



Ch Russell

CORRAL DUST

POTOMAC CORRAL OF THE WESTERNERS

Volume XIII

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(Fall of 1999), No. 1



Prairie mailbox made from an old dried beef container, *Harpers Weekly*, April 23, 1887; R. F. Zogbaum. Dover Pictorial Archives

The Potomac Corral of Westerners International meets at the Cosmos Club, 1212 Massachusetts Ave., NW on the fourth Wednesday of each month, September through May, except for November and December when meetings are held on the third Wednesday

Visitors are welcome, but advance reservations are required.

Contact Priscilla Felter: (703) 827-5944. Cocktails are served from 6:30 p.m., dinner at 7:00 p.m., followed by a speaker and a Western book raffle.



CORRAL DUST
is a publication of
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Corral membership is open to anyone interested in Western lore. Dues for area residents are \$15.00 single and \$20.00 family. Corresponding members' dues are \$5.00 a year.

The Potomac Corral of the Westerners CORRAL DUST PUBLICATION SUMMARY -A Harvest of Americana

Compiled by Richard W. Fulton

PURPOSE

The purpose of this article is threefold: (1) To illustrate *Corral Dust's* contribution to Western Americana; (2) To provide a concise listing of all publications; (3) To recognize the five Registrars of Marks and Brands.

INTRODUCTION

Corral Dust was the first work containing short informative Western topics published by The Potomac Corral of the Westerners. This modest magazine of eight glossy pages was produced from 1956 to 1967. During this period, the Potomac Corral also produced a *Great Western Indian Fights* book published in hardcover by Doubleday of New York. This fine work is still available in the Bison Book paperback series of the University of Nebraska Press. By 1967, the Potomac Corral discontinued publishing *Corral Dust* in favor of a Great Western Series of booklets on single subjects. Due to the success of the Great Western Series, past Potomac Corral literature referred to *Corral Dust* but offered little other information concerning the magazine's contents, authors, or Registrars of Marks and Brands.

Review of fifty-two *Corral Dust* issues is more than an entertaining experience: it is a look into the past when Western history was coming of age. Many engaging facts became evident. First, *Corral Dust* is "a harvest of Western Americana." Second, the Potomac Corral can be proud of these individuals who devoted many hours of pleasurable labor to our Western knowledge. And third, the five *Corral Dust* Registrars of Marks and Brands, Frank Goodwyn (Vol.1), D. Harper Simms (Vols. II-VI), Hal Taylor (Vols. VII-VIII, No.3), William Gardner Bell (Vols. VIII.No. 4-XI), and Tarleton A. Jenkins (Vol. XII), are deserving of our recognition.

CORRAL DUST HIGHLIGHTS

Highlights and Notes From the 1950's

The Potomac Corral of the Westerners was established in December, 1954. Oliver W. Holmes called a luncheon meeting with Leland Case, Ronald F. Lee, Jeff C. Dykes, Wayne C. Grover, Robert H. Bahmer, Herbert E. Kahler, Fred Renner, B. W. Allred, John Ewers, Paul H. Gantt

and Roy E. Appleman. Discussions were agreed upon and officers chosen, with Ronald F. Lee selected to be Sheriff. The first dinner meeting was held at the Cosmos Club, Washington, D.C. on February 28, 1955. Maj.Gen. Ulysses S. Grant, 3rd (Ret.) was the Corral's first speaker. Frank Goodwyn was selected as *Corral Dust's* Registrar of Marks and Brands. The first issue was published in March, 1956.

The Old Bookaroos became a significant component of *Corral Dust*. The Old Bookaroos were all resident members and Past Sheriffs of the Potomac Corral. These three Westerners, Jeff Dykes, Bill Allred and Fred Renner provided Corral members succinct Western book reviews for over thirteen years. Their column appeared also in *True West*, *Frontier Times*, and the Chicago Corral's *Brand Book*.

D. Harper Simms became Registrar of Marks and Brands in 1957. Corresponding Member Dr. Lawrence Frost, Monroe, Michigan, a Custer authority, noted that Custer's grandniece, Margaret Custer, died in Monroe on January 15, 1957. Ed McGivern, one of the best and fastest revolver shots who ever lived, died at Great Falls, Montana, on December 12 1957. He was 83 years old. Bob Utley, charter member and well-known authority on the Custer story, moved to Santa Fe, NM.

Ulysses S. Grant III, Maj. Gen. USA (ret.) was named Chairman of the Civil War Centennial Commission in 1958. A statue of the great Western artist, Charles Russell, joined those of other immortals in the Capitol of the United States. Former Corral Sheriff, Fred Renner, authority on Russell and his art, was a guest of honor and participated in the unveiling ceremony on March 19, 1959.

Highlights and Notes From the 1960's

In March 1960, finishing touches were being put on the manuscript and illustrations for *Great Western Indian Fights*. Maj. Gen. James G. Ord, USA (Ret.), member of the Corral and an officer, died on April 15, 1960. General Ord was a member of a family who served from the War of 1812 through the Korean War. A warning was given to collectors to watch for phoney Charles Russell bronzes that were being peddled throughout the Southwest by an art dealer. Lt. Col. Henry Spencer Merrick, a veteran of the 1916-1917 action on the Mexican border, died in Washington, September, 1960. Col. Merrick served as Corral officer and contributed to *Corral Dust*.

The March, 1961 issue stated that "They like our *Great Western Indian Fights*" and in May 1961, it was said that "Doubleday has accepted Potomac Corral's second book....*Great Western Peace Officers*." A Remington Stamp was issued in October, 1961. Hal Taylor became the Registrar of Marks and Brands in 1962.

William Gardner Bell became the Registrar of Marks and Brands in the fall of 1963. For the next 15 issues, William Gardner Bell presented in each issue "The Cover Artist." This series of "Cover Artists" featured Pete Martinez, J. K. Ralston, R. Farrington Elwell, Nick Eggenhofer, Tillman P. Goodan, E. W. "Bill" Gollings, Rufus Fairchild Zogbaum, Jack van Ryder, Ross Santee, Hart Merriam Schultz*, Harmon Pritchard, Irvin "Shorty" Shope, Edward Borein, Will James, and William E. Loechel.

William Gardner Bell in 1964 suggested that the Western on TV was passing into history. He asked "How many do you remember: Jack Lord as Stoney Burke, John Smith in "Laramie," Ty Hardin as Bronco, Don Collier in the "Outlaws," Clint Walker as Cheyenne and Dale Robertson in "Wells Fargo?" With the winter 1965 issue, *Corral Dust* celebrated its tenth anniversary. In this issue, Roy E. Appleman's notable article presented the highlights of those ten years. This article also presented a complete record of Corral dinner meeting speakers from 1955 to 1964. Also during 1965, The Potomac Corral was saddened over the passing of three of its members: Tom Dale and Rex Magee, both resident members, and corresponding member Ross Santee. Movie cowboy Roy Rogers announced on March 3, 1966 that Trigger died at the age of thirty-three.

Tarleton A. Jenkins replaced William Gardner Bell as Registrar of Marks and Brands for 1967. The Potomac Corral honored Arizona's Senator Carl Hayden as Westerner of the Century. The *Corral Dust* series ended by membership approval in favor of the publication of a single-topic booklet on a regular basis.

* James Willard Schultz was Hart's grandfather. Hart sketched under the Lone Wolf title.

See pages 13 - 15 for a list of *Corral Dust* articles.

AMERICA'S FIRST NATIONAL MUSEUM

In this slide-illustrated lecture, Herman Viola told the story of the War Department Indian collection, which formed the first museum in the District of Columbia and eventually went to the Smithsonian Institution. Thomas L. McKenney, first head of the Bureau of Indian Affairs, collected artifacts and other memorabilia from Indians visiting the city, beginning in 1818. Eventually, he commissioned local artist Charles Bird King to paint the portraits of the visiting Indians. King painted over 150 portraits between 1822 and 1841. The bulk of these portraits were lost in the Smithsonian fire of 1865, but lithographic copies were preserved in the monumental McKenney and Hall book *History of the Indian Tribes of North America*. The artifacts McKenney collected are still part of the Smithsonian collections.

Herman J. Viola, a long time member of the Potomac Corral of the Westerners received his B.A. from Marquette University (1960) and his Ph.D. from Indiana University (1970). Viola worked at the National Archives, first as a subject specialist with Indian records, and then as editor of *Prologue*. For more than a dozen years, he served as director of the Smithsonian's National Anthropological Archives. He then became director of the National Museum of Natural History's Quincentenary Programs commemorating the 500th anniversary of Christopher Columbus' landing in the New World. Dr. Viola is the Sheriff of the Potomac Corral for 1999-2000.

THOMAS L. MCKENNEY AND WASHINGTON'S FIRST MUSEUM OF THE AMERICAN INDIAN

JONATHAN ELLIOT, in his 1830 guide to the nation's capital, urged travelers to visit the Office of Indian Affairs. At the time a division of the War Department, the office was on the second floor of a white brick building adjacent to the White House at the northeast corner of Seventeenth Street and Pennsylvania Avenue. "This office possesses much[of] interest," Elliot declared, "perhaps more than any other in the Government."

Those who followed Elliot's suggestion were not

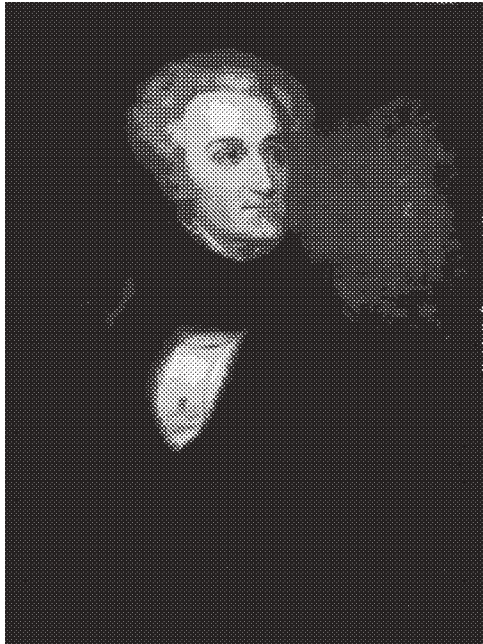


Sheriff Dale Anderson (left) presents Dr. Viola with a certificate of appreciation and prepares him for the symbolic signing of the "famous" Potomac Corral Buckskin. Cosmos Club, September 23, 1998.

disappointed. Over the entrance to the Indian Office hung a birchbark canoe. Inside, adorning the four walls from floor to ceiling like wallpaper, were oil portraits of American Indians. Competing with the office furniture for floor space were two display cases crammed with Indian "curiosities"—British peace medals, beaded moccasins, costumes, arrows, catlinite pipes, baskets—and a bookcase bursting with publications and documents about American Indian history and culture.

Presiding over the unique collection, which he called his "archives of the American Indian," was Thomas Loraine McKenney, the superintendent of Indian Affairs. Born on the Eastern Shore of Maryland in 1785, the "Colonel" (as he preferred to be addressed)

had been a Georgetown merchant before President James Madison appointed him Superintendent of Indian Trade in 1816. McKenney had charge of the factory system, as the government trading houses for the Indians were known, until Congress abolished it in the spring of 1822. For the next year he edited the



Thomas L. McKenney

Washington Republican and Congressional Examiner, a semi-weekly newspaper devoted to promoting Secretary of War John C. Calhoun for the presidency in the 1824 election.

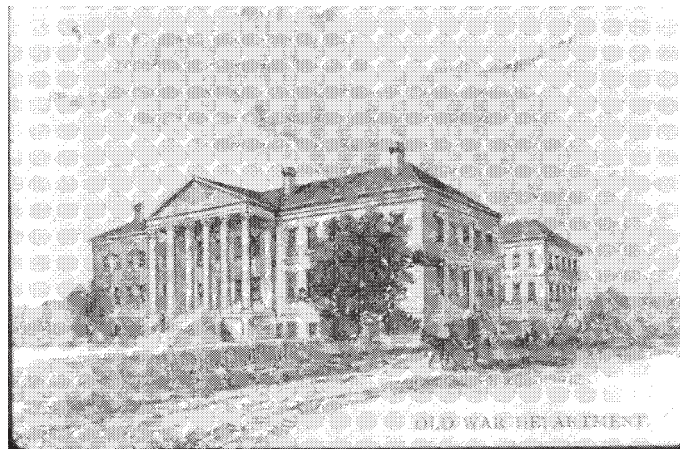
When Calhoun dropped out of the race to accept the vice presidency, he rewarded McKenney by appointing

him first head of the Bureau of Indian Affairs, an office he established within the War Department without legislative sanction in the spring of 1824. Despite the political favoritism, McKenney served capably until the fall of 1830 when he was dismissed by President Andrew Jackson as part of Old Hickory's patronage house cleaning.

McKenney began assembling his "archives" shortly after becoming Superintendent of Indian Trade. What



Painting by Charles Bird King of Young Omawahaw, War Eagle, Little Missouri, and Pawnees



Old War Department Building

he established was not an archives but a museum, a museum of the American Indian. It was, in fact, not only the first National Museum of the American Indian in Washington, D.C., but also the city's first museum on any topic. Although McKenney claimed to collect only those items which seemed "worthy of preservation," he evidently welcomed just about anything relating to Indians that came his way because the lack of funds prevented him from being very discriminating in his acquisitions.

The collection was first housed in the Office of Indian Trade building, which still stands in Georgetown at 3810 M Street, N.W. Now a fast food restaurant, the three-story, red brick building has been a bank, the Georgetown City Hall, and a fire station in addition to serving as the center of our nation's Indian affairs early in the nineteenth century.



Mohongo mother and child

McKenney launched his museum project in 1817 with a request to each of the traders (known as factors) in charge of the eight factories to obtain "curiosities" peculiar to the Indian tribes in their region. Each was authorized to barter up to one hundred dollars worth of trade goods for Indian artifacts. In addition to bows, arrows, clothing, and other items of native manufacture, McKenney wanted any "natural curiosity whether of minerals, or animals, or plants." All specimens sent to the office were to be

properly identified.

At least four of the eight factors supplied McKenney with artifacts. The most conscientious collector was John Johnson, in charge of the Prairie du Chien factory. Between 1817 and 1822, he forwarded three barrels of "curiosities" to Georgetown for which he had traded \$319.59 worth of factory merchandise.

Johnson, however, does not appear to have been very selective in his purchases. "I have received a superabundance of Otter Skins & Moccasins," McKenney complained in 1820, but "I have no Bows -- two or three good Bows, & quivers, I should like to have, or indeed anything that shall not be like those already procured." Besides these could Johnson obtain "some Natural Curiosities?" McKenney inquired. "I would like to have them - I mean the skins of animals well preserved which



Photo taken of art gallery

and the persons to whom they belonged etc. etc. But these," McKenney warned, "you had better get incidentally; as by telling the Indians they are disgraceful appendages & ought to be sent away, as indicating a practice which is growing to be abhorrent even amongst Indians."

McKenney's collecting activities suffered a temporary setback when Congress abolished the factory system in 1822. Although a few items were sold at an auction in Georgetown, the bulk of the collection was evidently transferred to the War Department because McKenney made mention of the "Indian curiosities which are deposited here" soon after entering upon his duties as superintendent of Indian affairs in the spring of 1824.

Despite a lack of public funds, McKenney managed to add "curiosities" to his collection. Some items, such as a string of wampum donated by a New York clergyman, were contributed by individuals who had heard about the museum. Others came from In-



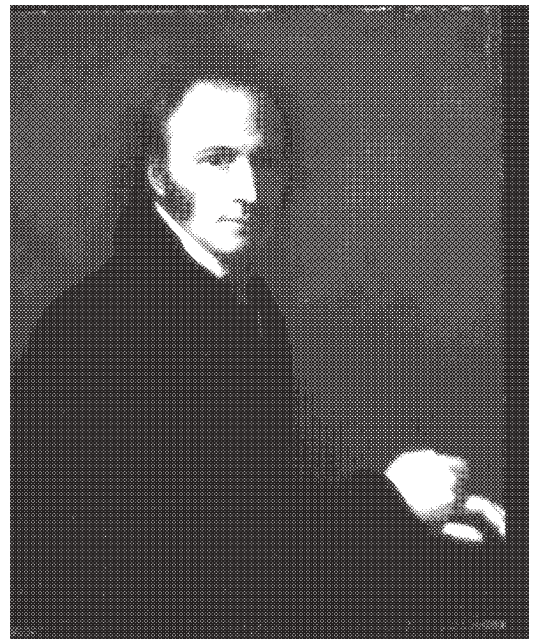
Art gallery at the Smithsonian

could be stuffed here -- and of birds -- and even a few scalps, without their being got, so as to convey the idea of their being desirable accompanied by the history of wars in which they were taken,

dian visitors to Washington.

Since McKenney had responsibility for shepherding the Indian delegations around the city during their stay, none left without a stop at his office. The visits invariably impressed the Indians and several literally gave him the shirts off their backs. If certain items of apparel that caught McKenney's fancy were not freely offered, he would attempt to buy them. The canoe over the office entrance McKenney obtained from four Passamaquoddy Indians who had

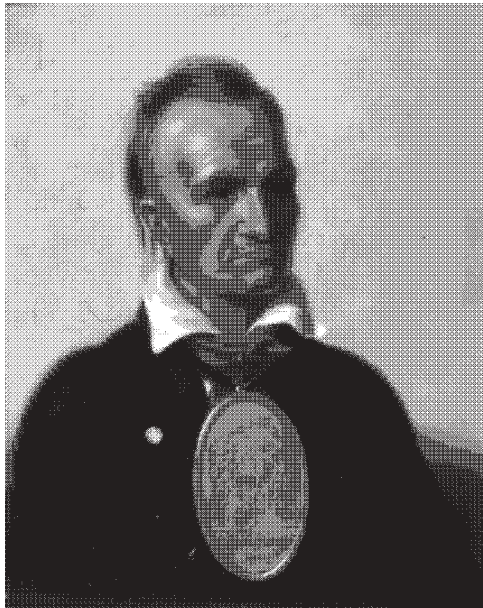
been at sea, hunting dolphins off the coast of Maine when they were caught in a storm. A passing ship rescued the Indians and dropped them off in Norfolk, Virginia. In return



Charles Bird King

for paying their passage home, McKenney received the canoe. Try as he might, however, he was unable to persuade Chief Red Jacket of the Senecas to donate his George Washington peace medal, tomahawk, and coat. McKenney wanted these items to complement the Seneca leader's oil portrait, which was already part of his collection.

Interesting as the “curiosities” might have been, the real attraction was the gallery of Indian portraits. McKenney was justifiably proud of this valuable collection and few visitors escaped from the office without hearing a story or two about the Indians on display. As the financier Nicolas Biddle recalled, “When I first met McKenney, he was surrounded by uncouth portraits of savages of both sexes, whose merits he explained with as much unctious as a Roman Cicero



Red Jacket

some of the city’s most prominent society and political figures, including Calhoun, Henry Clay, and John Quincy Adams. King’s first Indians’ portraits were commissioned in November, 1821. The subjects were eight members of a large Pawnee, Omaha, Kansa, Oto, and Missouri delegation in Washington to meet their Great Father, President James Monroe. By the time King completed his last Indian portrait in 1842, he had painted at least 143, at a cost to the federal government of approximately \$3,500. All but 23 of the portraits, however, were done between 1821 and 1830.

To form the nucleus of his gallery, McKenney commissioned Detroit artist James Otto Lewis to paint the portraits of prominent Indians who visited that city to meet with Governor Lewis Cass, the ex-officio superintendent of Indian Affairs for Michigan Territory. The first Indian that Lewis painted for McKenney was the Prophet, a brother of the celebrated Shawnee leader Tecumseh. Lewis eventually supplied McKenney with forty-five watercolor sketches, which King or one of his students then copied in oils to match the other portraits in the Indian Office collection.

McKenney’s gallery grew rapidly until the spring

rone -- how nearly extreme touch when so civilized a gentleman was in contact with so wild & aboriginal a set.”

The portraits came from the easel of Washington artist Charles Bird King, whose patrons included

of 1827, when Secretary of War James Barbour ordered McKenney to stop adding portraits. Thereafter, he could commission only the portraits of Indians deemed to be “remarkable” or to have “claims to the remembrance of posterity for some deeds of virtue or prowess,” or “to be in figure or in costume very peculiar indeed.” Barbour’s action was prompted by inquiries from the Retrenchment Committee, a cost-cutting congressional body seeking to embarrass the administration of President John Quincy Adams by finding flagrant examples of fiscal waste.

When the committee targeted the gallery in its report to Congress, McKenney responded with a letter published in the local newspapers. “Apart from the great object of preserving in some form, the resemblance of an interesting people,” he declared, “it is the policy of the thing. Indians are . . . not less sensible than we are to marks of respect and attention.” All Indian delegations to Washington see this collection, he declared. “They see this mark of respect to their people, and respect it. Its effects, as is



Petolesharro

known to me, are . . . highly valuable.” As for the cost of the gallery, it could easily be sold for double the original investment. “And with it may go, without any regret of mine, of a personal kind, all the little relics which in my travels I have

picked up, and at great trouble brought home with me. It is no fancy scheme of mine.”

In language reminiscent of the debates in support of the legislation for the National Museum of the American Indian which is soon to open on the Mall, the minority members of the Retrenchment Committee joined McKenney in defense of the gallery. Rather than curtail the expenditures, they declared, McKenney should be given a larger office where he could “more advantageously” display the portraits as well as others he might still acquire “together with an ample collection of the arms, costumes, house-



Mah-has-kay (White Cloud)
 An Iowa chief - Chief of the Joways
 This was the first lithograph prepared for the McKenney and Hall project.
 The text under lithograph says:
 "I consider the above copy perfect, a perfect likeness of the man who is known to me and was (an) exact copy of the original drawn by King, now in the Office of Indian Affairs, April 29, 1830. Thos. L. McKenney"
 Courtesy, American Philosophical Society

hold implements, and all other articles appertaining to Indian life and manners." Not only would such a collection produce positive feelings on the part of the Indians who visited Washington on official business, his supporters reasoned, but it would also "form a repository, possessing a high degree of scientific and historical value." In words startlingly prophetic,

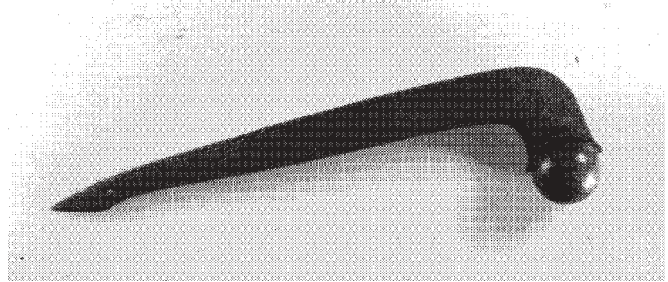
Hezekiah Niles, editor of *Niles' Weekly Register*, also rose to McKenney's defense. "The 'Indian Gallery' at Washington," he wrote, "unless destroyed by fire or some other accident, . . . will remain as a monument to the *national honor* longer than a belief can be entertained that our country ever held things so mean as to snarl at the cost of collecting it."

McKenney kept his gallery, but expenditures for it from public funds practically ceased. Over the next two years, he added only seven more paintings. Five were of Winnebago leaders who insisted as a matter of honor that they be included in the gallery with other tribal leaders known to them. One was the portrait of Red Jacket. The other one was of an Osage woman named Mohongo and her child, who had been returned to the United States by French authorities after being abandoned in France when their touring group went bankrupt. Of the seven Osages in the troupe, three had died of smallpox. The survivors were brought to Washington until arrangements could be made for their return to Missouri.

A note McKenney jotted to King about the



Lithograph of Okeemakeequid, from the McKenney and Hall *History of the Indian Tribes of North America*. McKenney obtained the entire outfit worn by Okeemakeequid, who had taken it from a Souix chief he had killed in battle.



This wooden war club owned by Okeemakeequid, from McKenney's museum, and now in custody of the Department of Anthropology, Smithsonian Institution, is apparently the same as the one in the above lithograph.

Mohongo commission reveals his difficulties in getting authority to add portraits to his gallery. "There is an Osage woman & her child at William's [Hotel]," he informed King. "The Secretary agrees if you will paint her, & introduce the head of her child, for 20\$, to have her painted. Better do it -- I think it may open the door, again, for more work. The gallery is growing daily, in popularity."

McKenney was banking heavily on that "popular-



This photograph of a wolfskin cape owned by Okeemakeequid, from McKenney's museum and now in the Smithsonian Institution, is shown in the lithograph to the left

ity” because he was secretly planning to publish lithographic copies of the portraits. A war is that his days in public office were about to end, he saw the gallery as the key to his financial salvation. In fact, by the time Jackson dismissed

him from office in August 1830, McKenney had already begun negotiations with a Philadelphia printer to produce facsimile copies of the gallery. Each portrait was to be accompanied by a biography of the subject.

Leaving his beloved Washington behind, McKenney went into a self-imposed exile in Philadelphia. Before leaving the city he sold to the War Department those items in the collection which he owned personally for two hundred dollars. Although

solely in need of money, McKenney later claimed he did this to prevent dispersal of the collection.

McKenney's museum remained in the Bureau of Indian Affairs until June 1841, when the entire collection was deposited with the newly formed National Institution whose holdings were on display in the new Patent Office building located at Eighth and G Streets, N.W. In 1858 the paintings were transferred to the Smithsonian Institution, where they became part of a large art gallery that included the life works of another important artist of the American Indian, John Mix Stanley. In 1862, McKenney's Indian artifacts also went to the Smithsonian. These are now in the custody of the Department of Anthropology.

The gallery, however, was destroyed in a fire on January 24, 1865. All but a few of the King and Stanley paintings were lost. King never knew the fate of his life's work because he had died three years earlier, just a few months short of his seventy-seventh birthday.

Thanks to McKenney's vision, however, lithographic copies of most of King's portraits survive. They are to be found in the Thomas L. McKenney and James Hall *History of the Indian Tribes of North America*, published in Philadelphia in three volumes between 1837 and 1842. Although the publication bears his name, McKenney received no financial benefit from the mammoth project, which bankrupted a series of publishers before finally limping to completion.

McKenney himself died penniless in a Brooklyn boarding house in 1858, but he left us a priceless legacy. As Jonathan Elliot advised visitors in his guide to the city, “but for this gallery our posterity would ask in vain--‘what sort of a looking being was the red man of this country?’ In vain would the inquirers be told to read descriptions of him--these never could satisfy. He must be seen to be known. Here then is a gift to posterity.”

HERMAN J. VIOLA
Curator Emeritus,
Smithsonian Institution

ADDITIONAL READING:
Herman J. Viola, *The Indian Legacy of Charles Bird King*. Smithsonian Institution Press, 1976

Herman J. Viola, *Thomas L. McKenney, Architect of America's Early Indian Policy, 1816-1830*. Swallow Press, 1974



Smithsonian on fire, January 24, 1865

THE INDIANS OF PUGET SOUND AS I KNEW THEM FOR THIRTY YEARS
John A. GILKEY

I. A Canoe Fleet

It is a summer evening on Puget Sound. The sun has gone down behind the Olympics, the western sky is a flame of color; all of the primary colors of the old classification and innumerable combinations -- beryl, sapphire, amethyst, purple, scarlet, gold -- make a necklace of rarest gems adorning the fair bosom of the western range.

The Olympics, or Coast Range, occupy the angle formed by the Pacific Ocean and the Strait of Juan de Fuca and are about fifty miles from where we stand on this summer night. On the east side of the Sound and about the same distance away, to the southeast of where we stand, rises Mt. Rainier, the monarch of the mountains of the northwest, towering nearly three miles above sea level. Its glaciated dome, lighted by the rays of the setting sun, is as dazzling as a sea of melted silver. The brilliance of that sun-lit dome, with the ever-changing hues of the western sky as they meet and are reflected from the blue waters of the Sound, make a scene of ineffable splendor.

In the southland, the interval between sunset and darkness is very short, for the sun goes down, and, abruptly it is night. Not so in the north: the further north the longer the twilight. On the Sound, darkness in the summertime comes slowly, and tonight twilight lingers long, seeming reluctant to retire from a scene of such rare loveliness.

It is still! No sound breaks upon the ear save the soft quavering notes of a pygmy owl, the low lap of the tide upon the beach, and the soft murmur of the forest like a low farewell to departing day.

But listen! A slight sound is heard, like the rumbling of distant thunder or the beginning of a storm miles away. At first it is impossible to locate it, but gradually it becomes evident that it comes from the north, in the direction of Admiralty Inlet. Slowly it increases in volume: it is unmistakably coming nearer. Can it be wild fowl? We have thrilled at the trumpeting of wild fowl on the Atlantic, in the Middle West, and on the Pacific, but we have heard nothing like this. Listening intently and straining our eyes to the utmost, we see on the water and dimly outlined against the distant islands something that will give us a clue to those mysterious sounds.

Slowly those dark objects take shape: It's a fleet of Chinook canoes. There are literally hundreds of them in perfect fleet formation, coming rapidly, each feathered oar as noiseless as the departing day.

The sounds grow louder as the fleet draws nearer and we recognize them as human voices. It's a monotonous chant, rhythmical, and the dip of the paddles is perfectly timed to the notes of the chant. No orchestra ever kept more perfect time.

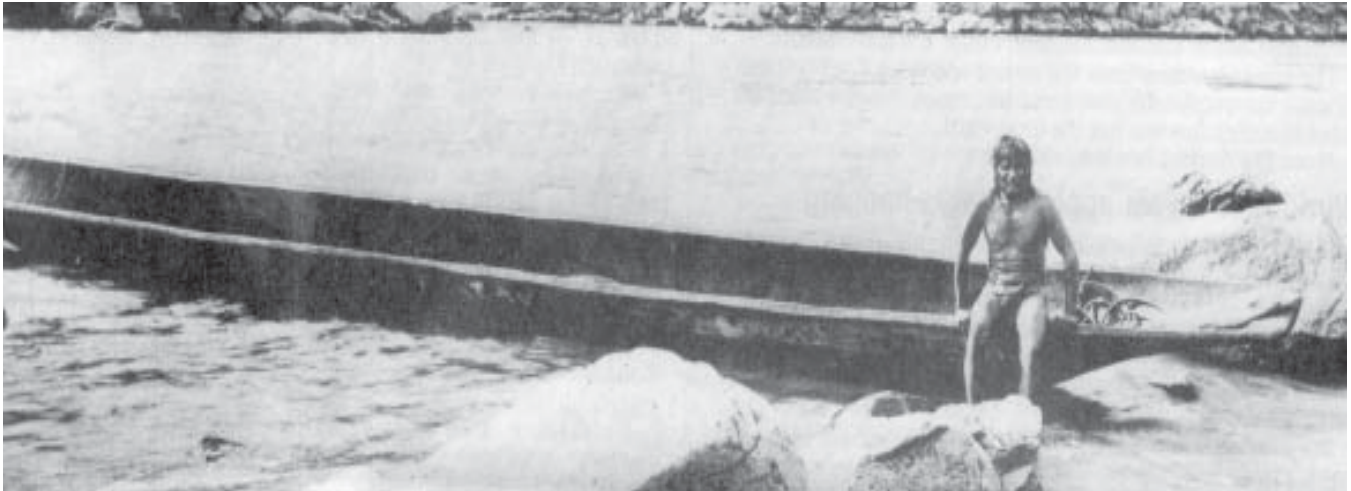
But whence comes this fleet and whither is it bound? Does it mean war? Is the night to be made hideous by the bloodcurdling war-whoop and the dread tomahawk? Far from it: this is a rendezvous of



peace. Somewhere on the Sound, perhaps in the Payallup or Nisqually Valley, is assembling the annual potlatch, strictly an Indian assemblage of fellowship and goodwill.

It is darker now. A thousand noiseless paddles gleam with a phosphorescent light as they keep perfect time with the never-ceasing chant. The fleet rounds Alki Point; its dim outline is made visible by the phosphor gleam of the paddles. One by one the lights go out; they pass the somber shores of Vashon Island until the last one disappears from view; the droning chant grows fainter, the twilight fades and it is dark -- as dark as the night that preceded creation's dawn.

This is a true picture of a scene of sixty years ago — a picture so vivid that time cannot efface it nor distance dim it. But never again will that pageant be enacted on the American continent or in the world. The



A Frank Gifford photo of an Indian dugout canoe on the Columbia River near Celilo Falls in 1897

Indians who were the actors in that great drama have passed to the “Happy Hunting Ground.” As a race, they have felt the foot of the white man upon their neck; they have succumbed to the white man’s whiskey, the white man’s vices, and the white man’s diseases. Some miserable remnants of the race still exist and may even increase in numbers, but the proud, independent red man, who could stand erect and defiantly declare that this was his country, is no more.

There are not enough Chinook canoes in existence to assemble such a fleet, and the Indian can make no more. Once he roamed the vast forests, free. The giant cedars were his. From them, he fashioned craft as graceful as a gondola and staunch enough to defy the ocean storm or the anger of the leviathan, which he hunted with skill.

The white man has taken over those forests and decreed that the forest giants are the white man’s trees. So, deprived of material, the Indian’s hand has lost its skill and canoe-building is a forgotten art. The Indian has been robbed of his heritage by the white man’s greed; he has been driven from his haven by the white man’s treachery, and he is herded onto the most worthless spots in all the vast domain that once was all his -- onto spots that the white man cannot use.

As we look back to that night of more than sixty years ago and see the silver gleam of the paddles on the blue waters of the Sound, growing dimmer and dimmer in the distance they seem, as I see them through the mists of three score years, like dimly burning tapers of a midnight mass. And the low chant, coming softly over the water of the Sound, as it comes to me across the years, seems prophetic of a solemn requiem at the mausoleum of a dying race.

John A. Gilkey

Writing sometime before 1936, probably about 1930, John A. Gilkey is describing a scene from 60 years previous. That puts it at about 1870. J.A. Gilkey came to Washington State about 1861 at age 18. He attended the University of Washington and taught in the area. Later he became an Indian agent for the Skokomish Indians (one version says he was farm supervisor for the reservation). He had a considerable interest in wildlife, both plant and animal, and was a student of the habits and customs of the Indians. He was active for many years in speaking and writing on these subjects. His sympathies were with those whom he believed to be oppressed and exploited, and his articles dealing with social justice were fearless. He may well have been one of the original “tree huggers.” He served one term in the Washington State legislature and was instrumental in the development of the state university.

In 1903 he moved to Corvallis, Oregon, and a career as grounds keeper for the university. He planted a coastal redwood in his backyard that is now a dominant feature in northwest Corvallis. One of his daughters, Dr. Helen Gilkey, became a botanist, director of the herbarium at Oregon State University, and published a number of books on the subject. Dr. Helen and her sister Buelah passed several of J. A. Gilkey’s unpublished writings on to me as was my great uncle.

Gilkey began to write and publish poetry after he was 70 years of age and he published a book of poetry in 1932. Most of his writings were published in northwest newspapers, which used to include a poetry corner. Gilkey was often the contributor of the poem of the day and my mother always used to look first for his items in the poetry corner in the newspaper. She called him a “Poet Lariat.” (He was published in *The Lariat* as well as other newspapers including the *Oregon Journal*, *Benton County Courier*, *Benton County Review*, the *Lewiston Journal* and the *Washington Alumnus*.) (Will Rogers later was also known as “the Poet Lariat.”) Gilkey’s most famous poem was *The Heroes of the Yukon*, in which he wrote about each day’s relay dog sled driver as they rushed serum to Nome during the 1924 diphtheria epidemic. This event is now honored in the annual Alaskan Iditarod dog sled race, which follows the route of these pioneers.

Dale L. Anderson, Past Sheriff, Potomac Corral



Seal hunters on the Pacific Coast.
Note the decorative prow on the dugout canoe.



John. A. Gilkey, House member in the 1897 Washington Legislature, listed himself as a Silver Republican. He was actively engaged as a speaker and writer in the cause of bimetallism and financial reform. Family tradition also has listed him as a strong supporter of higher education and Washington State College.



Photographs of Puget Sound Indian dugouts from the collection at the Hershey Park Museum, Hershey, Pennsylvania

Corral Dust Publication Summary

The *Corral Dust* Publication Summary lists each issue starting with Vol.1, No.1 and ending with Vol. XII, Nos.3 & 4. Issue descriptions include titles, notes in [], dates and authors in (), or no contributor credit indicated by (ncc), and the editor. As can be visualized, format changes occurred as the need dictated.

1. Vol. 1, No. 1 (March 1956) : Dust From the Archives (Robert Utley); Believe It Or Not; It's Tall (Lon Garrison); What We Have Done (Roy Appleman) - Establishment of Potomac Corral; What We Will Do (Frank Goodwyn) - Future Corral publications; Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: Frank Goodwyn

2. Vol. I, No.2 (June 1956): Dust from the Archives: Uncle Sam's Left Hand Harbors A Foreign Revolutionist (Frank Goodwyn); The Legend of the Little Bighorn (Robert Utley); Western Book Roundup (The Old Bookaroos); The 1954 Navajo Canyon Expedition (Carl Wheat). Registrar of Marks and Brands: Frank Goodwyn

3. Vol.I, No.3 (September 1956): Dust from the Archives: The Mouthpiece [William Shaler] (Frank Goodwyn); Charles Marion Russell-The Man and His Work: F.G. Renner; The Silver Senator and His "Matchless" Bride [Horce Austin Tabor] (Paul Gantt & Thomas Batchelor; Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: Frank Goodwyn

4. Vol.I, No.4 (December 1956): Dust from the Archives: Custer's Rank (Robert Utley); The Apache Scouts Who Won A War (D. Harper Simms); The Silver Senator And His "Matchless" Bride [continued]; Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: Frank Goodwyn

5. Vol.II, No.1 (March 1957): Dust from the Archives: General Ranald Mackenzie (Captain Robert Carter); The Mysterious Death of John Ringo (Phil Rasch); The Sioux War of 1876 (Robert Utley); The Dozen Best Books of 1956 (selected by The Old Bookaroos); More Dust from the Archives: The Apache Prisoners (ncc); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: D. Harper Simms

6. Vol.II, No.2 (June 1957): There'll Always Be An Indian Who Killed Custer (Robert Utley); Memorial To The Soddies (Bill Allred); Dust (Gold) from the Archives: A Soldiers View of Sutter's Fort-1848 (ncc); Visit To The Big Hole Battlefield (Frank Harmon Garver); With Our Corresponding Members (Paul Gantt); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: D. Harper Simms.

7. Vol.II, No.3 (September 1957): Fact And Fiction About The American Indian In History Of The United States (Louis Roddis); Battle Of The Bugles At The Adobe Walls [Kit Carson/Hutchinson County, TX] (D. Harper Simms); The Old Spanish Trail (Bill Allred); Riding the Range with our corresponding members (Paul Gantt); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: D. Harper Simms.

8. Vol.II., No.4 (December 1957): Why "Hanging" Judge Parker's Decisions Were Non-Reviewable [Judge Isaac C. Parker](Noel Lommis); Indian Treaties Broken and Unbroken (Theodore Haas); Legend Of The Red Pipestone [George Catlin](ncc); Riding the Range With Our Corresponding Members (Paul Gantt); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: D. Harper Simms

9. Vol. III, No. 1 (March 1958) : The Pleasant Valley Feud (B. J. Allred); The Best Western Books Of 1957 {selected by the Old Bookaroos}; Recollections Of The Last Frontier (Henry Spencer Merrick); Riding The Range (Paul Gantt); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: D. Harper Simms

10. Vol.III, No.2 (June 1958): John Slaughter In Lincoln County (Philip Rasch); I "Rode" With Geronimo's Band (Hendrina Hospers); Riding the Range With Our Corresponding Members (Paul Gantt); The Prairie Silkworm Ranch [Eastern Kansas] (F.D. Abbott); A 4, 000 Mile Horse Trading Trek [Miles Goodyear] (B.W. Allred); A Brief Bibliography of Exploration On The Colorado River--1540-1950 (Franklin Smith); Dust From the Archives: The Santa Fe Route [US Geological Survey Bulletin 613, GPO, 1916] (ncc); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: D. Harper Simms

11. Vol.III, No.3 (September 1958): The Duke Of Sonora [William McKendree Gwin] (Rex Magee); Dust From the Archives: The Claim of James W. Magoffin (ncc); Russell, Majors and Waddell, Western Freighters [Monterey, CA] (B.W. Allred); Frederic Remington--Western Historian (Jeff Dykes); Western Book Roundup (Old Bookaroos). Registrar of Marks and Brands: D. Harper Simms

12. Vol.III, No.4 (December 1958): Mayne Reid: Pioneer Author of the Southwest (Dudley Gordon); R.I.P., Joe Stokes (Philip Rasch); The Dog Canyon Ranch [New Mexico] (Robert Utley); Oklahoma Outlaw Incident [Redbuck & George Miller] (Tom Dale); Custer Battlefield Note (Roy Appleman); Riding the Range 'Round the Potomac Corral (Paul Gantt); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: D. Harper Simms

13. Vol.IV, No.1 (March 1959): King Fisher-Texas Gunman, Lawman (O. Clark Fisher); Rawhide Jelly or Starve [Devil's Gate, Wyoming] (B.W. Allred); Custer Battlefield Follow-Up (Don Rickey, Jr.); How Buffalo Bill Got His Name (Harper Simms); The Best Western Books of 1958 (selected by The Old Bookaroos); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: D. Harper Simms

14. Vol.IV, No.2 (June 1959): Pioneer Women In The Rush To The Rockies (Elmer Bennett); Guns At The Little Big Horn (John S. duMont); How Scotty's Death Valley Became A National Monument (Horace Albright); Western Book Roundup (The Old Bookaroos), Riding The Range With Our Corresponding Members (Paul Gantt). Registrar of Marks and Brands: D. Harper Simms

15. Vol.IV, No.3 (September 1959): The Wonderful Concord Coach (George Wolfe); Joel Estes' Most Beautiful Park (Elmer Bennett); The First Americans (Frank Roberts); Fort Bowie And Apache Pass (Herbert Kahler); Charlie Russell In Moscow [exhibit] (Fred Renner); Riding The Range With Our Corresponding Members (Paul Gantt); Western Book Roundup (The Old Bookaroos); Registrar of Marks and Brands: D. Harper Simms

16. Vol.IV, No.4 (December 1959): Carrington: The Valor Of Defeat (Michael Straight); The Chronicle Of Jim McDaniels (Philip Rasch); Nick Eggenhofer--Western Artist (Bill Allred); Shades Of The Past [art] (Bill Loechel); Cochise Meets The Press (Harper Simms); Riding the Range (Paul Gantt); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: D. Harper Simms

17. Vol.V, No.1 (March 1960): The Utah War--1857-1858 (B.W. Allred); A New Russell Comes To Light (William Gardner Bell); The Old Spanish Trail (Gustive Larson); Western Book Roundup (The Old Bookaroos); The Best Western Books of 1959 (selected by The Old Bookaroos). Registrar of Marks and Brands: D. Harper Simms

18. Vol.V, No.2 (May 1960): Custer's Clay (James Hutchins); General Ord Dies [note]; The Crying of the Coyotes (D. Harper Simms); Pioneering At Lasal (San Juan County, Utah] (B.W. Allred); A Cowboy Tale (Bill Loechel); Riding the Range (Herman Freis); Captain Marcy's Desperate Journey (B.W. Allred, Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: D. Harper Simms
19. Vol.V, No.1 (July 1960): A Missionary Trek to Arizona (D. Harper Simms); The Murder Of Juan Patron [New Mexico] (Philip Rasch); Steamboats on the Rio Grande (Roy Clark); The Hall of The Horsemen of the Americas (ncc); Chief Miguel's Glass Eye [Apache] (ncc); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: D. Harper Simms
20. Vol.V, No.4 (October 1960): Dust From the Archives: Action on the Texas Frontier (Robert Utley); A Mention Of Jose Chavez y Chavez [New Mexico] (Philip Rasch); The Capture of General Price (Henry Merrick); Vigilante Items [From Harper's New Monthly magazine, August 1891]; Riding the Range (ncc); Western Book Roundup (Old Bookaroos). Registrar of Marks and Brands: D. Harper Simms
21. Vol.V, No.5 (December 1960): Blue-Eyed Men In Buckskin (Carl Russell); Charlie Russell's Trail Boss Featured on New Postage Stamp (ncc); Usher L. Burdick [Potomac Corral member, 1879-1960]; Colonel Henry Spencer Merrick Passes [Potomac Corral member]; Unsung Frontiersman [William Clark] (Roy Appleman); Western Book Roundup (Old Bookaroos); Riding the Range (ncc). Registrar of Marks and Brands: D. Harper Simms
22. Vol.VI, No.1 (March 1961): The Gaucho (B.W. Allred); Historic Apache Killed [Jason Nori Betzinez, 100-year-old cousin of Geronimo] (ncc); Riding the Range (ncc); Blue-Eyed Men In Buckskin -- II (Carl Russell); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: D. Harper Simms
23. Vol.VI, No.2 (May 1961): The Short Life of Tom O'Folliard [New Mexico] (Philip Rasch); Blue-Eyed Men In Buckskin -- III (Carl Russell); Arizona's Civil War Battle (Richard Murray); Western Museum of Art Opened (ncc); Rough String Rider (William Gardner Bell); Riding The Range (ncc); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: D. Harper Simms.
24. Vol.VI., No.3 (June 1961): Apache Pass "Most Formidable of Gorges" Richard Murray); Colonel Hollister's Westward Trek (Graham Hollister); Colorado -- River of Conflict (William Palmer); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: D. Harper Simms
25. Vol.VI, No.4 (August 1961): Prelude To Lewis And Clark-I (Roy Appleman); When Women Ruled Gaylord [Smith County, Kansas] (A. L. Headley); A Stand Up Shoot-Out [Holbrook, AZ] (B.W.Allred); Apache Cemetery Dedicated (ncc); Death At The Baile (Philip Rasch); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: D. Harper Simms
26. Vol.VI, No.5 (October 1961): Prelude to Lewis and Clark-II (Roy Appleman); The Irish Boys (Philip Rasch); Remington Stamp Issued (ncc); Riding the Range (ncc); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: D. Harper Simms
27. Vol.VI, No.6 (December 1961): The Ballad Of The Berry Boys [Kansas] (D. Harper Simms); He Documented the Old West [Frederic Remington] (Harold McCracken); George Washington of Lincoln County [Alexander A. McSween] (Philip Rasch); Riding the Range (ncc); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: D. Harper Simms
28. Vol.VII, No.1 (February 1962): Dave Cook, Colorado Peace Officer (Allen S. Dakan); Fleeing the Mormons (B.W. Allred); Dust From The Archives: Beards and Mounted Troops (Robert Utley); Riding the Range (ncc); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: Allen S. Dakan
29. Vol.VII, No.2 (April 1962): With Padre Kino on the Trail (Robert H. Rose) ; Pancho Villa Gets a Monument (D. Harper Simms); Frank Warner Angel, Special Agent; (Philip J. Rasch); Best Western Books of 1961 (selected by The Old Bookaroos); Riding the Range (ncc); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: Hal Taylor
30. Vol.VII, No.3 (June 1962): With Padre Kino on the Trail -- II (Robert H. Rose); The "Treaty Period" - First of Indian Affairs (Sammuel Flickinger); The Peripatetic Press -- A First Class Mystery (Neil West Kimball); Riding the Range (ncc); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: Hal Taylor
31. Vol.VII, No.4 (August 1962): A Look at the Earp-Clanton Feud (Gary L. Roberts); Riding the Range (ncc); With Padre Kino on the Trail -- III (Robert H. Rose); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: Hal Taylor
32. Vol.VII, No.5 (October 1962): Incidents at Cave Gulch, Montana (ncc); Riding the Range (ncc); Indian Policies Changed Six Times in 100 Years { ncc}; Sketched in the Arena [Madison Square Garden] (William Gardner Bell); A Dozen Claimants -- Colorado Got It (Neil W. Kimball); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: Hal Taylor
33. Vol.VII, No.6 (December 1962): My Sport-With Trophies Aplenty [book hunting] (Jeff Dykes); Riding the Range (ncc); Today's Parting of the Ways (A. Frank Krause, Jr.); Salt, Shrimp and Monsters (B.W. Allred); Walter Prescott Webb -- Product of Environment (Walter Rundell, Jr.); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: Hal Taylor
34. Vol. VIII, No.1 (February 1963): The Olingers, Known Yet Forgotten [Killed by Billy the Kid] (Philip J. Rasch); Riding the Range (ncc); Sherod Hunter -- Confederate Frontiersman (Boyd Finch); The First Western Rendezvous [Robert Stuart] (B.W. Allred); Best Western Books of 1962 (selected by The Old Bookaroos); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: Hal Taylor
35. Vol.VIII, No.2 (Spring 1963): River in the Stream of Western History (John C. Ewers); Riding the Range (ncc); 1963 Marks the Diamond Anniversary of *The Cavalry Journal* (William Gardner Bell); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands Hal Taylor
36. Vol.VIII, No.3 (Summer 1963): Frederick C. Godfroy, Indian Agent (Philip J. Rasch); Riding the Range (ncc); The Missouri: Northwest Trail (Ray H. Mattison); A View of Nebraska, 1874 (ncc); Just How Wild Was the West (Neil Kimball); Utah's First Homesteader (B.W. Allred); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: Hal Taylor
37. Vol.VIII, No.4 (Fall 1963): The Cover Artist [Pete Martinez, Porterville, CA] (ncc); Riding the Range (ncc); The Jicarilla Apache Relay Race (D. Harper Simms); Medicine Among the Western Indians (John Duffy); The Joslyn Memorial Art Museum (Eugene Kingman); The Last of the Troubadours [the West in fiction] (O.Henry); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: William Gardner Bell
38. Vol.IX, No.1 (Winter 1964): The Cover Artist [J.K. Ralston, Choteau, Montana] (ncc); Riding the Range (ncc); The Whitney Gallery of Western Art (Harold McCracken); The Man Who Was Wilding Up [Booger Jones] (Noel M. Loomis); Rounding Up the West (Michael Straight). Registrar of Marks and Brands; William Gardner Bell
39. Vol.IX, No.2 (Spring 1964): The Cover Artist [R. Farrington, Melrose, Massachusetts] (ncc); Riding the Range (ncc); Two Years of Ranch Life on the Santa Fe Road, 1865-1867: Trouble With the Indians -- A True Story (William H. Hartwell); The Wyles Collection of Western Americana (Jay Monaghan); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: William Gardner Bell

40. Vol.IX, No.3 (Summer 1964): The Cover Artist [Nick Eggenhofer, Bavaria] (ncc); The Dime Novel West: Or, Too Cheap To Keep (Jeff Dykes); The University of Wyoming's Western History Research Center (Gene M. Gressley). Registrar of Marks and Brands: William Gardner Bell

41. Vol.IX, No.4 (Fall 1964): The Cover Artist [Till Goodan, Colorado] (ncc); Garrett's Favorite Deputy (Philip J. Rasch); The National Cowboy Hall of Fame and Western Heritage Center (Glenn W. Faris); Fred Harman--Artist--Cartoonist of the West (D. Harper Simms). Registrar of Marks and Brands: William Gardner Bell

42. Vol.X, No.1 Winter 1965): The Cover Artist [E.W. "Bill" Gollings, Pierce City, Idaho] (ncc); The Potomac Corral of the Westerners [Note: This is the anniversary issue, marking the tenth year of publication. The article surveys the history of the Potomac Corral] (Roy E. Appleman). Registrar of Marks and Brands: William Gardner Bell

43. Vol.X, No.2 (Spring 1965): The Cover Artist [Rufus Fairchild Zogbaum, Charleston, South Carolina] (ncc); Riding the Range (ncc); The West of Charles Roberts (William Gardner Bell); Cattle in the Southeastern United States or the Original Wild West (Robert E. Williams); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: William Gardner Bell

44. Vol.X, No.3 (Summer 1965): The Cover Artist [Jack van Ryder, Continental, AZ] (ncc); Riding the Range (ncc); The Barbed Wire Fence (George Metcalf); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: William Gardner Bell

45. Vol.X, No.4 (Fall 1965): The Cover Artist [Ross Santee, Thornburg, Iowa] (ncc); Riding the Range (ncc); The Journals of Lewis and Clark (Ted Yates); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: William Gardner Bell

46. Vol.XI, No.1 (Winter 1966): The Cover Artist [Hart Merriam Schultz or Lone Wolf, Blackfeet Indian Reservation] (ncc); A Brush With History (William Gardner Bell); Riding the Range (ncc); Cattle Roundup Mountain Style (B.W. Allred); The Killing Blizzard of '66 (William Gardner Bell); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: William Gardner Bell

47. Vol.XI, No.2 (Spring 1966): The Cover Artist [Harmon Pritchard, New York City] (ncc); Wagons Ho! (F.DeWitt Abbott); Cattle Roundup Mountain Style--II (B.W. Allred); Rounding Up The West: Insurrection in Wyoming's Johnson County [book review] (William Gardner Bell). Registrar of Marks and Brands: William Gardner Bell

48. Vol.XI, No.3 (Summer 1966): The Cover Artist [Irvin "Shorty" Shope, Boulder, Montana] (ncc); Riding the Range (ncc); A Brush With History (Robert Utley); High Living on the Western Frontier (Paul J. Scheips); Posse Comitatus (BG P.M. Robinett); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: William Gardner Bell

49. Vol.XI, No.4 (Fall 1966): The Cover Artist [Edward Borein, San Leandro, CA] (William Gardner Bell); A Brush History (Michael Straight); Montgomery Meigs: Quartermaster to the Frontier Army, From the Record (William Gardner Bell); A Remington Painting is Restored (William Gardner Bell); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: William Gardner Bell

50. Vol.XII, No.1 (Winter 1967): The Cover Artist [Will James] (William Gardner Bell); The Maxwell Grant: a Setting for Violence [New Mexico/Colorado] (ncc); Art's Hard Road (ncc); Gunfight "Etiquet" (Doc Jenkins); Ridin' the Range (ncc); Colorado Bushwhackin' (N. Jenkins); Buckaroo Note (ncc); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: Tarleton A. Jenkins

51. Vol.XII, No.2 (Spring 1967): Western Art: Changing Living (William Gardner Bell); New "Dust" Idea (ncc); The Sheriff Made a Point [Sentor Carl Hayden] (ncc); Let Me Tell You About My Father [Sentor Carl Hayden] (ncc); Ridin' the Range (ncc); Yaroborough Talks on "Don Pancho" (ncc); Government and Politics in the Settlement of the American West (Robert S. Crites); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: Tarleton A. Jenkins

52. Vol.XII, No.3 & 4 (Summer & Fall 1967): The Cover Artist [William E. Loechel] (William Gardner Bell); Elfego Baca's One-Man War (D. Harper Simms); Choosy Rangers [Texas Rangers] (ncc); Sheriff of Yavapai: An Account of the Career of George C. Ruffner (Danny Freeman); Ridin' the Range (ncc); Western Book Roundup (The Old Bookaroos). Registrar of Marks and Brands: Tarleton A. Jenkins

Note: With this issue, *Corral Dust* "Sounded Taps" ... The membership of the Potomac Corral approved the proposal of the Membership Committee to substitute for *Corral Dust* the publication of a single-topic booklet on a regular basis.

The Potomac Corral is attempting to revive the publication in 1999 and plans to publish one or two issues a year as an initial effort.

Manuscripts and articles are solicited from historians or Western history buffs, along with Western art and sketches, old or new, poetry, cowboy humor, book reviews, or any subject matter of interest to Westerners, those who never left the West in spirit, or those who would be Westerners. Y'all come!!!

Book Listings and Reviews:

Army Wives on the American Frontier: Living by the Bugles, by Anne Bruner Eales, 1996, Johnson Books, Boulder, CO. ISBN 1-55566-166-1

Mrs. Eales uses 19th-century letters, journals, and memoirs of more than 50 military wives to demonstrate how ladies from the East expanded their Victorian boundaries and sensibilities as they became women of the West. The book is intended as a tribute, and in fact is dedicated, to military wives of every generation.

Spreading the News: The American Postal System from Franklin to Morse, Richard R. John, Associate Professor of History at the University of Illinois - Chicago, Harvard University Press, 1995 (recently released in paperback)

As America moved west the dilemma of how to keep the citizens in contact with each other grew. The Post Office became the major arm of the federal government and was a major force in extending roads and communications in the West.

Little Bighorn Remembered: The Untold Indian Story of Custer's Last Stand, Herman J. Viola, Random House. \$45.00.

A large part of this important new book is devoted to the eyewitness accounts of Arikara, Cheyenne, Crow, and Lakota participants including stories they told their children and grandchildren. Many of these stories have never before been published. The book also contains over 200 full-color photographs, drawings, paintings, including a dramatic series of 41 pictographs of the battle by Red Horse. A main selection of the History Book Club, the book has already received the plaudits of the historical community including Alvin Josephy, Jr., who wrote: "I thought that nothing could be added to what we already know about the battle, but I was wrong. This is a fascinating book with a text and a host of pictures that bring the battle vividly alive and provide the reader with many new details."

Books available from the Potomac Corral of Westerners:

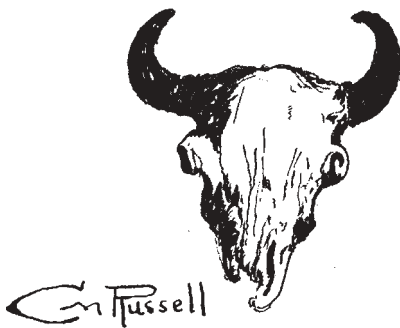
To all Potomac Corral Members and Friends:
The Potomac Corral has a number of publications available for purchase or for donation to a favorite school or to historical organizations. If you have a donation you wish to make, donation copies are FREE. To purchase a book, the price is \$5.00/hardcover or \$2.50/softcover. It is interesting to note that our Potomac Corral publications are collector items. A Phoenix book dealer (July 1997) offered one of the Corral's softcover editions for \$20.00! Publication number, title and quantities available are listed below. Hardcover quantities are denoted in [] while softcover quantities are denoted by () Corral Dust issues are printed on letter-size glossy paper. There is approximately a total of 434 publications in stock.

Dick Fulton, Sutler

Potomac Corral soft and hardcover publications:

1. SOLD OUT: Frank Dobie: Man and Friend
2. Charles Marion Russell: Greatest of All Western Artists [0], (12)
3. Charlie Siringo: Cowboy Detective [0], (34)

4. The Snake: A Noble and Various River [0], (34)
 5. Law on a Wild Frontier: Four Sheriffs of Lincoln County [0], (16)
 6. SOLD OUT: Riding the Ghost Town Trail
 7. The Arkansas: Lifeline of Empire [11], (70)
 8. SOLD OUT: Mountain Meadows Massacre: A Search for Perspective
 9. SOLD OUT: A Pair of Texas Rangers: Bill McDonald and John Hughes
 10. SOLD OUT: Lewis and Clark and the Nez Perce Indians
 11. The Life of a Horse and Buggy Stage Line Operator [21], (79)
 12. SOLD OUT: Above and Beyond in the West: Black Medal of Honor Winners, 1870-1890
 13. Poems About the West [9], (0)
 14. John Gregory Bourke: A Soldier-Scientist on the Frontier [0], (31)
 15. Will Craft Barnes: A Westerner of Parts [0], (1)
 16. Remittance Men, Second Sons, and Other Gentlemen of the West [46], (7)
- Special Publication 1: Companion and Colleague [0], (45)
- Special Publication 2: A Brief History and Membership Roster, 1992 [0],(18)



Potomac Corral of Westerners International
P.O. Box 6061
Arlington, VA 22206









Alah, has kah, Chief of
the Arways (White blood).

I enclose the above copy, perfect, a paper drawing of the
same, also a drawing to use as an exact copy of the
original drawing by King, now in the office of Indian Affairs.

Thos. M. Henshaw

Sept 7 1848 - Office of Indian Affairs
Wash. D.C.