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Yakima Canutt, Whitman County's Oscar-Winning Cowboy

Table of Contents

Yakima Canutt, Whitman County's Oscar-Winning Cowboy
by Fred C. Bohm 3
Riders of the Silver Screen: A Short History of the Western Film
by William F. Wilbert 12
On the Trail of Pierre DeSmet
by Jill Whelchel 17
Publications of Note *(Paths to the Northwest, Journal 1862, Idaho for the Curious, Career Opportunities for Historians)* 20

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The Cover

The cover of this issue features a picture of the young Yakima Canutt posing for a Colfax photographer. It was taken in 1912 at the time he won the bronc riding event at the Whitman County Fair. (Photo Courtesy of Yakima Canutt.)

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—Yakima Canutt

Yakima Canutt on his horse, Boy. This photo was taken in 1924 shortly after the Whitman County bronc rider began his movie career.

Yakima Canutt, Whitman County's Oscar-Winning Cowboy

by

Fred C. Bohm

Attending western movies and rodeos has become the most important way many of us celebrate our western heritage these days. We sit comfortably in a grandstand and watch cowboys ride bulls, saddle broncs, and rope cattle; they make it all look easy. We sit through hour upon hour of shoot-'em-up western thrillers, seldom batting an eye as incredible stunts are performed on the silver screen. Yet these remnants of our traditional "Cowboy culture" are really all that remains for those of us who live in a thoroughly mechanized world. So alienated are we from this colorful part of our past that we usually give little thought to the great skill rodeo hands and movie stuntmen exercise in order to bring us these little glimpses into our past.

Those of us who live in Whitman County ought to be more familiar than most people with rodeo history and we should pay closer attention to what happens on the screen when we go to see a "cowboy movie." We have close ties to rodeo tradition and to the evolution of western film, a native son, Yakima Canutt, was intimately involved with western movies and was a rodeo champion. In fact, he is one of the greatest rodeo cowboys of the twentieth century and the best stunt man Hollywood ever saw. Born in Colfax on November 29, 1895, Enos Edward Canutt, known to his fans as "Yakima Canutt, is a true native son of the Palouse and a real Pacific Northwesterner.

His parents were both born in Douglas County, Oregon. His father, John L. Canutt, a one time member of the Washington State Legislature, was the son of Alexander and Sallie Canutt. It was in 1872 that Alexander and Sallie moved to Whitman County and purchased a farm near Penawawa. Difficulties, however, forced them to return to Oregon for several years. But they again tried their luck in Whitman County in 1879; this time they bought a farm sixteen miles southwest of Colfax and started growing fruit and herding cattle. Theirs was among the earliest orchards along the Snake River. Soon, others followed the Canutt example and, by 1890, the Snake River orhcard industry had expanded to the point where growers were annually shipping more than 10,000 boxes of fruit down river. All this, of course, ended when the U.S. Army Corps of Engineers constructed the dams on the Snake in the 1960's.

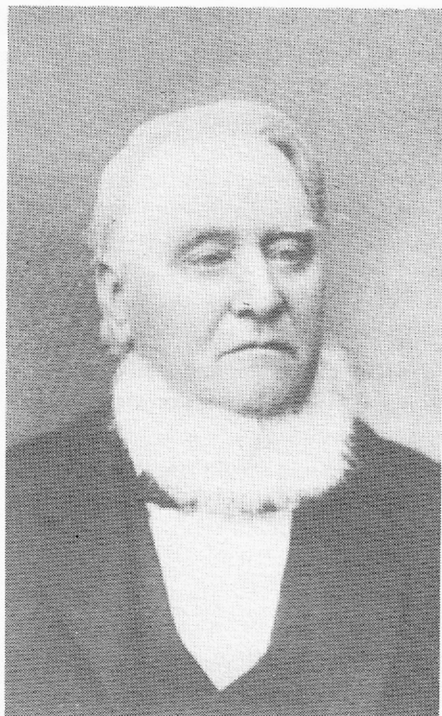
In 1891 young John Canutt, Yakima's father, married Nettie Stevens, daughter of Walla Walla residents, A. M. and Annie Stevens. Five years later John was elected to the Washington State Legislature of 1896, distinguishing himself by shepherding through a piece of legislation that subsequently became known as the Canutt Freight Bill.

On November 29, 1895 John and Nettie had a baby, naming him Enos Edward; he was the third of four Canutt children. From a very early age Enos loved to be around horses. A magazine story written in the mid-1960's reported him as saying that he could not remember a time when he was not on horseback. His first bronc ride came at age eleven. "I rode him." he said, "By God, I stayed on him." His first competitive rodeo ride took place at the 1912 Whitman County Fair, when Enos was just sixteen.

The Rodeo Days

The Whitman County Fair Rodeo proved to be a turning point in young Enos's life. On October 14, 1912 he climbed on an old bronc called "Pomp." He had a good ride and ran up a good point total, but knew that he had stiff competition from a local cowboy, Ben Oaks. For the next three days he ran head to head with Oaks. On the evening of the fourth day, the judges selected Oaks and Canutt as top finalists in bronc riding. When the matchups for the fifth and final day were given out, Canutt drew a horse named "Little Spokane," the best bucking horse in the show. Oaks had already ridden Little Spokane on the first day of the event. Canutt went to bed early that night and, as he said in his memoirs:

> *"I tried to get a good night's rest, but I couldn't seem to get my mind off the contest. When I finally dropped off to sleep, that new bronc, Little Spokane, kept showing up. He bucked me off at least a dozen times that night. During my rodeo career, I never understood how I could win so many contests in the arena and yet lose 'em in my dreams."*



—Lever

Yakima's grandparents, Alexander Canutt (upper left) and Sally Hollingsworth Canutt (upper right), first came to Whitman County in 1872 and were early orchardists along the Snake River. His father, John L. Canutt (below left) served in the Washington Legislature. His Mother, Nettie Stevens, was a native of Walla Walla.

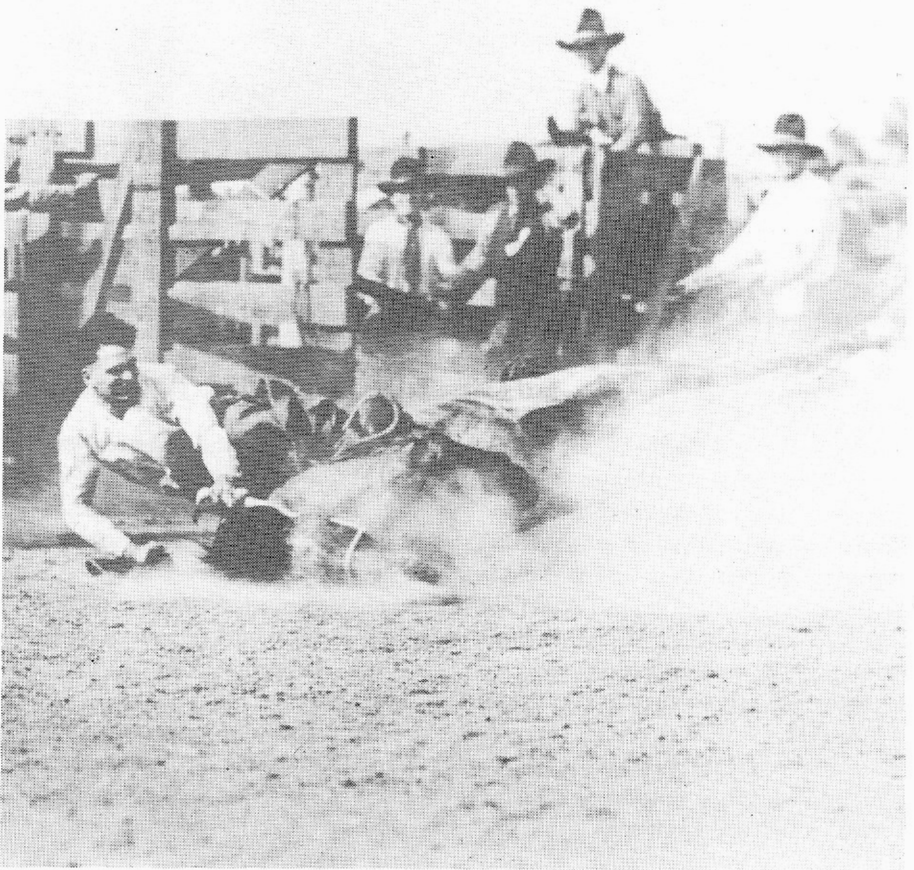
On the afternoon of the fifth day the bronc riding began. Oaks drew a good horse and made an outstanding ride. But when Little Spokane and Canutt came out of the chute, the cowboy raked his spurs across the animal's shoulders. The horse went straight up. Little Spokane jumped and kicked at the sky, but Canutt continued to rake him. Completing the ride, Canutt learned he had won the event. This was only the first of several hundred victories for the young Palouse cowboy. Within a few years, Yakima was riding all over the Pacific Northwest from Yakima to Pendleton.

In fact, it was at the 1914 Pendleton Roundup that he received the unusual nickname "Yakima." After a couple of seemingly tough bronc riders bragged that they would show everyone "how they rode 'em in Yakima," and then found themselves eating dust, Enos sauntered forward and said "Now here's how we ride 'em in Yakima." He rode his horse and a reporter picked up the quote, and worked it into a photo caption. The name Yakima stuck; from that day, Enos became known as Yakima Canutt.

By the time he was sixteen Yakima was a bronc-riding champion in the Pacific Northwest. In 1916 he tied for the World Championship; the following year, 1917, he had the title all to himself. He would earn the title three more times before he was through, in 1919, 1920 and 1923. Perhaps his greatest achievements as a rodeo cowboy were his rides on supposedly unridable bronc, "Tipperary." This famous horse out of Belle Fourche, South Dakota, threw every rider who ever got on him in the arena, save one—Yakima Canutt; Yakima rode him twice, in 1920 and 1921.

—Yakima Canutt

Yakima Canutt and his team hustling their rig in the "chuckwagon races" at the Elberton picnic (circa 1913).



—Yakima Canutt

Yakima Canutt rides a bronc "to the ground" in a 1922 rodeo in Minneapolis, Minnesota.

—Yakima Canutt

Doubling for Roy Rogers in the late 1930's movie ***Idaho,*** *Yakima Canutt featured his patented "walk-down-the-back-of-the-run-away-team-to-fight-with-the-bad-guy" routine.*

On the Silver Screen

By the early 1920's the movie industry had discovered that the "western" was a sure means of making money at the box office. Producers and directors scoured the American West searching for cow punchers and rodeo hands who might be transformed into stars of the silver screen. When Yakima went to Los Angeles to pick up the Roosevelt Trophy he had won at Pendleton, a Hollywood agent spotted the young Palouse cowboy one day while Yakima was doing some exhibition riding at Tom Mix's corral. It all sounded good to Yakima, so in 1923 he took a job with Universal Studios. Among his tasks was the performing of stunts for other western heros. But Yakima was not impressed with the way things were done. "I saw everything being done the hard way," he said. He tried to bring about changes that would make becoming a stunt man a reasonable occupation, rather than "a refuge for deathwishing alcoholics," as one observer noted. In the process Yakima invented many of the tricks that are now standard with Hollywood stunt men. Among them: rigging a wagon with a wire so that it will disintegrate on cue; tripping a horse so that it falls as though shot; walking up the backs of a run-away team of horses. Along with John Wayne, he perfected "film fighting," a technique that enables an actor to throw a punch in front of an opponent's face at a camera angle that, when combined with proper recoil and sound effects, looks real.

As Yakima's talents came to the attention of various Hollywood producers, he found himself starring in many silent films. The typical Yakima Canutt western was fast-paced. He did all of his own stunts and, unlike some of the rough and tumble Hollywood cowboys, never used a double. His films in the 1920's included: *Romance*

—Yakima Canutt

One of the many times Yakima Canutt was "shot off his horse" by John Wayne in the 1939 movie classic ***Stagecoach.***

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and Rustlers, Ridin' Mad, The Riding Comet, White Thunder, Scar Hanan, The Human Tornado, The Outlaw Breaker, Hellbound of the Plains, The Iron Rider, and *Captain Cowboy.* However, most of these films were distributed by small independent companies and seldom reached a mass market. As a result, Yakima Canutt was never able to achieve the stardom of some other cowboy stars like William S. Hart, Hoot Gibson, or Tom Mix. A final blow to his budding acting career came with the talkies in the late 1920's. Like so many other "silent screen actors," Yakima found that his voice did not register well on the primitive recording equipment available to moviemakers at that time. Thus, he returned to being a stuntman and playing supporting roles.

Magician of the Silver Screen

In the end, he became Hollywood's greatest stuntman. Perhaps his most remembered feat occurred in the classic western, *Stagecoach*—the movie that secured stardom for John Wayne. In this movie, Yakima, among other roles, played an Indian who jumped from his horse (which was running at full gallop) onto the lead horses of the stage coach (also running at a full gallop). At this point John Wayne "shot" him. Yakima fell to the ground, grabbing the tougue of the wagon and was dragged along the ground to avoid being trampled by the fast-running team. John Wayne fired again. Now the "mortally wounded" Yakima Canutt let go of the tongue; the team and the wagon passed over him. Then, just to let the movie audience know that this was no stunt performed with a dummy, Yakima raised up on one arm and went through the final "death agony." Yakima was also "John Wayne" when the larger-than-life hero

jumped on the galloping team and made his way to the lead horses. In addition, he played virtually every Indian shot off a horse in the film. Because Yakima so frequently played Indian roles, and perhaps because of his unusual nickname, many people incorrectly assumed that he was part Indian, "halfbreed" as they used to say. His ancestry is Irish, Scots, and Dutch.

In the 1930's Yakima Canutt became a legend in Hollywood. His astounding leaps onto the backs of horses, his falls, his fights, are among the most spectacular ever filmed. He "doubled" for Hollywood greats like John Wayne, Roy Rogers, and Gene Autry. Frequently, he would play supporting roles (usually heavies) in the same films in which he doubled for stars. This led to strange ironies that could only occur in moving pictures, such as Yakima actually "shooting" himself. Among his credits, he doubled as both "Rhett Butler" and "Scarlet O'Hara" in *Gone With the Wind.*

During his career, Yakima Canutt worked with some of Hollywood's most important directors. Serving as second unit director he worked on John Ford's *Stagecoach* (1939), Raoul Walsh's *Dark Command* (1940), William Wyler's *Ben-Hur* (1959), Stanley Kubrick's *Sparticus (1959),* Anthony Mann's *El Cid* (1961) and *Fall of the Roman Empire* (1964), and Howard Hawks's *Rio Lobo* (1970). Next to his work in *Stagecoach,* Yakima Canutt's greatest movie feat was probably his work on the chariot race in Ben-Hur. It was, in fact, none other than Yakima Canutt who taught Charleton Heston how to drive a chariot.

One of the more esoteric pieces of Hollywood misinformation surrounds the filming of the chariot scenes in *Ben-Hur.* Commonly, it is held that a man, doubling for Messala, was in fact killed during a filming sequence, ground into the dust by chariot

—Yakima Canutt

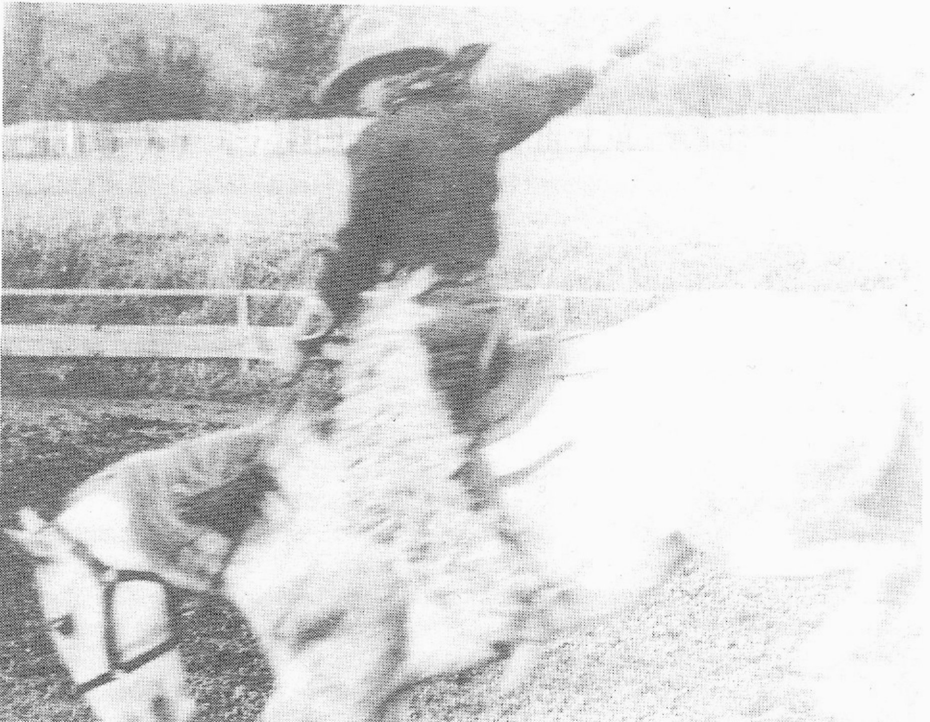
Photo of Yakima taken at the Stuntman's Hall of Fame in March 1983.

wheels and horses' hooves. This sequence, so the story goes, was actually incorporated into the final version of the film. A Hollywood producer even pointed out to Yakima that a man was killed on the set. Yakima simply laughed it off. He said, "Oh, it does tickle me when I am able to fool the big boys." The only person hurt during the filming of *Ben-Hur* was an Italian extra who sprained his ankle coming down some steps during a crowd scene. In the more than one hundred films on which Yakima Canutt has worked, there has not been a serious injury to a stunt man or woman, or even to a horse.

A Living Legend

Yak, as his friends call him, is a living legend. In 1966 he was given an Academy Award, the only stunt man ever to receive one. The Oscar, presented by Charleton Heston, was inscribed: "To Yakima Canutt for his achievements as a stunt man and for developing safety devices to protect stunt men and women everywhere."

But Yakima Canutt's career as a rodeo cowboy should not be overlooked. He was honored by the Pendleton Roundup in 1969 and inducted into the Cowboy Hall of Fame in 1976. In 1982 Yakima Canutt was made a member of the Pro Rodeo Hall of Champions at Colorado Springs. Although he is pushing ninety, he is still active and fondly remembers his days growing up in the Palouse Hills. He has returned on many occasions to visit relatives here and recently was Grand Marshall of the 1983 Palouse Empire Fair—a fitting tribute to a Palouse cowboy who got his start in Colfax a mere seventy-one years ago when he spent eight seconds on a bronc named "Pomp."□



—Yakima Canutt

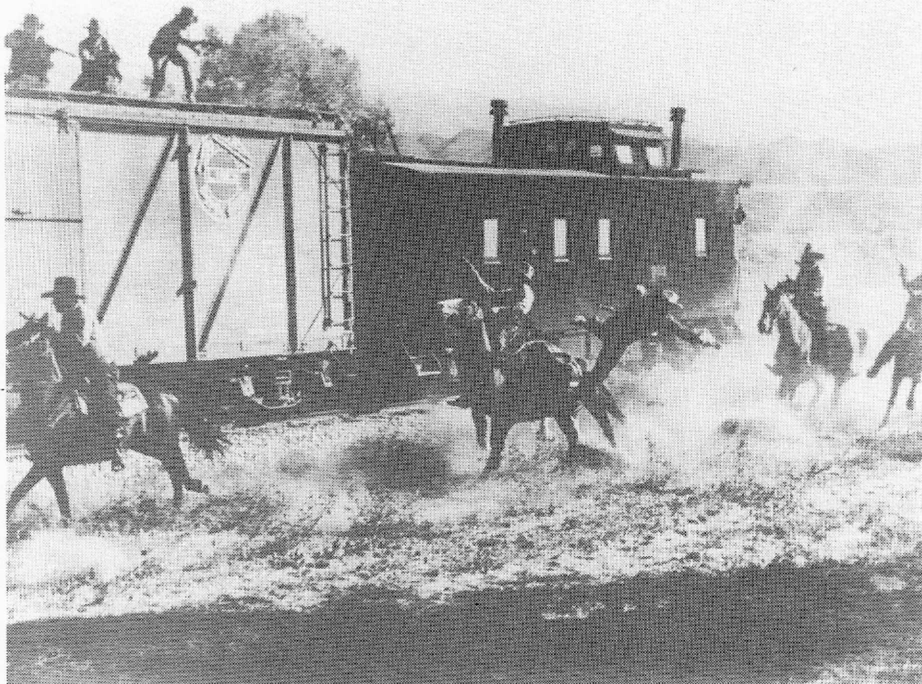
Yakima Canutt on the bronc named Pomp at the 1912 Whitman County Fair. This was the ride with which he began his fantastic rodeo and movie career.

Riders of the Silver Screen: A Short History of the Western Film

by
William F. Wilbert

The current western film *The Grey Fox* stars Richard Farnsworth, until recently a little known actor who, like Yakima Canutt, began his career as a rodeo champion and Hollywood stuntman. Farnsworth plays with understated charm Northwest outlaw, Bill Miner, known as the "gentleman bandit" and the desperado who originated the phrase "hands up." In this delightful film Miner, now an old man recently released from prison, attends a nickelodeon and views with childlike awe the first narrative film ever produced, *The Great Train Robbery* (1903), a western. Miner is do inspired by what he sees that he returns to a romatic life of crime. We are led to ponder on whether art imitates life, or life imitates art.

Reality and popular myth conspired together to create the Hollywood western. The very first cinematic cowboy hero, G. M. "Broncho Billy" Anderson, was an actor who had to learn to ride a horse after he became a star. But early on genuine westerners began flocking to Hollywood, California to sign on for work in what soon became known as "the entertainment capital of the world." Former rodeo showmen and out-of-work cowboys from across the Southwest found employment as extras and stuntmen. Men who won fame or notoriety in the Wild West sought profit from their real-life experiences. Wyatt Earp, the famous gunman from Tombstone, Arizona, became a screenwriter and western consultant. Emmett Dalton, a survivor of the Dalton gang, was quite successful starring in films purportedly relating his "true" adventures. Lawman Bill Tilghman, who once pursued the Daltons and many other villains in Kansas and Oklahoma, played himself in *The Passing of the Oklahoma Outlaws* (1915). A Hollywood western "colony" quickly came into being, old timers and western actors frequenting favorite restaurants and "watering holes" to share memories of the rugged life on the open range.



—Yakima Canutt

Yakima Canutt taking a fall in a Republic picture of the late 1930's.

D. W. Griffith and others made many one-and two-reel adventure stories set in the West, but C. B. DeMille's popular feature-length epics *The Squaw Man* (1914) and *The Virginian* (1915) did much to make the western a standard product of the film industry. Soon William S. Hart and Tom Mix emerged as the primary western stars of the silent era. Hart's image as a stoic man's man contrasted sharply with Mix's smiling good looks and story-book plots, although both men were faithful to their idea of the morally forthright western hero. Each felt an enormous sense of responsibility to the youth of America, consistently defending honesty and fair play against the forces of evil and deceit. Buster Keaton, the great silent commedian, once parodied Hart in one of his two-reelers and was shocked to discover that he had deeply offended an old friend. Hart, it seems, took himself, and the western codes he represented very seriously. Western heroes in later decades have confessed a similar compulsion to honor the images they portrayed. Clayton Moore, for many years the Lone Ranger, still believes that his role made him a better, more virtuous human being and John Wayne repeatedly remarked that his own screen persona must never appear "small or mean or petty."

Hart and Mix had many rivals and imitators throughout the 1920s: Richard Dix, Dustin Farnum, Harry Carey, Hoot Gibson, Buck Jones, and Yakima Canutt, to name a few. Today these bygone heroes are remembered as the shining knights of a frontier that never existed. Yet some like Buck Jones, who died while trying to rescue people from a nightclub fire, were genuine heroes offscreen as well as on.

The latter part of the silent era witnessed the production of quality westerns aimed at an adult audience. In 1924 DeMille produced James Cruze's *The Covered Wagon,* which adhers to the old dime-novel formula, but the following year John Ford, perhaps

—Yakima Canutt

In this tricky stunt, Yakima doubled for Vivian Leigh as Scarlet O'Hara in ***Gone With the Wind.***

the greatest director ever to work in the genre, gave us *The Iron Horse,* a sprawling saga of the building of the transcontinental railroad. In 1926 Ford was to explore even more profound levels of dramatic complexity in *Three Bad Men,* the story of the Dakota land rush of 1876.

During the early days of the talkies there were few significant westerns, perhaps because of the technical difficulties of filming outdoors. Nevertheless, Raoul Walsh managed to capture frontier epic grandeur with *In Old Arizona* (1929), featuring Warner Baxter in an Oscar-winning performance as the Cisco Kid, and *The Big Trail* (1930) with John Wayne in his first starring role. For the most part, however, the Depression years were the heyday of the "B" western, an attempt to recapture in low-budget format the glory of Mix and Hart. William Boyd, Johnny Mack Brown, Ken Maynard and a host of others hacked out short, entertaining features week after week. This period also saw the introduction of the singing cowboy: Gene Autry, Roy Rogers, and briefly John Wayne, who once appeared in a singing gunfight. Later Boyd, Autry and Rogers were to make the transition to television, the perfect vehicle for "B" western material.

The serious western film was in danger of slipping by the wayside when in 1939 John Ford returned to the genre with *Stagecoach,* a film whose stunning narrative technique has had an impact on the cinematic world at least as great as Orson Welles' *Citizen Kane* (1941). Soon the adult western was back in style and Fritz Lang, the genius of Germany's UFA Studios, came to Hollywood announcing that he wanted to make America's equivalent of the Niebelungen, the western. He directed *The Return of Frank James* (1940), starring Henry Fonda, *Western Union* (1941), featuring Randolph Scott, and finally *Rancho Notorious* (1952), a raucous and bawdy satire with Marlene Dietrich.

The post World War II years saw an unprecedented boom in the western as serious adult entertainment. Ford's *My Darling Clementine* (1946) and Howard Hawks's *Red River* (1948) both demonstrated that the formula is amenable to intense personal expression and sophistocated drama. King Vidor's *Dual in the Sun* (1946) intelligently integrates eroticism with the western story and Raoul Walsh's *Pursued* (1947) starring Robert Mitchum is sometimes referred to as the first "psychological western."

John Ford began a sustained period of high artistic achievement in 1948 with *Fort Apache,* starring Henry Fonda and John Wayne, the first in a series of U.S. Calvery gave Wayne the chance to demonstrate his true dramatic range. *Wagonmaster* (1950), a glorious mixture of Christian myth and frontier community building, reaffirms Ford's belief in the promise of the West, but *The Searchers* (1956), filmed in color in Monument Valley, Arizona, offers a disturbing analysis of the western hero as moral antagonist and presents Wayne with his most challenging role in Ethan Edwards, a man driven to the point of madness by racism and a quest for vengeance. Two final masterpieces, *The Man Who Shot Liberty Valance* (1962) and *Cheyenne Autumn* (1964) are laced with irony and pessimism: The American Dream is deeply undercut by the reality of human tragedy and social injustice.

In many ways the 1950's were the pinnacle years of the American western film. Hawks celebrates Wayne as archetypal frontier marshall in *Rio Bravo* (1959) and beginning with *Winchester '73* (1950) director Anthony Mann and star James Stewart collaborated on a first-rate series of revenge and retribution westerns, most notably *The Naked Spur* (1952) and *The Man From Laramie* (1955). Mann, an admirer of classical themes and conflicts, also gave Gary Cooper his best western vehicle in *Man of the West* (1958). Some additional glories of the decade include Henry King's gritty and realistic *The Gunfighter* (1950), Delmar Daves's plea for Indian rights *Broken Arrow* (1950), George Stevens's *Shane* (1953) with Alan Ladd and a series of tightly crafted "B" westerns beginning with *Seven Men From Now* (1956) and distinguished by Randolph Scott, director Bud Boetticher, and screenwriter Burt Kennedy.

1958 marked the apogee of the popularity of the American western. That year one-third of all Hollywood features were westerns and there were 37 western television series. From this point onward the cinematic interest in the frontier has been in steady decline, although the world-wide popularity of the form has never faltered. Sam Peckinpaw developed a grotesque and violent vision of the dying frontier in *Ride the High Country* (1962) and *The Wild Bunch* (1969), although Robert Aldrich's equally graphic *Ulzana's Raid* (1972) may be closer to the actual frontier experience. Clint Eastwood, the former star of the television program *Rawhide,* catapulted to fame with a series of Italian westerns directed by Sergio Leone, most significantly *A Fist full of Dollars* (1966) and *The Good, the Bad, and the Ugly* (1968). Later Leone came to America to film *Once Upon a Time in the West* (1969), a startlingly effective reworking of the standard formula imbued with surprising and refreshing ironies.

More recently the western film has very nearly become a novelty on the American screen. Eastwood almost singlehandedly carries on the tradition of the cowboy hero, producing and directing his own *High Plains Drifter* (1973) and most admirably *The Outlaw, Josey Wales* (1976). Don Siegel directed John Wayne's thoughtfully scripted final film *The Shootist* (1976) and Lamont Johnson successfully explored the interaction between myth and reality in *Cattle Annie and Little Britches* (1980).

Interestingly, what was once the most popular mainstream film genre in the United States has now found sanctuary in the movie "art houses." *Heart Land* (1979), financed by National Endowment for the Humanities grants, *The Grey Fox* (1982), a Canadian production, and the contemporary western *Tender Mercies* (1983), directed by Australian Bruce Beresford, now regale audiences accustomed to Ingmar Bergman and Eric Rohmer.

The western film is in no danger of slipping into total eclipse. It will always be with us in one form or another, harking back to a time of legend and myth building, of real life cowboys or rodeo celebrities pretending to be actors and actors aspiring to be real-life heroes. □

—Yakima Canutt

In this photo, Yakima doubled for Tex Ritter, as the silver screen hero in the white hat pulls the "bad guy" in dark hat from his horse.

On the Trail of Pierre DeSmet

Father Wilfred Schoenberg, S.J., Historian

by
Jill Whelchel

Wilfred P. Schoenberg, S.J. was waiting at the front door when the car drove up to Jesuit House at Gonzaga University. He began his friendly, enthusiastic greeting even before my husband and I had time to introduce ourselves. At first, his portly figure seemed somehow incongruous with the typical stereotype of a scholarly priest but the force of his active, open personality and the powerful voice that accompanied it, quickly dispelled any notions of that sort.

Father Schoenberg has made many important contributions in the areas of historical research, archival work, and the preservation of Native American culture. In his forty-four years as a Jesuit, most of it spent in Spokane, he established the Museum of Native American Culture, taught Latin, Greek, history, sociology and theology at various Jesuit institutions, including Gonzaga Prep. He also headed retreats, wrote several books on Jesuit and Indian history, collected archival papers and materials dealing with Jesuit history, Indian missions, and some unpublished Jesuit Relations papers. He is now a "retired" writer-in-residence at Gonzaga University.

Schoenberg was born in 1915 in Uniontown. Shortly thereafter his family moved to Spokane. He grew up in a Catholic family and received his education in Spokane. As a Jesuit novitiate he studied in Sheridan, Oregon, Mount St. Michael's in Spokane, and in California during the 1940's.

Plagued with chronic health problems, including severe headaches, insomnia, and nervous exhaustion, he was encouraged by his superiors to give up his plans of becoming a Jesuit. But through his persistence, Schoenberg managed to survive the rigorous training and was ordained in 1951 at St. Mary's Cathedral. His first assignment was the study of mystical theology; later he was one of the first graduates of the National Archieves Training Program in Washington, D.C. Schoenberg completed his formal training with a master's degree in philosophy, and a Washington state teaching certificate in Latin and Greek, with a minor in history and sociology.

Father Schoenberg tried to explain the great appeal that the Jesuit order has for some individuals, by pointing out a few characteristics of the order and how it functions within the Catholic Church. Catholic priests are divided into several religious orders, and the secular clergy, or Diocean priests under the Bishops. Each of these religious orders has its own particular kind of spirit and function. The Jesuits' distinctive characteristics include a scholarly approach, a self-identification with a military

spirit, direct papal control, and a thirty-day retreat which emphasizes meditation on God's basic principles and man's proper response to them. Jesuits undergo the longest training period, fifteen years, of any order, and their training is the most severe. Schoenberg said that they have a kind of mystique, "like the Marines." In the United States, the Jesuits have focused on missions and education.

After completing his training, Father Schoenberg arrived at a crucial crossroads. He had received orders to obtain a PhD in history, something which he greatly desired, but he also felt compelled to gather valuable, irreplaceable documents from Northwest missions and churches. Told that he could not be supported as a full-time archivist, he offered to teach seniors part-time at Gonzaga Prep, and work part-time in the archives. His offer was accepted, the doctorate was abandoned, and his two part-time jobs soon proved to be two full-time occupations.

On weekends and during the summer, when he wasn't teaching, Schoenberg scurried around the West, ferreting out and securing archival materials. It was a tiring and taxing undertaking which he said "took some brains and took a lot of stubbornness," but when it was completed it turned out to be the largest and finest collection of Indian language materials and ecclesiastical archives in the West.

During the 1930's and 1940's, according to Schoenberg, the cultural and spiritual lives of the Native American were at a low ebb, and many observers were even predicting the complete extinction of these people. At that time, Father Schoenberg was one of the few people trying to promote pride among Indians for their own heritage. He participated in the beginning of an Indian cultural identity movement that was only starting to be realized in the 1960's. In 1965, the Provincial asked Schoenberg for a proposal for an Indian cultural center. He would be relieved of his teaching responsibilities at Gonzaga prep to devote his full energy to this project, although he would continue as the archivist at Gonzaga. The purpose of such a center would be to house museum galleries and provide space for other related services. The center would also support a Leadership Program involving formal education to provide in Schoenberg's words, "a long range program of psychological support through cultural identity." This would be done with a cooperative management of Indians and non-Indians without any encumbering political ties.

After nine years of patient, constant effort on the part of Schoenberg and others, the doors of the Museum of Native American Culture (MONAC) were finally opened to the public, May 1, 1974, four days before the opening of Expo '74. The project was fraught with financial, political, and personality problems. Differences of opinion on the board of directors and criticism from various interest groups caused strife and conflict concerning most aspects of the museum's operation, including its goals and purposes. Father Schoenberg wrote and published a book describing the early years of MONAC in great detail entitled *Indians, Cowboys and Western Art, a History of MONAC*. As the "father" of the museum, Schoenberg personally received much criticism from people with differing ideas, a predictable situation where many people of diverse backgrounds are involved. He stated that, "I had to write the book to exonerate myself," and that he, "tread on a lot of toes," in its pages. Whatever the difficulties involved, the MONAC building on the edge of the Spokane River contains a marvelous collection of Indian artifacts and Western art. It is certainly a tribute to Native American culture and to the dedication and hard work of Father Schoenberg.

After his resignation as President of MONAC's Board of Trustees in April, 1980, a job which he relinquished with a sense of relief and accomplishment, Schoenberg returned to writing and archival work and part-time teaching at Gonzaga Prep. While

—Jill Whelchel

Father Wilfred P. Schoenberg, SJ, discusses his recent book, ***Paths to the Northwest: A Jesuit History of the Oregon Province****, with interviewer, Jill Whelchel.*

teaching twenty hours of courses, he was asked to write a history as part of the recognition of the golden anniversary of the Oregon Province. It had to be completed in six months and, since Father Schoenberg was reluctant to give up his classes, he again took on a double load. *Paths to the Northwest* was finished on time and the author declared, "I had some special grace from the Holy Spirit for this project."

Of the various honors that have been bestowed upon Father Schoenberg the one that he treasures the most is the honorary doctorate given to him by Gonzaga University in appreciation of his archival and museum work. In some ways, it was the degree he had had to forego in order to gather material for the archives so many years before. In Schoenberg's words, "When you sacrifice for one thing, very often God gives it back to you in another form. The Lord understood that I made the right choice, and He kind of, in a nice way, gave me a little pat on the back, and that's why I was deeply touched by what the University did."

Towards the end of our visit Father Schoenberg again spoke in the most basic terms of his guidelines for life. "Man was created by God to praise, reverence and serve Him, and this way he'll save his soul. And all other things on the earth were created by God for the use of man in the praise and service of God. These things can be either used or misused. If we use them right, this is virtue, and we serve God. If we use them wrong, this is sin."

Underlying the kindly, affable, easy-going demeanor of this priest is an intelligent, shrewd, intensely active mind. But deeper still, one can sense the great love and understanding and moral strength of character possessed by Father Wilfred Schoenberg. He is a man of many talents whose contributions to historical study and cultural preservation have greatly enriched our lives and will prove a substantial benefit and inspiration to future generations.

Publications of Note

Paths to the Northwest: a Jesuit History of the Oregon Province,
by Wilfred P. Schoenberg,
S. J. Chicago: Loyola University Press, c1982.

The Jesuit order of Catholic priests has figured prominently in Pacific Northwest History. It began by establishing Indian missions in Montana in the 1840's and spread westward into the Oregon Territory, bringing faith and the white culture to Indians.

In the United States, the Jesuits have focused on missions and education, creating institutions such as Mission St. Mary, St. Ignatius' Mission, Seattle University, the missions of Cataldo, and Sacred Heart, and Gonzaga University in Spokane. The Jesuits had considerable influence among certain Indian tribes. So much so, that after the Whitman Massacre, they were the only missionaries allowed by the government to work in that area. They also served as intermediaries during Indian/white conflicts over land in the 1850's and 1860's, even signing treaties on behalf of the Indians at government request. In this way, the missionaries tried to avoid war, which they thought would lead to the destruction of the tribes, and to argue for greater governmental support for the Indians. Jesuits generally had more success with their missionary efforts than other groups. This was due partially to the relative isolation of their mission tribes, their emphasis on skills which would enable Indians to survive in white society, and the priests' celibate, unmarried status. The Black Robes had no families to support, and thus posed no threat in terms of accumulating land or wealth at the Indians' expense. Today's Jesuit missionaries are young and dynamic. They only provide leadership in spiritual matters, leaving the Indians to run their other affairs on their own. Most of the Jesuit missions still function today, providing parish services and, of course, their schools and universities are well-known for academic excellence.

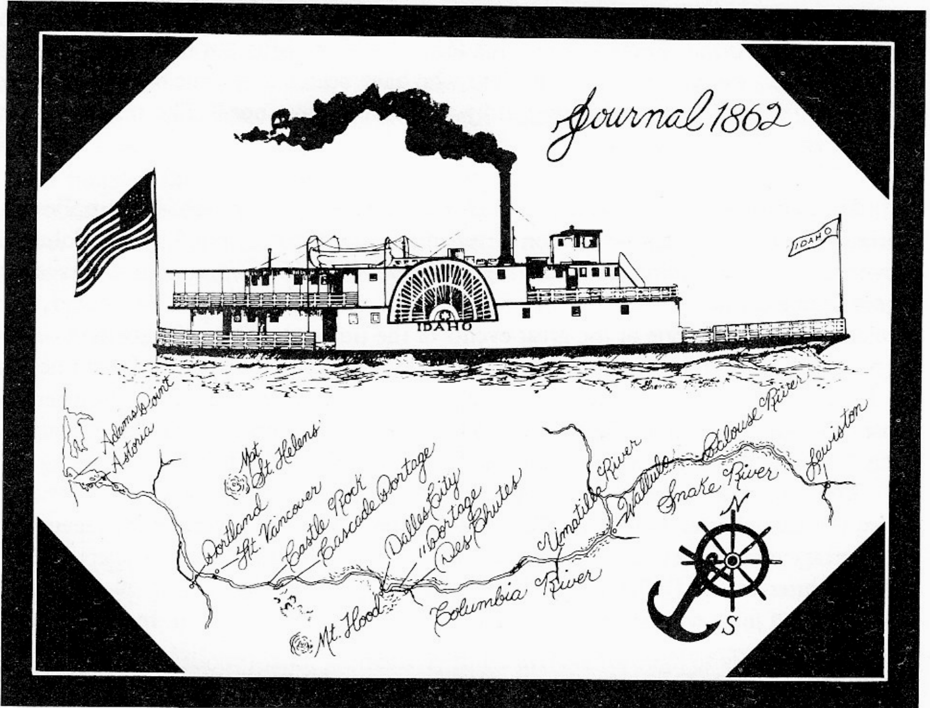
Of the many works dealing with the subject of the Jesuits in the Northwest, Father Schoenberg's *Paths to the Northwest* is one of the most comprehensive and complete. Its scope is broad, covering the period from De Smet's famous initial contact with the Flatheads in Montana, to the present. Geographically, it focuses on the Oregon Province of the Jesuits, Oregon, Washington, Idaho, Montana and Alaska. Schoenberg has created a skillful synthesis of detailed information gathered from previously published works, unpublished archival material, the author's personal experience, and interviews with historically important informants. Its serious, scholarly approach is tempered by Schoenberg's own brand of bemused, good-natured humor. The fact that the author is himself a Jesuit may suggest a biased presentation of the facts. But his approach is impartial when compared with other similar histories; it tells the story accurately and from the Jesuit point of view using sources of information which would otherwise be unavailable.

In the pages of this book, one can follow the lives of gifted, dedicated, influential Jesuits; these men are depicted, not as super-human martyrs, but as intelligent, hard-working, zealous servants who responded to difficult, challenging circumstances to the

best of their ability. Incredible physical hardships, overwork, emotional and psychological stress were the lot of these Jesuits, men like Joseph Cataldo, James Rebmann, Lawrence Palladino, Henry Schultheis, and many others.

The book is complemented by appendices, photographs, maps, illustrations, and an index. The extensive notes at the end of the book provide references and much useful information, and partially compensate for the lack of a formal bibliography. Father Schoenberg has created a thorough, well-documented chronicle of the Jesuit presence in the Northwest, a lucid, detailed description of an important aspect of our area's history that will be of interest to scholars and the general reader alike.

—Jill Whelchel



Journal 1862: Timothy Nolan's Account of his Riverboat and Overland Journey to the Salmon River Mines, Washington Territory.
by Carol Simon-Smolinski with illustrations by Carol Grende LaFord
Clarkston, Washington: Northwest Historical Consultants, 1983, 169 pp., $17.95 (paperback)

To prepare this volume, the author used data gleaned from diaries, journals, and newspaper articles written in the 1860's, several early historical accounts prepared during that time or soon after, plus a selection of over fifty photographs and paintings of the area done in the mid to late 1800's. She supplemented these with over two dozen original illustrations by Carol Grende LaFord depicting events or scenes for which no contemporary photos could be found. Weaving this information together, the author and artist have produced an entertaining and well documented, fictitious account of

the 1,541 mile journey from San Francisco to Lewiston, Washington Territory in the spring of 1862. The volume begins on Friday, April twenty-fifth, in San Francisco where Timothy Nolan, and his brother, Robert, book passage on the barque *Brother Jonathan* bound for Portland. Utilizing Timothy Nolan as a journalist, the author creates experiences and describes events and scenes encountered on their travels to Portland and on to Lewiston, Washington Territory.

The physical description of the steamship reveals the detail with which historical sources were used: '. . . she's a 1359 ton side wheel steamer. Her two thirty-three foot wheels are driven by vertical beam engines with seventy-two inch diameter cylinders and eleven foot piston strokes . . . And the type of menu the passengers found is listed as well: ". . . Meat is served regularly—beef, pork, mutton, poultry-with fish, lobster and crab frequently supplementing the main dish entree." This historical data is combined with such descriptive personal reactions as "The ship's semi-circular motion is not pleasant by any means, and as we journey northward, the sea's turbulence increases. Old Neptune seems to hold high festival with nothing but rolls, served up hot and fast, heavy yet well risen. Even those who have been a long time on the water feel his wrath. Why Robert and I are mildly affected, I know not." The result is informative, entertaining reading.

After spending almost a month in Portland, where they purchased supplies and gathered information on the Salmon River mines, the trip continued up the Columbia River to Cascades landing on the sternwheeler *Carrie Ladd.* In addition to the excellent descriptions of the vessel, scenes along the river, and a stop at Fort Vancouver, Tim Nolan comments on one of the great events of the time—the War of Rebellion—and a social observation relative to the female sex. On the former he writes: "I want no part of its madness, but you can't escape it, even in this remote land." Elsewhere he observes that there are no ladies aboard the *Carrie Ladd,* only "a couple of squaws" plus "a colored woman with several pledges of love [her children]."

The rapids at Cascade Landing required a portage and the boarding of another ship, the sidewheeler *Idaho,* for the trip to Dalles City. The several pages devoted to the portage and the development of the railroad with its engine *Pony* are specifically of historic interest. At Dalles City, Timothy continues the trip upriver on the *Tenino* while Robert joins with others to take the overland route to Lewiston. Included among the 116 passengers aboard the *Tenino* were the famous actor Charles Pope and his actress wife, Virginia Howard, who are on their way to Walla Walla City for an engagement. There were also five professional gamblers, three Eastern capitalists, and a dance-hall proprietor, a barkeep, plus six lovely hostesses, all of whom were on their way to Lewiston or the mining camps of Florence. Timothy does classify the six hostesses as "ladies"!

A tour of the *Tenino* takes the reader through the staterooms, dining area, galley, washroom-barbershop, freight deck, boiler house, officers' quarters, and pilot house. The duties of each crew member working these areas are given in some detail. Although time did not permit a trip to Palouse Falls when the vessel stopped at the mouth of the Palouse River, an entry describes the falls as being a spectacular sight, about 215 feet high and cascading into "the emerald green pool below." One wonders when it changed from emerald green to khaki!

On Saturday, June 7, thirty-four days after leaving San Francisco, Timothy reached Lewiston, a town of some 2,000 souls and the premier trading post for the mines of northern Idaho. While waiting for those who were coming overland, he works as a

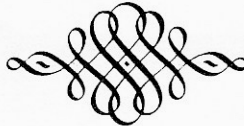
carpenter and gathers information on the Salmon River area. A nine-page account of Robert's overland trip relates a very different experience from the boat trip on the Columbia and Snake Rivers. A combination of rain, hail, sand storms, a trail pocked with mudholes, and streams too high to ford safely made the trip most uncomfortable. The stops at Walla Walla City and the occasional settler's cabin were the highlights of this otherwise miserable experience.

Although it is evident that Simon-Smolinski has done considerable research to obtain historical data, documenting her sources, more detail might have benefited local history enthusiasts. While most of the photographs are excellent reproductions and a definite asset to the work, the shots of the *Carrie Ladd* on page 24 and Mt. Hood on page 68 are not very clear.

Some of the terminology used will require most readers to do some research as to their meaning. A few this reviewer had to look up were "sutler," "joss House," "wapato plant," and "jack towels." The two maps on pages viii and 152 will suffice for most purposes, but it would have been of interest to have a reproduction of a period map as well. The size of the book (10" wide x 8½" high) and the use of a two column format makes it somewhat unwieldy and might contribute to the deterioration of the paperback binding.

Yet none of the above comments will detract from one's enjoyment of this fine publication. Both the author and the artist should be proud of their efforts. This reviewer is looking forward to the second volume and to joining Timothy Nolan and his friends on their venture into the Salmon River country.

—Bruce C. Harding



Idaho for the Curious: a guide

by Cort Conley

Cambridge, ID: Backeddy Books, 1982. 704 pp., illus., maps.

Those curious about Idaho, particularly those driving through or around the state, will find much of value in Conley's good-sized guidebook, a successor to Vardis Fisher's WPA guide to the gem state. Illustrated with many historical photographs, this engaging mixture of interesting sights, historic sites, and obscure facts sticks closely to the state and federal highways of Idaho.

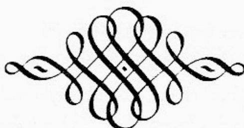
Conscientious about providing information on place names, Conley identifies Po-ca-ta-ro as the Shoshone leader whose name became Pocatello, the Noah Kellog whose name became Kellog's third, and the historic Grange hall that Grangeville was named after. Along the way, we learn that Heyburn "should be better known as the birthplace of Donald Crabtree," the flintknapper, whose biography is given. We learn that the building of Dworshak Dam for flood-control on the north fork of the Clearwater is "the second-funniest joke in Idaho."

In fact we learn or are told so many strange and curious things about Idaho that historical sites, points of interest, museums, and famous buildings are almost overshadowed by anecdote. It is the author's penchant for stringing anecdotes, much like the small towns are scattered along the highways of Idaho, that increases the tendency

to browse this book. In a prose that can only be described as early sportswriter turned historian, Conley turns the following phrases in successive paragraphs of the lengthy entry on the great 1910 forest fires: "July was hotter than a burned boot . . ." ". . . was as hot and dry as the back log of hell . . ." "A strong wind blew in . . . with hell hung on its heels." ". . . burned quicker than hell can scorch a feather." It was clearly as hot as hell in the summer of 1910 in northern Idaho.

This is not to suggest that *Idaho for the Curious* should be avoided; but that it be savored, like Idaho itself, in brief and thoughtful visits.

—Terry Abraham



Career Opportunities for Historians
by Lee Ann Smith et al;
Gamma Psi Chapter of Phi Alpha Theta, Dept. of History, Washington State University, Pullman, 1981.

A guide to professional opportunities for students considering a career in history, *Career Opportunities for Historians* is designed to acquaint the aspiring historian with employment options outside the traditional realm of college teaching. A collection of essays, this book explores such possibilities as jobs with the Federal Government, Records Management, opportunities in Editing, Museum Curatorial work, positions with Historical Societies, Contracting, and more. Each essay addresses a specific career alternative and is authored by an historian practicing within that field. The authors describe their job responsibilities, general pay levels, the type of training required for the position, and realistically appraise the future job market within their field.

These essays, written in a very readable style by authors intimately acquainted with the postions which they describe, provide useful information for the future historian. No high school student or entry level college student pondering a career in history should be without this guide. History teachers, professors, and career guidance counselors should have the book to aid them in their advising of these students. The book illustrates the great wealth of opportunities available to the well-trained historian and is valuable for its forthright and honest presentation of the limitations and benefits of each career alternative.

To order, write to: Career Opportunities, Phi Alpha Theta, Dept. of History, 301 Wilson Hall, Washington State University, Pullman, WA 99164.

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