-658-2548 • MuseumOfWesternArt.com

HERITAGE FESTIVALS

ELKO COUNTY FAIR

Elko, NV, August 27-September 6: The Elko County Fair has been mixing families and fun for 100 years. New this year is the "Country Showdown," America's oldest and biggest talent search for hot new country musicians. 800-248-3556 • ElkoCountyFair.com

LONGMIRE DAYS

Buffalo, WY, September 2-5: Robert Taylor and actors from the hit series *Longmire* gather to celebrate cowboy culture and Old West heritage. 307-684-5544 • BuffaloWY.com

BANDERA ROUND-UP

Bandera, TX, September 3-5: Bandera comes alive with music, gunfights, an intertribal powwow, a Wild West show and a mutton-busting rodeo. 830-796-3045 • BanderaCowboyCapital.com

DEFEAT OF JESSE JAMES DAYS

Northfield, MN, September 8-12: Celebrate the town heroes who stopped the Jesse James Gang during their famous 1876 bank raid. 800-658-2548 • DJJD.org

NATIONAL COWBOY SYMPOSIUM & CELEBRATION

Lubbock, TX, September 10-12: Celebrate cowboy culture at one of the West's biggest chuck wagon cook-offs, plus enjoy cowboy music and poetry. 806-798-7825 • Cowboy.org

SHOWDOWN IN TOMBSTONE

Tombstone, AZ, September 24-25: The 8th annual Labor Day weekend event offers fun activities and events for the whole family, including continuous entertainment both days, re-enactors, a costume competition, a raffle and much more. 888-457-3929 • TombstoneChamber.com

POWOWS

OGALLALA INDIAN SUMMER RENDEZVOUS

Ogallala, NE, September 16-18: The event honors the colorful heritage of the South Platte River valley with live entertainment, dances, food and crafts. 800-658-4390 • OgallalaIndianSummerRendezvous.com

HAPPY CANYON INDIAN PAGEANT & WILD WEST SHOW

Pendleton, OR, September 15-18: The outdoor "Pageant of the West" show honors American Indian heritage and the settling of the West. 800-457-6336 • HappyCanyon.com

RODEOS

CAL FARLEY'S BOYS RANCH RODEO

Amarillo, TX, September 4: The rodeo features the talents of the boys and girls of Cal Farley's. 800-687-3722 • CalFarley.org

STOCKYARDS CHAMPIONSHIP RODEO

Fort Worth, TX, September 3-4 & 10-11 & 17-18: Cheer on rodeo cowboys at the world's first indoor rodeo, which debuted at the Cowntown Coliseum in 1908. 817-625-1025 • StockyardsRodeo.com

WEST TEXAS FAIR & RODEO

Abilene, TX, September 8-18: West Texas cowboys and cowgirls head to this PRCA rodeo that also features a tractor pull and a carnival. 325-677-4376 • TaylorCountyExpoCenter.com

PENDLETON ROUND-UP

Pendleton, OR, September 11-18: The PRCA rodeo includes cowboy concerts, Indian relay races, the Happy Canyon festival and a rodeo parade. 800-457-6336 • PendletonRoundUp.com

STOCK SHOWS & RODEOS

TRI-COUNTY FAIR & STAMPEDE

Winnemucca, NV, September 2-5: Winnemucca's 100th Annual Rodeo promises a lot more than eight seconds of excitement. Don't miss the Western Art Roundup, the Buckaroo Hall of Fame induction and buckaroo poetry readings. 775-623-5071 • LaborDayFair.com

MEEKER CLASSIC SHEEPDOG CHAMPIONSHIP TRIALS

Meeker, CO, September 8-12: Held since 1987, this sheepdog competition refines the skills required of a dog and rancher to manage a sheep ranch. 970-878-0111 • MeekerSheepdog.com

HELLS CANYON MULE DAYS

Enterprise, OR, September 10-12: This mule show and sale features an Old World oxen living history camp, plus cowboy music, poetry and art. 325-677-4376 • HellsCanyonMuleDays.com

TRADE SHOWS

TEXAS GUN & KNIFE SHOW

Kerrville, TX, September 11-12: New and used guns, knives, gold and silver coins, jewelry, camping gear and military supplies are displayed all under one roof. 830-285-0575 • TexasGunAndKnifeShows.com

TWMag.com:

View Western events on our website.



Frontier Privies and Cowboy Cooks



Marshall Trimble is Arizona's official historian and vice president of the Wild West History Association. His latest book is *Arizona Oddities: Land of Anomalies and Tamales*; History Press, 2018. If you have a question, write: Ask the Marshall, P.O. Box 8008, Cave Creek, AZ 85327 or e-mail him at marshall.trimble@scottsdalecc.edu. Please always include your name, city and state.

What authority did Sheriff Johnny Behan have to arrest Virgil Earp, who was the town marshal?

*J. Martin Tietjens
Liberty, Missouri*

A county sheriff is the top political officer in the county. In other words, he outranks any other lawman in the county. A deputy U.S. marshal has no authority over a territorial officer. His authority is to enforce federal law and, in this case no federal law was broken.

Behan did not arrest Virgil Earp. He did arrest Wyatt and Doc Holliday after Ike Clanton filed murder charges connected to the street fight near the O.K. Corral. After the Spicer Hearings cleared the Earps and Holliday, Virgil returned to his job as town marshal. He remained town marshal and deputy U.S. marshal until he was badly wounded in an assassination attempt by the Clanton-led Cowboy gang on December 28, 1881.

What were the American Indians called by Europeans in the late 19th century?

*Tim Symonds
East Sussex, United Kingdom*

In the past they were referred to as "pagans." Sometimes they were called "savages," "Indians," or by their tribal names—which is how they prefer to be called today.



Johnny Behan's life began in Missouri in 1844, but Behan (above, in rare photo) is best remembered for his years in Tombstone, Arizona Territory, and his involvement in the affairs surrounding the Earps, Clantons and the O.K. Corral.

True West Archives

Of all the generals who fought during the Civil War, who would you consider the best?

*Zack Wheat
St. Louis, Missouri*

There were quite a number of good generals on both sides, but if I had to pick one, it would be Nathan Bedford Forrest.

Where was the chuckwagon located during long trail drives?

*Bud Haak
East St. Paul, Minnesota*

The chuckwagon didn't travel with the herd. The cook would have to move on up the trail at a fast clip so chow would be ready for the midday meal. It took about two hours to get food ready, and the cowhands wouldn't tolerate

late meals. After the cowhands were fed breakfast, the cook would clean up the plates, pots and pans then move on ahead to prepare dinner before the herd arrived at the noon stop.

Would a cowboy ever use a lariat as a noose, or would he bring a separate rope for, say, hanging a horse thief or rustler?

*Jeff Bishop
Troy, Missouri*

That is a very good question because it brings up an important point. Contrary to popular myth, stealing a horse has never been a capital offense in any state or territory. Lynching horse thieves did occur but not that frequently.

If a man was being lynched, the hangmen were probably amateurs. They'd sit the doomed man on a horse, drop a loop around his neck, throw their lariat over a stout tree limb and anchor it to the trunk. Then they slapped the horse in the rump, leaving the man dangling and dying slowly. It was crude, and it wasn't pretty.



The cook's chuckwagon and kitchen were the center of attention three times a day during roundup or on the trail.

Courtesy Library of Congress

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Thanks to our advertisers for their support of True West and helping to preserve the history of the American Frontier. If you would like more information, please visit their websites shown below.



Once off the trail, frontier settlers built permanent privies for privacy and shelter, including this famous two-story outhouse, which can be viewed up close at the Grand Encampment Museum in Encampment, Wyoming.

Courtesy Grand Encampment Museum

A trained hangman would use a good, sturdy rope—usually oiled and stretched—for public hangings. From that, he built a noose, placed it snugly around the neck, and put the knot securely behind the left ear. He adjusted the length of the rope to conform with the man's weight so that when the trap was sprung, the drop was enough to break the neck. Instant death occurred if everything was done right. A good hangman took great pride in his work.

I read in *True West* that the use of toilet paper was uncommon in the Wild West days. What did people do to clean themselves?

Gisela "Gigi" Ruppel
Kingman, Arizona

They used dirt, leaves, grass, sticks, corn cobs, that sort of thing. If an old newspaper was near, that would suffice. They might wash themselves in a stream, if one were near. But hygiene was not a big concern back then—so body odor was a problem.



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What HISTORY HAS TAUGHT ME

My family moved to Phoenix the year Wallace split from the *Gold Dust Charlie* show. We initially lived on the westside, then out into the country at the base of Piastewa Peak. I spent summers working for my grandfather in South Side, Chicago, and on a farm in Indiana. In Phoenix, I swam in the ditches, “shot” the locks and fished in the canals, climbed the cottonwood trees and lounged under citrus in the groves.

My father was a school psychologist who had been in Arizona during World War II and had an offer to join a practice in Phoenix.

My mother was a home economics major and housewife. She started a national consumer group and stayed interested in politics and was a national delegate from Arizona several times.

My first camera was an Argus C-3 that my grandfather gave me.

I bought a daguerreotype and became fascinated by historic photographs.

When I first started writing about photos, it was cheaper for me to buy originals than to pay institutions for reproduction rights. How that has changed.

I made daguerreotypes, including a panoramic series of the Salt River flooding from the top of Tempe Butte.

If I could have dinner with any photographer, it would be Dudley P. Flanders, who worked in California before coming to Arizona in December 1873. I'd love to pick his brain about his experience traveling around the Arizona Territory and mining camps in California—and get some tips on making wet plate negatives.

I'm always in search of new images that I haven't seen, particularly those that fit with other images to tell a more complex story than a single image alone.

My favorite Western films are the classic spaghetti Westerns of Sergio Leone.

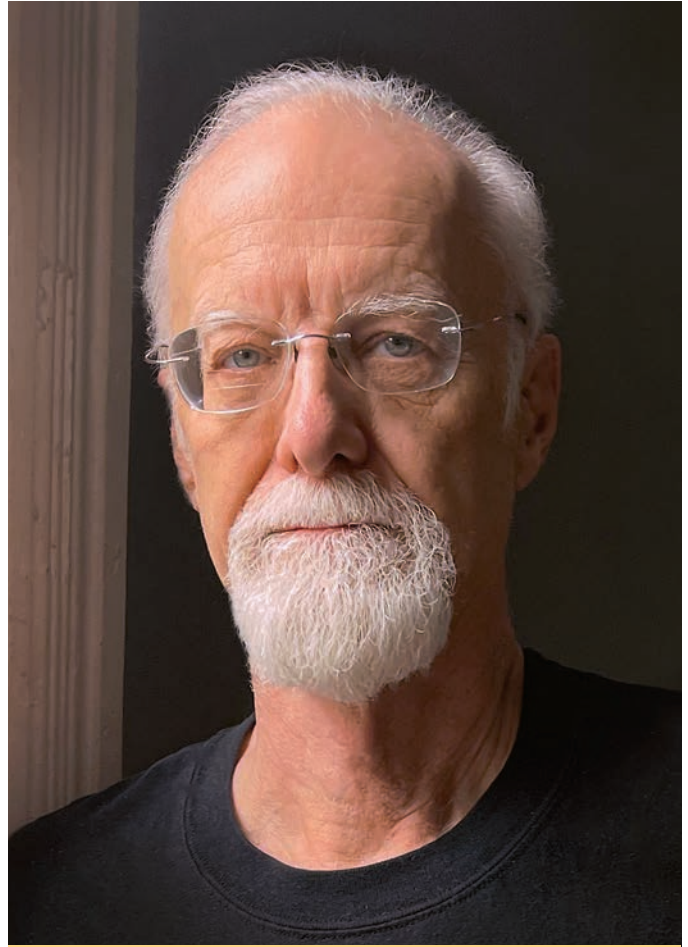
My favorite cameras to make images are the Nikon F and F-2, which I have always liked to use, but I loved my Leica M-4 with a 21mm Super Angulon lens.

Timothy O'Sullivan's career spanned from a teenager working at Matthew Brady's studio in New York City, to a soldier and photographer during the Civil War, to working as a survey photographer in Panama and the West after the war.

My favorite music is Chicago blues. I was too young to get in but used to hang out outside the clubs on Chicago's South Side and listen to the blues greats in the '60s, and the drive and magic seem to have stuck with me.

I was lucky enough to be able to experience Arizona before the population of Phoenix broke 400,000, before lines of people waited on the hiking trails, and when many of the historic locations around the state were still relatively unmolested.

My academic “day job” eventually moved from photography to computers, first helping faculty use technology in teaching, then to computer-based research.



DR. JEREMY ROWE, PHOTOGRAPHER, HISTORIAN, SCIENTIST

Dr. Jeremy Rowe has collected and researched 19th- and early 20th-century photographs and wrote *Arizona Photographers 1850-1920: A History and Directory*, *Arizona Real Photo Postcards: A History and Portfolio*, *Early Maricopa County 1871-1920*, and *Arizona Stereographs 1865-1930*, and many photographic history chapters and articles. He serves on several photography-related boards, is a member of the emeritus faculty at Arizona State University and currently is a senior research scientist at New York University. For more information on Rowe's collection see VintagePhoto.com.

Living in New York's Bowery has shifted my focus to the history of New York City and back to the daguerreotypes and cased photographs that initially stole my heart.

Living in a walking and biking city was a refreshing change but made me appreciate Arizona a bit more when I return and see it with a little fresher eye each time.

What history has taught me is to explore (and keep digging), question and look for patterns and relationships. History is fluid, and as new images and more information surfaces, the stories and interpretations can evolve.

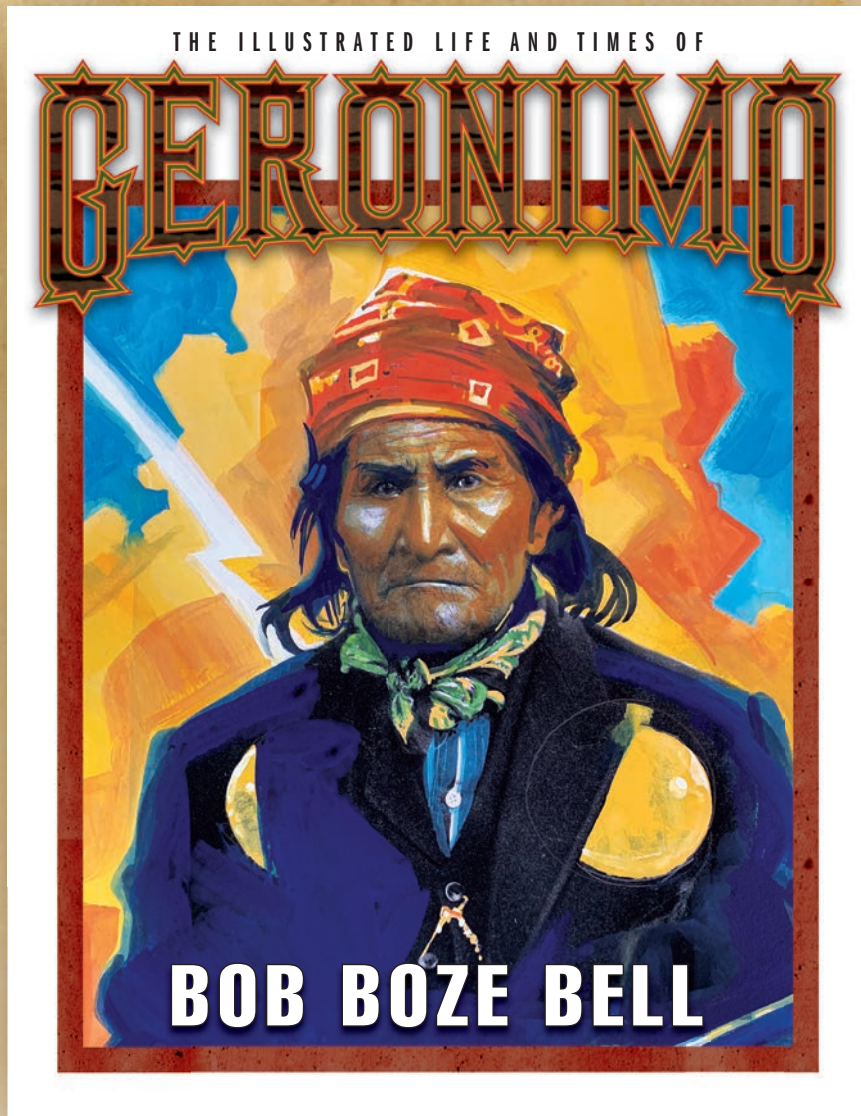
History has also taught me how difficult it is to change false information once it appears in print, and the importance of leaving a research trail for others, sharing information as you can in print and online, and the importance of separating data and historical evidence from speculation.



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—Paul Andrew Hutton



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