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Article Summary: After the battle at Wounded Knee, many came to the reservation for personal gain: relic collection, telegraph operators, fellow newsmen, and photographers.

Cataloging Information:

Names: George H Harries, Solomon D Butcher, George E Trager, Henry C Orvis, Little Chief, White Buffalo

Place Names: Wounded Knee, South Dakota; Pine Ridge, South Dakota

Photographs / Images: "No. 3--Cheyenne squaw and Pappoose, school in the distance"; List of views for sale for Butcher's Pine Ridge photographs; "No 10--Two Papposes (good); "No 12--Little Chief and White Buffalo"



"No. 3—Cheyenne squaw and Pappoose, school in the distance." Though Pine Ridge Reservation was the home for the Oglala Sioux, many members of the Cheyenne tribe lived there. (NSHS-B191-1)

THE FARAWAY ARTIST

As an epilogue to the events at Wounded Knee, Washington correspondent George H. Harries commented on Pine Ridge's "busy men," enterprising fellows who had come to the reservation for personal gain. He told his readers about the relic collectors who had scoured the battleground clean, the telegraph operators who had a monopoly on outside communications and knew it, and his fellow newsmen whose dispatches often bore little resemblance to the truth.

Writing further:

"About the last of the busy so-journers to leave Pine Ridge were the photographers. Some of them laid up treasure on earth while they were here, but they had to work for it from daylight until it was almost time for daylight to make another appearance. The early bird was the biped which captured the worm in this campaign, and the most particularly desirable worm was the opportunity to photograph the battle fields while the dead were still lying thereon . . . The faraway artist had no opportunity at all."¹

Solomon D. Butcher was one such faraway artist. Coming with his partner, Henry C. Orvis, from West Union, a small town in central Ne-

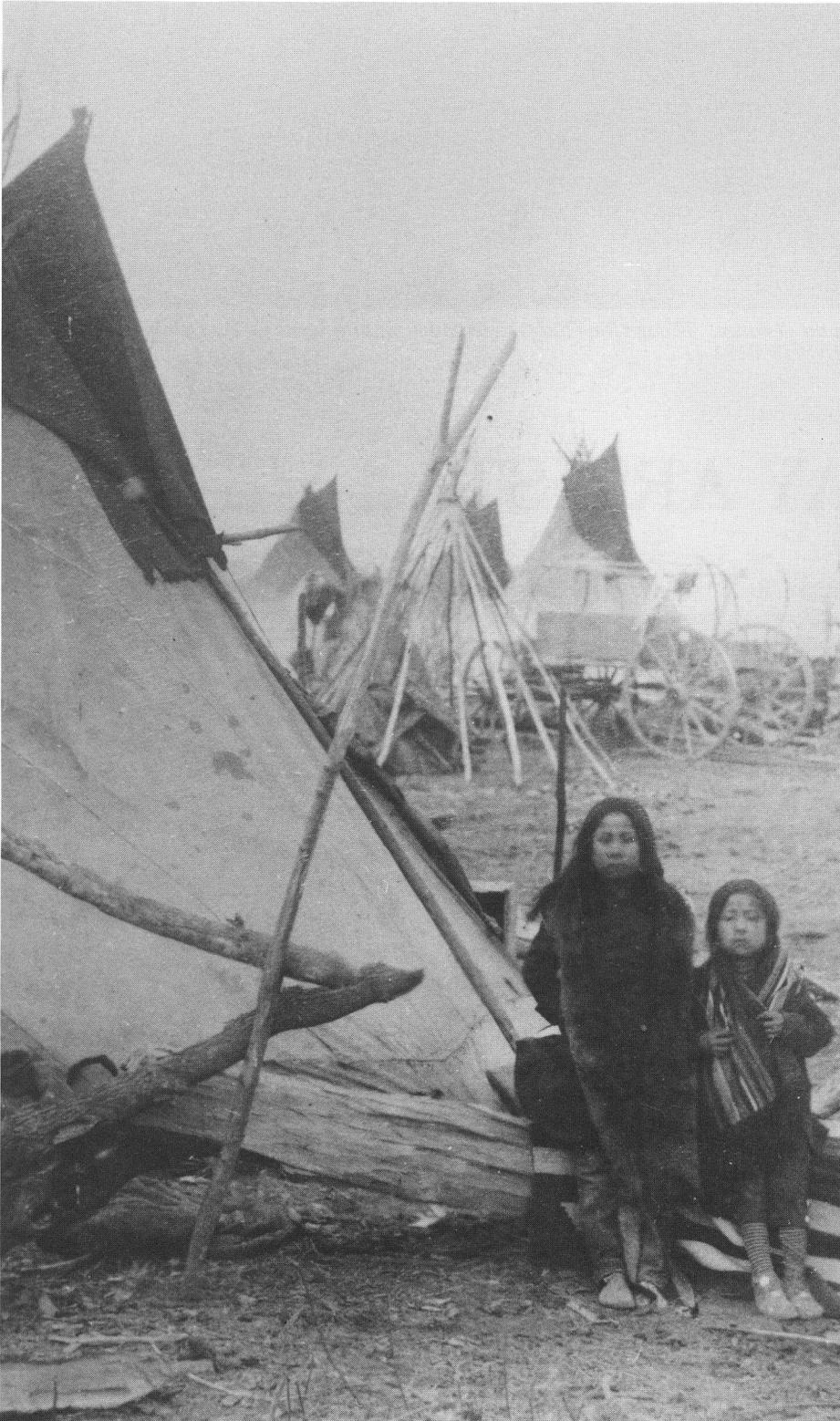
braska, he did not leave for Pine Ridge until several days after the fighting at Wounded Knee. Arriving on January 6, 1891, the partners stayed until January 11.

Though Butcher's photographs of the sodhouse frontier have garnered his work lasting acclaim, his contribution to Wounded Knee photography was minimal.² He claimed to have over forty Pine Ridge views for sale. But the ones that have surfaced pale in comparison to the famous images produced on the frozen fields of Wounded Knee by George E. Trager.³ Many of the views listed on Butcher's photograph mounts were probably pirated from those made by the "early bird" photographers [see illustration]. Attributions may never be resolved because an 1899 fire at Butcher's home destroyed the negatives of his Indian pictures; thieves later stole his only set of prints.⁴

Nevertheless, the reknown earned by Butcher's documentary skills mandates a closer look by historians at his lesser known photographic endeavors, even those deemed second-rate.—R. Eli Paul, director, NSHS Research Division

- of dollars.—West Union (Neb.) Gazette.
- No. 1.—Ogalalla Boarding School, organized 1883, Emma O. Sickels, Supt.
 - No. 2.—Light battery E, first U.S. Art.
 - No. 3.—Cheyenne squaw and pappoose, school in the distance.
 - No. 4.—Indians drying meat (good).
 - No. 5.—Gen. Miles and staff mounted.
 - No. 6.—Battery E on drill, school in the background.
 - No. 7.—Group, as follows: Miss Sickels, organizer O. B. school; Sophia Mosseau; Mabel "No Flesh," daughter of chief; Red Horse; White Buffalo, (Interpreter); Little Chief, most powerful chief now living of the Cheyennes; Capt. Fast Horse and Major Swort.
 - No. 8.—One feather's camp, looking n.
 - No. 9.—Scout's headquarters.
 - No. 10.—Two papposes, (good.)
 - No. 11.—First Infantry and bronchoes.
 - No. 12.—Little Chief and White Buffalo, the latter's hair being white, although he is a young man.
 - No. 13.—Interior view of charch, and wounded Indians.
 - No. 14.—Sioux lodges, (good.)
 - No. 15.—Miss E. C. Sickels kindly consents, at his request, to have her picture taken with Little Chief in his war bounet.
 - No. 16.—Council chambers, Buffalo Bill, American Horse, and others. (group.)
 - No. 17.—Gatling gun and gunners.
 - No. 36.—The Omaha dance, Two Strike, Short Bull and others.
- Copy right has been applied for, and any person reproducing these pictures will be prosecuted to the full extent of the law.
- Over twenty other views of the Agency, views of Indian villiages, etc.
- Agents wanted in every town in the U.S.
Address BUTCHER & ORVIS,
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The mounts for Butcher's Pine Ridge photographs often carried this list of views for sale. They also included an undated story from the West Union Gazette on the Butcher-Orvis trip. (NSHS-B191-2)



NOTES

¹*Washington Evening Star*, February 9, 1891, dateline of Pine Ridge, South Dakota, February 1.

²John E. Carter, *Solomon D. Butcher: Photographing the American Dream* (Lincoln and London: University of Nebraska Press, 1985); John E. Carter, "Making Pictures for a News-Hungry Nation," in Richard E. Jensen, R. Eli Paul, and John E. Carter, *Eyewitness at Wounded Knee* (University of Nebraska Press, 1991). The story of Butcher's Pine Ridge pictures turned up during research for this forthcoming book.

³Four of Butcher's Pine Ridge photographs not reproduced here appear in the following publications: View No. 4 on his list can be found in Harold Peterson, ed., *I Wear the Morning Star: An Exhibition of American Indian Ghost Dance Objects* (Minneapolis: Minneapolis Institute of Arts, 1976), 25; No. 5 in J. Leonard Jennewein and Jane Boorman, ed., *Dakota Panorama* (Sioux Falls: Dakota Territory Centennial Commission, 1961), 383; No. 7 and No. 8 in Thisba Huston Morgan, "Reminiscences of My Days in the Land of the Ogallala Sioux," *South Dakota Historical Collections*, 29 (1958), 37, 47.

⁴Elmo Scott Watson, "Some Notes on the Photographers of the Ghost Dance Troubles in South Dakota, 1890-91," unpublished manuscript in the Elmo Scott Watson Collection, Newberry Library, Chicago; Carter, *Solomon D. Butcher*, 6.

"No. 10—Two papposes, (good.)" *Courtesy of National Anthropological Archives, Smithsonian Institution . . .* (right) "No. 12—Little Chief and White Buffalo, the latter's hair being white, although he is a young man." *Courtesy of Kansas State Historical Society.*

