

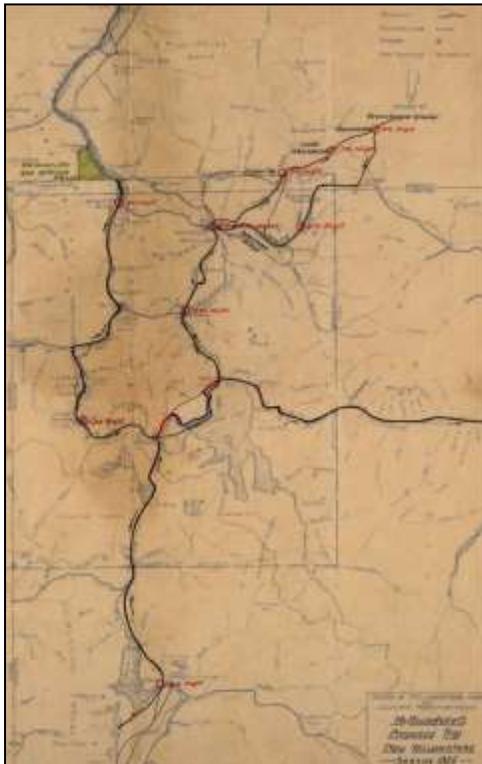
## West Yellowstone Station - Grand Tetons



West Yellowstone, Montana, train station, c1925. (Yellowstone Historic Center Archives.)

Horace Albright, superintendent of Yellowstone National Park (and later director of the National Park Service), met the family at the train station and guided them through the wonders of the park – geysers, hot springs, undulating grasslands dotted with wildflowers. Then he took them south of Yellowstone to Jackson Hole to see the Grand Tetons. Slated to become a national park, these spectacular mountains were everything Albright said they would be. But there was a problem:

*The drive through Jackson Hole, from which one had the best view of the Tetons, was marred by ugly signs and tumbledown roadside stands.* (David Rockefeller)



In the years following this first view of the Tetons, J.D. Rockefeller, Jr., took action to protect the view: He purchased nearly 34,000 acres of the valley floor, intending to give it to the federal government to extend Grand Teton National Park, formally established in 1929. His offer proved controversial among ranchers and other locals – so much so that the land did not become part of the park until 1950. For private use, he retained the 3,300-acre JY Ranch within park bounds. Later, he sold it to his son Laurance, who recently donated it to the National Park Service.



*Left:* Map marking the itinerary followed in 1926 visit to Yellowstone and Grand Teton National Parks. (Rockefeller Archive Center.) *Right:* Grand Tetons viewed across Jackson Lake. (Photo by Laurance S. Rockefeller, Rockefeller Archive Center.)

## *East Glacier Park Station*



Glacier Park railway station (now East Glacier Park), Montana, 1934. (Photo by George Grant, National Park Service.)

**Rockefeller family trips to the West always featured horseback riding, including 1- or 2-week camping trips on horseback. Montana provided the setting – the eastern borderlands of Glacier National Park in 1924 and the Lake Abundance area just above Yellowstone National Park in 1926. The 1926 outing presented petrified trees, beaver dams and buffalo herds grazing their summer range. But it was the 1924 trip that always stood out in family recollections, for it offered visits to a Blackfeet Indian encampment.**



*Left:* 1926 Montana camping trip near Lake Abundance just beyond the northwest corner of Yellowstone National Park. (Photo by Laurance S. Rockefeller, Rockefeller Archive Center.) *Right:* Abby and J.D. Rockefeller, Jr., Montana, 1926. Typically Abby didn't participate in the camping trips beyond joining the group for a day at the start or end of the outing when they were near the outfitter's ranch. (Photo by Laurance S. Rockefeller, Rockefeller Archive Center.)



Riders and pack horses in the rolling plains of Blackfeet Indian territory, east of Glacier National Park, 1924. All told, there were 13 pack horses and 11 saddle horses on this 2-week camping trip. (Photo by J.D. Rockefeller 3<sup>rd</sup>, Rockefeller Archive Center.)



Eating supper among the pack horse boxes (Photo by J.D. Rockefeller 3rd, Rockefeller Archive Center.)



Indian encampment in Blackfeet territory, 1924. The Blackfeet camped near the Rockefeller group at the request of ranch owner Harry Ralston, who outfitted the Rockefellers with horses, camping gear, guides, packers, a cook and a wrangler. (Photo by J.D. Rockefeller 3rd, Rockefeller Archive Center.)

***Revisited Indian camp. Painted tepees most interesting. The Indians gave each one of us Indian names. Mine was Imata-Koan (Little Dog), name of a family chief – given to me by Shooting-One-Another.*** (J.D. Rockefeller, Jr., 1926 Western Trip Log, Rockefeller Archive Center)

After camping, the group enjoyed the rustic grandeur of Glacier Park Hotel by the park's eastern entrance. There they found that some of the Blackfeet people they had met while camping were working at the hotel – greeting guests, providing evening entertainment, and selling Indian art. What a contrast to seeing them on the open prairie! While staying at the hotel, they first met Blackfeet artist John L. Clarke, whose studio was within walking distance.

Blackfeet Indian artist John L. Clarke (1881-1970), carving the *Fighting Buffalo* in 1923 – purchased by J.D. Rockefeller, Jr., the following year. Having lost his hearing at age two due to scarlet fever, Clarke never learned to talk. Among Blackfeet he was known as *Cutapis* (“He Who Speaks Not”). Clarke learned the art of wood carving at the Montana School for the Deaf. After more training at St. Joseph’s School for the Deaf in Milwaukee, Wisconsin, he took a job at a local workshop carving furniture and church altars. In 1913, he returned to Montana and opened a studio in East Glacier Park, where he lived and welcomed visitors the rest of his working life. Widely exhibited, his realistic carvings of Montana wildlife found their way into fine collections throughout America and Europe. A commission from President Warren G. Harding – a carved eagle holding an American Flag – stood in the White House. (Photo courtesy of Clarke’s daughter, Joyce Turvey, John L. Clarke Western Art Gallery and Memorial Museum.)



*Standing Bear* and *Fighting Buffalo* by Blackfeet Indian artist John L. Clarke. Cottonwood. J.D. Rockefeller, Jr., purchased both pieces from Clarke at his studio in 1924.



Dakota quill-embroidered cuffs with tipi design, c1880-90. Dyed porcupine quill, deer hide and gingham trade-cloth backing. Dakota women's paired saddlebags, c1875-85. Tanned hide, lazy-stitch beadwork embroidery, sinew and tin cones with tufts of dyed red horsehair. The rows of three forked symbols at the top and bottom of these bags are generally interpreted as clouds, and the diamond-shaped elements in the center as turtles. Sacred to many Native American peoples, the turtle in Sioux belief is the regulator of the functions of the female body. Purchased in 1924 by J.D. Rockefeller, Jr., at Glacier Park Hotel. Speaking of these saddlebags many years later, David Rockefeller commented: *In 1984 Peggy and I visited southwestern Montana and went to the battlefield near Wisdom Mountain, where Chief Joseph, a Nez Perce warrior, was defeated in 1877. This was one of the last battles fought by U.S. troops against the Indians. Our visit reminded us of the lovely saddlebags and also of the unhappy history of our country's relationship with the Native Americans whom our ancestors encountered when they "discovered" and settled the North American continent several centuries ago.*



Dakota (Sioux) pipe bag and pipe, c1875-1900. Bag: tanned sinew-sewn buckskin, lazy stitch beadwork, buckskin fringe, and split and dyed porcupine quills. Pipe: red pipestone (catlinite) bowl; ash stem. Bag and pipe purchased in 1924 by J.D. Rockefeller, Jr., at Glacier Park Hotel. *Smoking Pipe* by Eanger Irving Couse (no date). Oil on canvas. Acquired from the artist by Abby and J.D. Rockefeller, Jr., in 1926.

[Eanger Irving Couse](#) (1866-1936) in his Taos studio, c1930. (Couse Family Archives.) Growing up in Michigan, Couse attended the Art Institute of Chicago and the Art Students League in New York before spending ten years in Paris, where he studied at the Académie Julian and the École des Beaux-Arts. His fascination with Native American subjects began in childhood, when he sketched and studied the Chippewa of his home state. Drawn to the Southwest by the landscape and the opportunity to paint the Indians of the area, Couse summured in Taos each year following his first visit in 1902. A founding member of the Taos Society of Artists, he settled there permanently in 1927. Painting in his studio, he placed models in tableaux and sometimes worked from photographs. Aiming to remove what he referred to as "the misconception and contempt in which the Indian has been held," Couse played into another stereotype: that of the vanishing "noble savage." The fact that he romanticized his subjects and often let pictorial considerations outweigh cultural accuracy worked in his favor, for it echoed public sentiments of the day. He won popular acclaim through the Santa Fe Railway Co. (which used his work for calendars and posters) and critical acclaim through the presentation of his work in the most prestigious museums, galleries and art journals.

