

OBSERVATIONS

I have recently taken the time to re-read *Trails Plowed Under* by Charles M. Russell, and what a great time it was. This collection of stories first published in 1927, will bring the reader laughter, wonderful visual images and great entertainment by an outstanding storyteller. His stories cover virtually the full range of the western genre and taken together, the book is a western classic. As a master storyteller he can captivate and thoroughly engage a reader. "A Gift Horse" is a brief story and a wonderful example of Russell's storytelling.

Charley Furiman tells me about a hoss he owns and if you're able to stay on him he'll take you to the end of the trail. The gent Charley got him from, says he, "Gentle? He's a pet." (This man hates to part with him.) "He's a lady's hoss. You can catch him anywhere with a biscuit."

Next day Charley finds out he's a lady's hoss, all right, but he don't like men. Furiman ain't a mile from his corral when he slips the pack. Charley crawls him again kinder careful and rides him sixty miles an' he don't turn a hair. Next day he saddles him he acts like he's harmless but he's looking for something. He's out about ten miles. Charley notices he travels with one ear down. This ain't a good sign, but Charley gets careless and about noon he comes to a dry creek bed where there's lots of boulders. That's what this cayuse is lookin' for 'cause right in the middle of the boulder-strewn flat is where he breaks in two and unloads. Charley tells me, "I don't miss none of them boulders an' where I light there's nothing gives but different parts of me. For a while I wonder where I'm at and when things do clear up it comes to me right quick. I forgot to bring the biscuits. How am I going to catch him? If I had a Winchester, I'd catch him just over the eye."

"To make a long story short, I followed him back to the ranch afoot. Walking ain't my strong hold an' these boulder bumps don't help me none. Next morning after a good night's sleep, I feel better. Going out to the corral, I offer this cayuse a biscuit, thinkin' I'll start off friendly. He strikes at me and knocks my hat off. My pardner tries to square it by telling me I ain't got the right kind. 'That's a lady's hoss,' says he, 'and being a pet, he wants them little lady's biscuits; it's enough to make him sore, handing him them sour doughs.'

"While I'm getting my hat, I happen to think of a friend of mine that's got married and I ain't give him no wedding present. This friend of mine is a bronk rider named Con Price. So while my heart's good, I saddle a gentle hoss and lead this man-hater over and presents him to Price with my best wishes.

"I don't meet Con till next fall on the beef roundup. He ain't too friendly. Next morning when we're roping hosses, he steps up to me and says, kinder low, holdin' out his hand to shake, 'Charley, I'm letting bygones be bygones, but if I get married again anywhere in your neighborhood, don't give me no wedding presents. If you do you'll get lots of flowers.'"

This is one of the forty-three stories in *Trail's Plowed Under*. Each story is a special blend of Russell's personality, presentation and people, and each one is a distinctive treat. A visit to this book is certainly worthwhile, and one you will enjoy.



Lorne E. Render
Executive Director

Trails Plowed Under is available in The Museum Shop for \$12.00.

Russell's WEST

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MONTANA'S LAST BEST CHANCE

The Malcolm S. Mackay Collection of Charles M. Russell Art

by Kirby Lambert

In June of 1915 Nancy Russell wrote Wall Street financier Malcolm S. Mackay regarding his purchase of Russell's recently completed oil painting, *When Horses Talk War There's Small Chance for Peace*. In her letter she asked Mackay, "Do you know that you have as good a collection of pictures, or if anything, better, than we have? And a lot finer than any other person."¹ Since 1952, this outstanding gathering of Charlie's "pictures" —



The Malcolm S. Mackay family, circa 1918. The children are, from left to right: Bud, Pete, Edith and Bill. Another daughter, Mary Ellen, was born after this photograph was taken. Sadly, Edith died in a sledding accident when she was quite young.

forty-three oils, watercolors, bronzes, and pen and ink sketches — has formed the nucleus of the Montana Historical Society's world-class Russell collection.

Although Nancy addressed her letter to Mackay's New York office, his ties to both Montana and the Russells were strong. Like the Cowboy Artist himself, Mackay had left his eastern home as a youth, succumbing to the lure of the West where he affixed his affections permanently on the majestic mountains and rugged cowboy life of Montana's big sky country.

Malcolm Mackay was born on September 5, 1881 in Englewood, New Jersey. His father, Donald Mackay, was a member of the New York Stock Exchange and founder of the firm, Mackay and Company. An avid outdoorsman, Malcolm made his first journey west at the age of sixteen, traveling by train with a group of his father's friends on a duck-hunting expedition to Nebraska. Such was Malcolm's love for the sport, and for the country, that this first trip was rapidly followed by others. He heard that the Red Lodge area offered excellent big game hunting, so he headed to Montana where he discovered that the Treasure State had more to offer than just big game.

When Mackay arrived in Red Lodge in 1901 he carried with him a letter of introduction to Charlie Wright, a rancher who ran cattle between the East and West Rosebud Rivers, west of Red Lodge near the small community of Roscoe. Completely taken with the area, Mackay filed on a 160-acre homestead of his own (from these unassuming beginnings the Mackay ranch

would eventually encompass 17,000 acres). Mackay and Wright formed the Rosebud Land and Cattle Company, a partnership that lasted until Wright established a purebred Hereford ranch east of Red Lodge a few years later. After Wright's departure, Mackay stayed on the Rosebud property expanding the ranch and running cattle under the Lazy EL brand.

In 1907 Mackay married Helen Raynor, Charlie Wright's niece. Born in 1888 in

Pennsylvania, Helen was a frequent visitor to her uncle's ranch, and for a short period when she was sixteen, she taught school in Roberts, Montana. After their marriage, Malcolm returned to work in the family's Wall Street firm and the couple established a home in a pastoral setting in Tenafly, New Jersey. Much of Malcolm's heart, however, remained with his Montana ranch. He continued to expand the cattle operation, managing it through a series of foremen. Although their primary residence was in New Jersey, in the summers the family anxiously returned to their beloved ranch south of Roscoe.

In spite of the time each spent in Montana, Mackay and Russell did not meet in their mutually adopted state. Beginning in 1904 Nancy Russell arranged a series of exhibitions of Russell's works in New York City; it was there that Malcolm became interested in Russell's art, and the Mackays and the Russells became good friends. Never a favorite of Charlie's, the eastern trips were conducted at Nancy's insistence. Once befriended by the Mackays, the Russells were always welcomed at their twenty-acre Tenafly estate. As Helen Mackay explained, "(our) friendship with Charley and Nancy Russell was a most happy one. They would withdraw from the noise and confusion of New York City to our quiet place in Tenafly, New Jersey, every

1. Nancy Russell to Malcolm S. Mackay, 19 June 1915, Helen Raynor Mackay Family Papers, Montana Historical Society (MHS) Archives, Small Collection 1983 (hereafter cited as HRMFP).

chance they had when they were back East.”²

Escape to the Mackay home on Knickerbocker Road provided Russell with a much sought after respite from the tribulations of the big city. As one of Russell's admirers noted: “Most eastern people were foreigners to Charlie and he had little in common with them, even after his fame was established. One outstanding exception to this was the grand gentleman, Malcolm S. Mackay. . . .”³

For Malcolm's part, Charlie and his paintings brought Montana home to New Jersey. As Mackay's son Bill observed in 1974,

*[My father's] love of Montana was deep and abiding. He loved the open spaces, he loved the Big Sky, he loved the friendly people and the free and easy way that Montanans have. . . . Living in Montana was a particular way of life and it was easy to see why the paintings of Charles M. Russell immediately caught Dad's fancy. We, his children, can remember the visits of Charley and Nancy to our home in New Jersey; we can remember the delight that both Dad and Charley had in swapping stories of both their experiences in Montana, the land they both loved best; but we cannot remember the time when there were no Russell paintings in our home.*⁴

Although the tales shared by Russell and Mackay delighted everyone within earshot, the two men did not limit their activities to storytelling. One of Bill's favorite memories involved more physical antics:

There was two Jersey milk cows out there (in our pasture) and they (Dad and Charlie) would take down their ropes and start roping those cows, chasing them from one end of the pasture to the other. Whooping and hollering and just going to beat hell and chasing those horses and going after those milk cows. and the gardener, who had to milk those cows, he'd be standing in the barn



The Mackay's "Russell Room," courtesy of John Mackay.



"Charles M. Russell and His Friends," oil on canvas, 1922.

The Mackays lined the walls of their new Russell Room with logs, but left the area above the fireplace empty hoping that Charlie would execute drawings or "Indian hieroglyphics" in wet cement like he had done on his own fireplace at Bull Head Lodge. Russell declined because of the difficulties imposed by working with wet cement, but offered instead to produce a "poster" that would fill the space above the fireplace. The result was "Charles M. Russell and His Friends" which the Russells presented to the Mackays as a Christmas present in 1922.

door just a real sour look on his face.”⁵

Mackay was a discriminating collector who did not let his admiration for Charlie cloud his artistic judgement. (In return, Nancy did not let their friendship stand in the way of obtaining the prices that she wanted for Russell's paintings.) The result was an assemblage of artworks of exceptional quality. Mackay, who limited his collecting to the work of Russell, purchased his first painting by the Cowboy Artist in 1908. Unfortunately, this painting, *Jerked Down*, was later damaged. Upon the advice of Charlie who promised to replace it with a "better version," Mackay sold *Jerked Down* as part of the insurance settlement. Charlie died before fulfilling his promise, and Malcolm's favorite painting eventually ended up in the collection of Philip Cole.

In 1921 the Mackays converted a large room in their home into a "Russell Room" to showcase their growing collection of Charlie's art. They lined the walls with Indian artifacts, buffalo skulls, and big game mounts. When the

Russells next visited New York, the Mackays held a special dedication ceremony for the new room. Years later, the warm memory still strong, Helen described the ceremony:

That first evening in the new Russell Room we sat

2. Helen Raynor Mackay, "Good Medicine," *Montana the Magazine of Western History* 7 (April 1957): 37. This article was originally published as "Charles M. Russell," *The Cattleman* 35 (March 1949): 33-36. The original manuscript is included in the HRMFP.
3. Fred Barton, "Man of Mind," *Montana the Magazine of Western History* 8 (October 1958): 19.
4. Speech delivered by Mackay at the dedication of the Mackay Gallery of Russell Art, HRMFP.
5. William R. Mackay, interview by Jeff Safford, 1978, MHS Archives, Oral History 122.

*around the fireplace, which as yet had had no fire, to dedicate it. The squaw of the Medicine Man (Nancy) sat far left, then the Medicine Man (Charley), then two Braves (family friends), then the owner of the teepee (Malcolm), and finally his squaw (Helen) next to the fireplace on the right. With great ceremony the squaw of the owner of the teepee made a fire and lighted it. Then the Medicine Man talked to us for over two hours in Indian sign language, with his squaw interpreting. I can never forget the pleasure and the magic of that evening. We were completely transported into the past. Later Charley and my husband heated branding irons and burned as many brands as they could remember all over the logs.*⁶

The friendship between the two families continued long after Russell's death in 1926. Malcolm provided encouragement and support to Nancy in her ongoing efforts to promote Russell's work, while continuing to build his own collection of Russell art. He encouraged Nancy to produce a biography of Russell, a task she unfortunately never completed. As Nancy explained in a letter written to Helen six years after Malcolm's death: "I have started a story of Charlie. . . . I am trying to do what Mr. Mackay wanted me to do — write the story. He said I had to do it. . .

and when I would think I couldn't write the story and do the thing right, I would think of Mr. Mackay and the way he said 'you have just got to do it — it is your job. . . .'"⁷ On an earlier occasion Malcolm had helped Nancy with another publishing project. Helen described the episode:

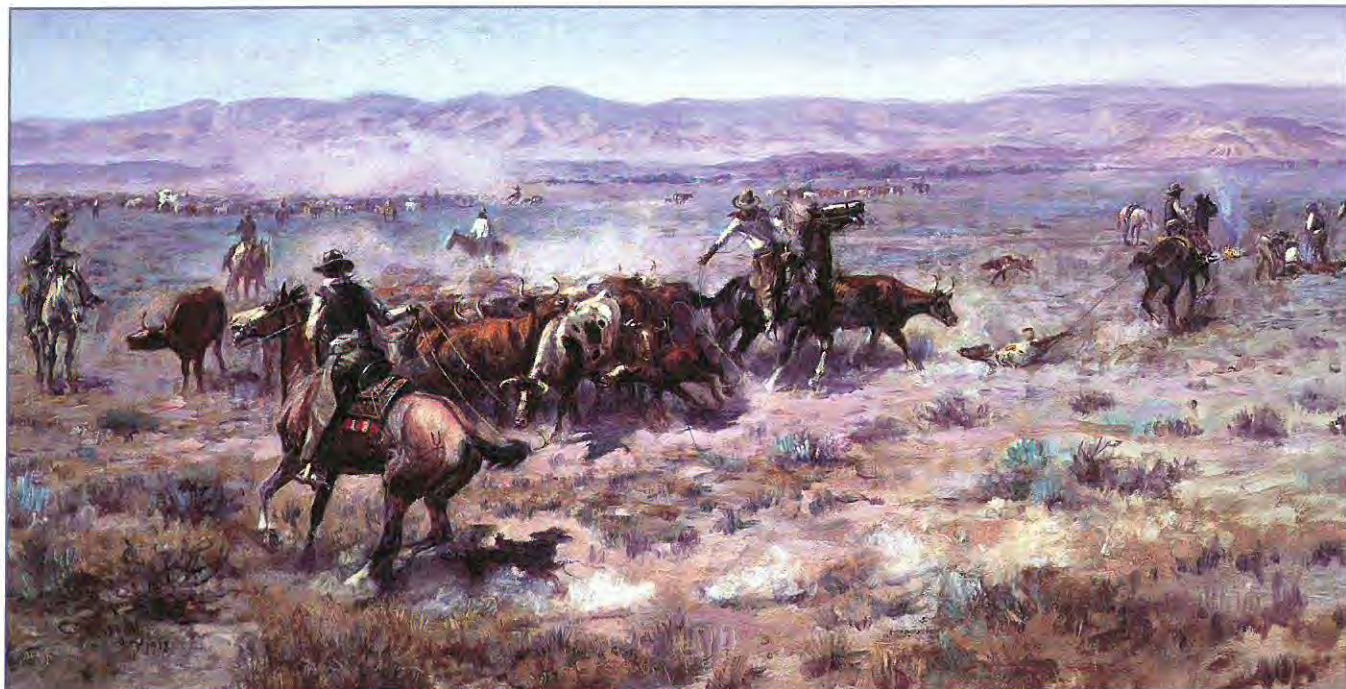
*On Nancy's first visit to us in New Jersey after Charlie's death she was very much pre-occupied with the work she was doing in collecting from Charley's friends some of the many illustrated letters he had written them during the years. She wanted to publish copies of these letters in color and she had not found a suitable title. I can see her and my husband, sitting on the davenport before the fire — a few sentences of conversation and then silence for a long time — each of them seeking a name for this book which has meant so much to many of Charley's friends and admirers. Finally my husband said, "Nancy, why don't you call it 'Good Medicine'? Charlie used that expression so often."*⁸

Nancy continued to visit the Mackays not only in

6. Mackay, "Good Medicine," 37-38.
7. Nancy Russell to Helen Mackay, 24 September 1938, HRMFP.
8. Mackay, "Good Medicine," 39.



"Indian Hunters' Return" (1900) is one of the twelve outstanding oil paintings in the Society's Mackay Collection. It most likely depicts a scene that Russell witnessed among the Blood Indians while spending time in southern Alberta during the late 1880s.



Mackay commissioned "The Roundup" in 1912 in spite of Russell's protests that he had never done such a painting.

New Jersey, but also at their summer home on the Lazy EL Ranch (a visit that Charlie himself never made). After Malcolm's death in 1932 Nancy and Helen remained close. In 1938, while recovering from a lengthy illness, Nancy wrote her friend: "These past months I have lived pretty much in memory and one of the bright spots is the home ranch on Knickerbocker Road with its charming hostess. . . . I hope we will meet again in the not too distant future. I would like to rub off some of your philosophy of life."⁹

In the early 1940s, Helen was making plans to sell the Tenafly home and move to smaller quarters in nearby Englewood, New Jersey. Since the move would obviously include the contents of the Russell Room, which had been maintained just as Malcolm left it, Helen was faced with the question of how to best deal with this important collection. Although Malcolm had always been eager to show the room to his friends and acquaintances, since his death Helen had felt that the Russells belonged where more people could see them, preferably some place in Montana.

In 1940, after a devastating fire destroyed its old building, the Northern Hotel in Billings, Montana, was planning for the construction of a new ten-story, "completely modern and fireproof" facility. Helen conferred with her children and the family agreed that this new hotel might be an appropriate site to display Malcolm's prized collection. Bill had been living on and overseeing the operation of the Lazy EL Ranch since 1935, and Billings was close enough to Roscoe

for him to keep an eye on the collection. In November 1940, Bud Mackay, Helen's eldest son, wrote to Mr. G.E. McKay, manager of the Northern Hotel, offering to loan the collection. Bud wrote:

*As you may already know, this collection of paintings is one of the three best collections of Russell's work in the world, and we regret that so few people have been able to enjoy seeing them at their present location, and felt that they should be made available to those people who have known Charlie Russell, as certainly the people of Montana did. We therefore thought that in view of the fact that you are in the process of constructing a new, modern and fireproof hotel, you might be willing to make some appropriate place for this collection.*¹⁰

Recognizing the incredible benefits offered to the hotel and to the city of Billings by such a generous proposal, G.E. McKay readily agreed, and he and the Mackay family began negotiating the details of the loan. In the fall of 1941 the Northern's new manager, L.W. Carter, and his wife traveled to New Jersey to view the collection. On the way home they stopped in Chicago to order furnishings and equipment for the hotel. While there, Carter also arranged with the interior decorating department of Marshall Fields and Company to handle the design and installation of the Mackay Collection in its new home.

9. Nancy Russell to Mackay, 24 September 1938.

10. Malcolm S. "Bud" Mackay, Jr. to G.E. McKay, 12 November 1940, HRMFP.

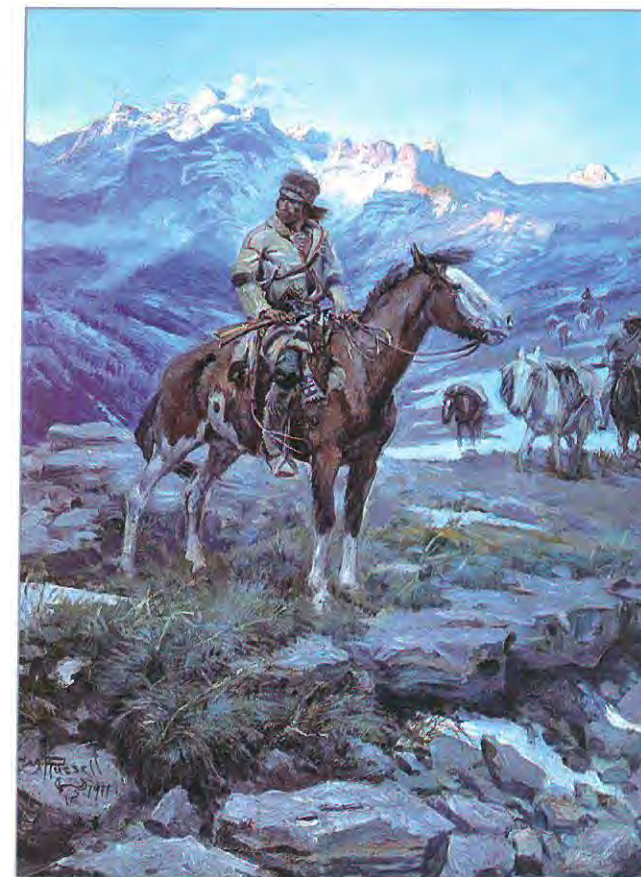
In July 1942 the new Northern Hotel had its grand opening and the *Billings Gazette* devoted a special feature section to this gala event. The newspaper reported: "In speaking of the various features to be presented by the Northern Hotel, manager Lester W. Carter declares: 'I believe I take as much pleasure in announcing the Charles Russell paintings which are to be exhibited in the Northern as I do anything else about the hotel.'"¹¹

At the time of the opening the hotel exhibited eleven oil paintings, six watercolors, seventeen pen and ink sketches, seven bronzes, one illustrated letter, seven Christmas cards, and six "personal photos and snapshots." Plans were under way to add the Indian artifacts that had adorned Malcolm's "Russell Room" as soon as appropriate cases could be built. Helen retained only her favorite oil painting, *Free Trappers*, and seven small bronzes for display in her new home. The collection was exhibited in a specially constructed foyer at the entrance to the large second-floor ballroom, and the public was welcomed to view the works at any time. In writing to Helen, Carter summed up his appreciation for the Mackays' generosity by concluding that the Russell artworks "certainly are . . . without question of doubt the finest inducement for tourists to stop of anything that has ever come to Billings."¹² The collection would remain at the Northern Hotel for the next ten years.

The year 1952 proved to be a watershed in the preservation of Russell's legacy in Montana. The Historical Society was constructing a new home across the street from the State Capitol. Plans called for a "Russell Room" in the new building, although the Society's collection contained only a fraction of the artwork necessary to fill such a space. The Trigg Foundation mounted a successful campaign to raise funds to build a new Russell Museum in Great Falls. And most significantly, a four-year effort on the part of the Charles Russell Memorial Committee came to a dismal conclusion as the group acknowledged defeat in its effort to raise enough money to buy Sid Willis' famous Mint Collection and keep it in Montana. Since 1948, the group had raised only \$13,000 of the \$125,000 asking price. The Mint Collection left Montana for New York's Knoedler Gallery where it was soon purchased by Amon G. Carter, of Fort Worth, Texas. As noted by author Dale Burk, "Nothing could have done as much in one moment to elevate Montanans' consciousness toward art and its significance. . . . Amon Carter. . . kindled fires in Montana that fanned into flames overnight. . . ."¹³

In spite of the huge success of the showing of Malcolm Mackay's collection at the Northern Hotel, the family knew that it was not the best permanent home for the paintings. As a hotel, it could neither provide

the proper environmental controls and extensive security necessary for such an increasingly valuable collection, nor was public visitation as extensive as it might be in other locations. Consequently, the Mackay family decided to make the collection available to the Montana Historical Society for inclusion in its new Russell Room. In January 1952 Bill Mackay wrote his mother: "You said something to me about the possible offer of the Russell collection to the State. If you decide that such a move is agreeable I think perhaps we should make the offer official. . . . The Mint Collection at Great Falls has been lost as far as the State is concerned and Ross Toole (director) of the Historical Society told me the other day that the only chance for a fine collection to be owned by the state is your collection."¹⁴



"Free Trappers" (1911) was Helen Mackay's favorite. She kept the oil painting in her New Jersey home during the years the collection hung at the Northern Hotel in Billings, but delivered it to the Historical Society when the state acquired the collection in 1952.

11. "Cowboy Artist's Work Displayed in Northern," *Billings Gazette*, 7 July 1942, p. 21.

12. L.W. Carter to Helen Mackay, 23 April 1942, HRMFP.

13. Dale Burk, *A Brush with the West* (Missoula: Mountain Press Publishing Company, 1980) pp. 57-58.

14. William R. Mackay to Helen Mackay, 21 January 1952, HRMFP.



Paintings in the Mackay Collection date from "Portrait of an Indian," painted in 1884, to "Laugh Kills Lonesome," above, completed in 1925.

Helen did find the idea agreeable, and in concurrence with the rest of the family, offered the collection to the Historical Society. However, the Mackays did not want to simply loan their Russells, nor did they believe that it was in the best interest of the collection to make it an outright gift. Rather, they felt — and justifiably so in the wake of the lost Mint Collection — that the State should have to prove that it was seriously committed to such an undertaking by purchasing Malcolm's outstanding assemblage of Russell art. Helen insisted that the costs "should be small enough to make it worth while for the State," and a purchase price of \$50,000 was set.¹⁵ This amount represented only a fraction of the actual value of the collection.

In May, K. Ross Toole initiated a promotional blitz and announced that the Society had until November to raise the \$50,000. He enlisted the support of the American Legion, the Montana Bankers Association, and the Montana Stockgrowers Association. Toole established a speakers bureau and bombarded the press and the airwaves with pleas for support. The tone of the campaign was unabashedly one of reprimand. Distraught over the indifference most Montanans had shown towards the Mint campaign, Toole promoted the Mackay Collection as the last chance the state would ever have to own a significant body of Russell's work. He admonished: "We simply cannot afford to lose this collection. We could never explain its loss to our children. We could never rationalize our apathy and selfishness."¹⁶ In a

brochure published by the Historical Society, he elaborated:

If Montana has contributed one thing to the heritage of the whole west, it is Charles M. Russell's paintings. No man ever translated this country in which we live into terms more immediately appealing or understandable to the Montanan of today than Russell. No man ever will. This is our last chance.

*We produced Russell. It was Montana that inspired him; it was Montana that he painted. Our apathy has lost us most of his work. Are we awake enough to save this last and finest collection?*¹⁷

Toole also stressed the soundness of the purchase as an economic investment: "Various values have been placed on this collection, but a conservative estimate would place its value at about \$300,000. . . . A recent issue of the *New York Times* quoted a standard Russell oil as being worth. . . \$25,000. And the price is going up steadily."¹⁸ In addition, as further incentive for a successful campaign, other collectors — most notably Colonel Wallace Huidekoper of Big Timber, and the Montana Stockgrowers Association — announced that they would donate or loan their Russell artworks to the Society only if the state was successful in obtaining the Mackay Collection.

Large donations to the campaign came in from the Anaconda Company, the Montana Power Company, and the Conrad Kohrs Company. Toole was also able to secure the unused \$13,000 raised by the Russell Memorial Committee in its efforts to purchase the Mint Collection. Just as important, however, was the

15. Helen Mackay to William R. Mackay, 29 January 1952, HRMFP.
16. K. Ross Toole, "The Russell Picture Fund," a radio address broadcast on the Z Bar Network, 12 July 1952. Reprinted in *The Montana Stockgrower*, 15 August 1952, pp 4-6.
17. "A Plea to Montanans," brochure published by MHS, 1952, Museum Collection Records.
18. Ibid.

enthusiastic support generated by average Montanans. Donations ranging from 50 cents to \$50.00 came in from private individuals all over the state. School children, the Jesuit brothers at St. Ignatius, and the Helena Duplicate Bridge Club took up collections for the cause. The Virginia City Players held a special benefit performance and calves were sold at benefit auctions from Winnett to Billings. Governor John Bonner declared the month of May to be "Charles M. Russell Month, with the specific purpose of urging all citizens of Montana to respond generously" to the Mackay campaign.

When the Mackays placed their collection at the Northern Hotel in 1942 they began to receive requests to sell specific pieces or the entire collection. These inquiries were always politely refused. Once the Society's efforts to purchase the collection became known, however, new offers — to either outbid the State or to step in if the State's attempts were unsuccessful — poured in. By June, Bill Mackay was forced to issue a press release: "The state of Montana, and only the state of Montana, has the opportunity to purchase my father's collection of Charles M. Russell artwork. . . . It is my mother's wish that this collection belong to the state of Montana. No other offers are being entertained. . . ." ¹⁹

By early fall it was obvious that the Society's efforts would succeed. Montana's citizens did respond generously as Governor Bonner implored, and by November the Society had collected not only the purchase price but an additional \$9,000 to be used for the care of the artwork and for future acquisitions. When Malcolm's treasured collection arrived in Helena in early December, Helen wrote her son Bill: "I must say I am very happy about this for (I) feel the pictures



The watercolor "Bronc to Breakfast" (1908) remains one of the most popular pieces in the Society's collection. An early publication described the bronc as an "uninvited and ill-mannered guest (who) has spoiled an early morning meal and is being roundly cursed by the punchers whose second helpings have been kicked into the fire."



"Like a Flash They Turned" is one of three illustrations that Russell produced in 1925 for Malcolm Mackay's book, *Cow Range and Hunting Trail*.

are just where they should be and that it would be a satisfaction to Dad. Certainly everything has gone through so pleasantly, I feel they go with a blessing."²⁰

In 1974, in recognition of their original benevolence and ongoing support, the Historical Society renamed its Russell Room *The Mackay Gallery of Russell Art*. Today, thanks to the Mackay family, subsequent donors and lenders, and the foresight of an earlier generation of Montanans, visitors to the Historical Society's *Mackay Gallery* can still enjoy Russell's vision of the West that once was. The words of a gallery catalog produced for the Society's new Russell Room in 1953 still hold true: "Montana is terribly proud of her adopted son, 'Charlie' Russell. No one has ever painted her portrait so vigorously or so well. No one — in word, picture, or by any other device — has yet captured the pioneer flavor of her formative years more vividly. . . . We hope that the paintings in this gallery will constantly increase. . . so that the world may share Montana's pride and appreciation for The Cowboy Artist."²¹

Kirby Lambert is the Curator of Collections for the Montana Historical Society Museum. He has been with the Society for 12 years, serving as curator since 1989. Lambert holds a B.A. in History and an M.A. in Museum Science, both from Texas Tech University. He has curated a number of exhibits interpreting such diverse topics as the history of medicine in Montana, the art of Blackfeet sculptor John L. Clarke, and the impact of horses on the state's material culture.

19. "William Mackay Says Only Montana Offered Opportunity to Buy Famed Russell Art Collection," *Helena Independent Record*, 17 June 1952.
20. Helen Mackay to William R. Mackay, 9 December 1952, HRMFP.
21. "The Charles M. Russell Room: Featuring the Collection of Malcolm S. Mackay," a guide published by MHS, 1953.