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diffusion of knowledge.” When Congress set aside Yellowstone as the United States’ first national park in 1872, meanwhile, the law contained just two terse paragraphs suggesting that the park both maintain its “natural condition” and also become a “pleasuring-ground” for visitors.

Diane Smith’s *Yellowstone and the Smithsonian* explores how nineteenth-century scientific practice and wildlife conservation efforts gave shape to the ambiguous charters of these two iconic American institutions. Moreover, Smith shows how the intimate intellectual and material connections that developed between the Smithsonian and Yellowstone from the 1870s to the 1910s resulted in each “becoming more like the other,” a development with enduring consequences (p. 5).

The relationship between the Smithsonian and Yellowstone centered on the preservation and management of wildlife. During the nineteenth century, the collecting and preserving of dead animal specimens in natural history museums was central to scientific efforts to describe and catalog the nation’s fauna. As Smith explains, the Smithsonian’s demand for such specimens found a ready supply in Yellowstone, turning the park into an “outpost of the nation’s scientific establishment” (p. 144). Yellowstone’s growing importance to these networks, however, encouraged further collecting on its periphery and

sometimes led to poaching within the park as hunters sought to fulfill demands for wildlife from other institutions and individuals.

The management of living animals also bonded Yellowstone and the Smithsonian together. Bison populations were in sharp decline throughout the American West during the late nineteenth century, as wanton market-hunting nearly drove the species to extinction. In response, the Smithsonian first aggressively worked to acquire its own collection of preserved bison specimens, and later attempted to secure the future of the species in the 1880s by drawing from the small remaining herd in Yellowstone to establish a population at the new National Zoological Park along Rock Creek in Washington, D.C. As the U.S. Cavalry, which managed Yellowstone from the 1880s until the establishment of the National Park Service in 1916, began to ship bison and other live animals to the nation’s capital, it also gradually started keeping a “tame” herd of bison in a fenced enclosure in the park, built fencing along the park’s northern border to prevent animals, especially pronghorn, from escaping, and established public viewing areas for wildlife in the park. In this way, Smith argues, Yellowstone began to “function much like any other early twentieth-century zoo” (p. 146).

Today, arguments regarding the management of wolves and grizzlies in Yellowstone abound, tourists stop by the side of the road to catch a glimpse of these animals in the park, and conservation biologists across the globe resort to captive propagation to save species from extinction. Diane Smith’s *Yellowstone and the Smithsonian* reminds us that these issues and dilemmas are not new. Rather, they have been defining features of Yellowstone for well over a century.

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The American Elsewhere ADVENTURE AND MANLINESS IN THE AGE OF EXPANSION

Jimmy L. Bryan Jr.

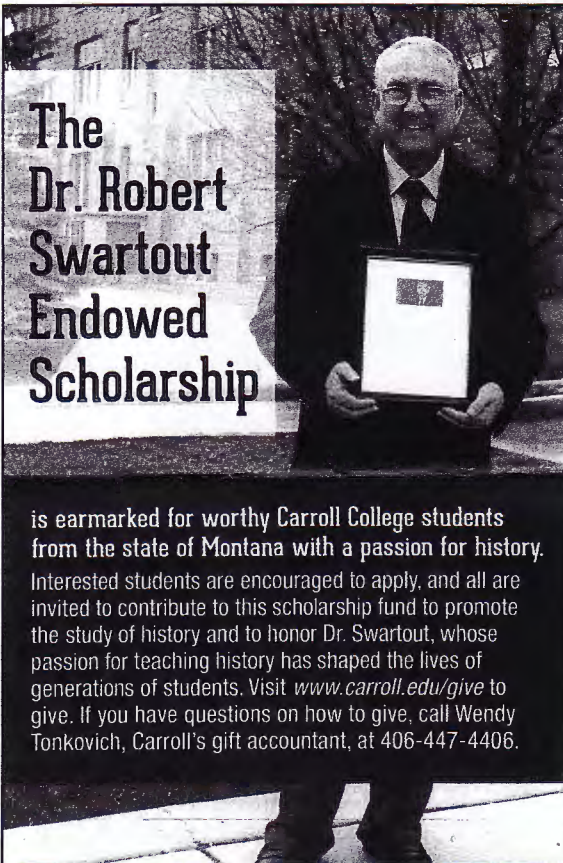
University Press of Kansas, Lawrence, 2017. \$39.95 cloth.

In the decades before the Civil War, no figure was as iconic or compelling in American literature as the adventurer. Travelogues and adventure tales confabu-

lated their exploits for a seemingly insatiable reading public. Cody, Carson, Crockett, Boone, Frémont: even now these men need no introduction. They left their names on new territories and firmly imprinted themselves on American culture.

As Jimmy L. Bryan Jr. reveals in a marvelous new study, the figure of the adventurer also altered the course of territorial expansionism. In the 1820s, Americans believed that new territories would naturally fall, like ripe fruit, into the hands of the United States. But starting in the late 1830s, many in the United States determined that expansion demanded more aggressive measures, and that—to extend the metaphor—cutting down the tree to get the fruit was not only acceptable, but Manifest Destiny itself. Bryan identifies the adventurer as central to this shift. Be he a fur trapper, Texas Ranger, mountain man, or explorer, the adventurer gave the ideology of Manifest Destiny physical form and offered a model of masculinity (a woman might venture, but never personify adventure) that justified territorial conquest. Bryan's investigation into the self-fashioning of adventurers in the first half of the nineteenth century grounds the literature of adventure within the larger Romantic movement of the period and makes a convincing argument that particular practices of masculinity, driven by a yearning for dashing exploits and romantic exploration among readers, naturalized the use of violence in the service of America's perceived destiny.

The idea that adventurers and the frontier myth they perpetuated shaped the course of expansionism is not, of course, new. Henry Nash Smith made this argument in one of the foundational texts in American Studies, his brilliant *Virgin Land: The American West as Symbol and Myth*, in 1950. But Bryan's work, which is fully conversant in recent historical scholarship in the fields of Native American studies, race, and gender, is the first study in several decades to



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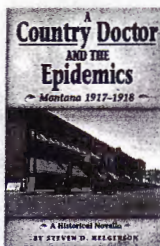
A Country Doctor and the Epidemics

Montana 1917–1918

In his debut novella, Steven D. Helgerson pens a harrowing tale of historical fiction. Based on real events that tore at the social fabric of 1917–1918 Montana, a rural physician, struggling with the limitations of medicine in his time, finds himself in the midst of a deadly outbreak as his community continues to grapple with the effects of world war.

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engage constructively with the relationship between expansionism and myth. And he does so with great skill. Bryan's writing ability is enviable, and *The American Elsewhere* is notable for both its scope and readability. There is a pleasantly meandering quality to Bryan's beautifully illustrated explorations of various adventure narratives, which nicely reflects the often meandering narratives presented by the adventurers themselves.

This book leaves the reader with a great deal to think about, in both the past and the present. Although the figures Bryan documents were, by and large, a nasty bunch—"destroyers and brutes" and largely indiscriminate killers of bears, wolves, Indians, and Mexicans—their appeal today is not as anachronistic as some might hope (p. 5). An icon of American romanticism, the adventurer was characterized not just by his aggressive actions but by his feelings. He might be a brute, but he was also a man of emotion. What he was not, however, was a man of logic or restraint. In politics, at least, we haven't moved so very far from the American elsewhere.

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Theodore Waddell

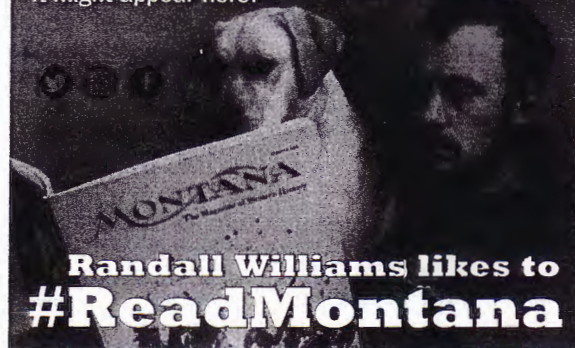
MY MONTANA—PAINTINGS AND SCULPTURE,
1959–2016

Rick Newby

University of Oklahoma Press, Norman, 2017.
\$45.00 cloth, \$29.95 paper.

Rick Newby's *Theodore Waddell: My Montana—Paintings and Sculpture, 1959–2016* is not a typical art

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Randall Williams likes to
#ReadMontana

book, but then again, its subject is not a typical artist. Neither artist biography, art criticism, nor catalogue raisonné, Newby's work interweaves elements of each, crafting a serious yet intimate, and often humorous, portrait of a Montana artist as singular as the book itself.

Theodore "Ted" Waddell has been making art for nearly five decades, and it is through this framework that Newby structures his story, although he often leaves its telling to others, including friends, family members, and the artist himself, the latter through journals, letters, and oral history. Chapters align with various shifts in Waddell's life, from his childhood in Laurel to his education at Eastern Montana College, the Brooklyn Museum Art School, and Wayne State University, after which he secured a position as a sculpture professor at the University of Montana, only to resign upon receiving tenure, choosing instead the life of an artist-rancher near Molt. It was here that he developed his trademark style and subject—Black Angus cattle embedded in vast abstract expressionist landscapes—paintings that lead to his breakthrough at the Corcoran Biennial of 1983 and won him the attention of critics and gallerists throughout the country. In 1996, he gave up ranching to produce art full-time, often in collaboration with his wife, the photographer Lynn Campion.

Although a biographical homage to one of Montana's most renowned artists, Newby's book also contributes to a growing body of scholarship examining the history of modernism in the West. Waddell was fortunate to have encountered and been artistically nurtured by a small group of artist pioneers, beginning with painter Isabelle Johnson, with whom he