



BUFFALO BILL
HISTORICAL
CENTER

NEWS

FALL 1994

CALENDAR ■ SEPTEMBER - DECEMBER, 1994

SEPTEMBER

- 5** *Women of the Wild West* Show closes.
- 11** Public Program: Sarah E. Boehme, Curator of the Whitney Gallery, will discuss *Women and Western Art*. 2 pm. Whitney Gallery of Western Art.
- 18**
21 Western Design Conference, Seminar sessions throughout day. Coe Auditorium.
- 23** Buffalo Bill Art Show Public Program: Peter Hassrick, Director, will speak on *Remington, Russell and the Language of Western Art*. 4 pm. Coe Auditorium.
- 23** Cody Country Chamber of Commerce's Buffalo Bill Art Show and Sale. 5 pm. Cody Country Art League building.
- 24** 18th Annual Patrons Ball. 7 pm. Museum closes to the public at 4 pm.
- 29**
Oct 2 17th Annual Plains Indian Seminar: *Power and Beauty: Horses of the Plains Indians*.
- 30** Patrons Trail Ride. For details, call (307) 587-4771, ext. 255.
- 30** Patrons Preview: *Thundering Hooves: Five Centuries of Horse Power in the American West*. Organized by The Witte Museum, San Antonio, Texas, the exhibition and its international tour have been made possible by the Ford Motor Co. 5-7 pm. Special Exhibition Galleries.

OCTOBER

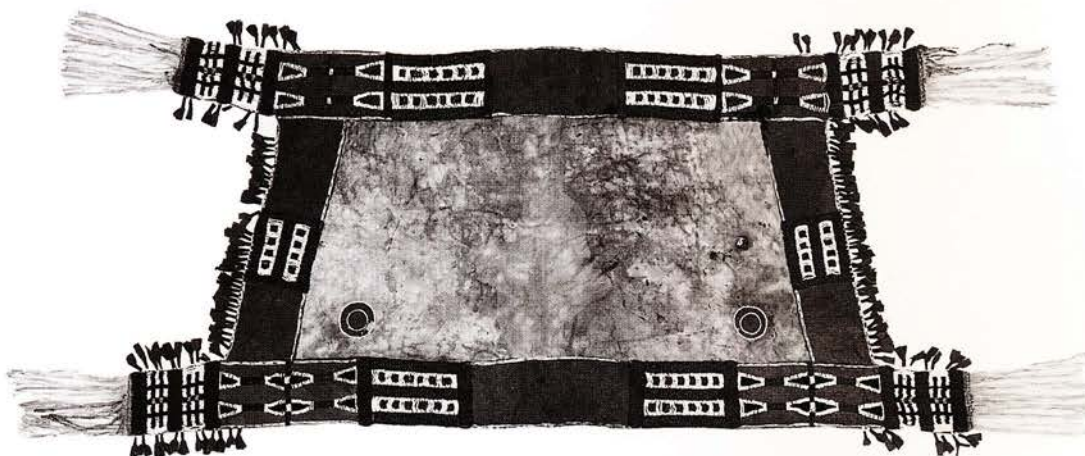
- 1** *Thundering Hooves* opens to the public.
- 1** **A Celebration of the Horse.** An afternoon of activities focusing on the horse. 1-5 pm. Historical Center grounds and Coe Auditorium.
- 6**
9 Buffalo Bill Celebrity Shootout. Three days of shooting competitions, including trap, skeet, sporting clay and silhouette shooting events. Cody Shooting Complex.
- 6** Cody Firearms Museum Members Shootout Events: Reception for CFM members at the Historical Center.
- 7** One of One Thousand Society dinner with celebrity shooters. Location to be announced.
- 29** Patrons Wild West Halloween Party. Come dressed as your favorite Old West character. 6-8 pm.

NOVEMBER

- 4**
5 Ron Bishop Western Film Seminar. Daytime and evening sessions. Coe Auditorium.
- 4**
5 4th Annual Corporate Days. Free admission for employees of corporate members.
- 30** The Buffalo Bill Historical Center closes for the season.

DECEMBER

- 2** Annual Holiday Open House and Museum Selections Sale.



VOLUME 18 ■ NUMBER 3 ■ FALL, 1994

Cover: Saddle blanket, Northern Plains, c. 1835 (detail).
Full image shown above.



by Peter H. Hassrick, Director

HOOFBEATS FROM THE PAST

This fall the Buffalo Bill Historical Center will focus on an epic theme—the horse in the American West and the men and women to whose lives the horse was central. Our autumn exhibition, *Thundering Hooves: Five Centuries of Horse Power in the American West*, is slated to open on September 30 and run through our Christmas Open House in early December. Organized by The Witte Museum in San Antonio, Texas, it has travelled to several other museums before coming to Cody. The Ford Motor Company has sponsored the show from its inception and has graciously underwritten the Cody venue, including several special educational and outreach programs for Wyoming communities.

The exhibition celebrates the unique cultural adaptations afforded by the interaction of human society and the horse in the West. Without the horse, the Plains Indian cultures would not have developed and prospered as they did. Without the horse, the Hispanic spread of Christianity and European culture in the Southwest would have been impossible. And without the horse, the ubiquitously popular cowboy would have never evolved either as a practical herdsman of a grasslands bonanza in the 1880s or as the national icon he has since become.

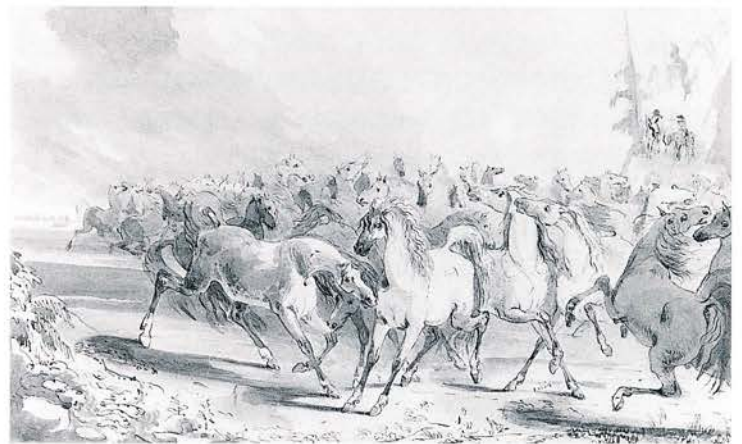
The horse has long symbolized the essence of the American West. Beyond their spirited reality, the wild horses described by Washington Irving in his *Tour of the Prairies* (1835) or painted by Alfred Jacob Miller during his adventure in the Rocky Mountains in 1837 were treated as metaphorical expressions of the frontier itself—free and unrestrained creatures in an Edenic wilderness. Like the frontier itself, their action was, according to Miller, “wild and spirited,” and their form “evanescent.” Herman Melville idealized the horse in *Moby Dick* (1851) as the “white steed of the prairies,” a divine and magnificent charger fenced only by the Rocky Mountains and the Alleghenys.

Ultimately the horse, like the West, was tamed—a process that brimmed with both felicity and tragedy. In the unfolding of those events, horses became one with the men and women who used them. They became servants to the final domestication of the frontier. As such they were again provided lofty testimonials in literature and art. Frederic Remington wrote extensively of the

western horse and its riders. The artist's bronzes and paintings testified to the elemental importance of the union between man and beast in the service of history. He claimed in 1890 that his very success as an artist could even be attributed to his “horseman's knowledge of a horse.” Charles Russell and William R. Leigh, among other artists of the day, also recognized the western horseman as emblematic of western life.

In the era of the silver screen, the horse seems to have lost considerable stature. Although de rigueur in western movies since the 1920s, horses have become strangely invisible to us over the past two generations. As professor and essayist Jane Tompkins has observed in her book *West of Everything* (1992), we tend to disregard the horses in western films in our efforts to identify with the human action or narrative. Nonetheless, as Tompkins points out, the drama of western films still hinges as much on the symbolic essence of the mounts as on the riders. Because they connect the humans to the ground (metaphorically, to nature), horses “symbolize the desire to recuperate some lost connection with life” itself.

The next time you visit the Historical Center's galleries, take a special look at the museum's many such images, those pictorial representations of that vital connection that horses have long represented. And come enjoy our exhibition, *Thundering Hooves*.



Alfred Jacob Miller (1810-1874). *Herd of Wild Horses*. Pen and ink with brown wash on paper; 7 1/8 x 8 1/2 inches. Bequest of Joseph M. Roebling Estate.

THUNDERING HOOVES: FIVE CENTURIES OF

by Emma I. Hansen, Curator
Plains Indian Museum

Introduced into North America at Mexico by the Spanish conquistador Don Hernan Cortes in 1519, the domestic horse dramatically shaped and influenced the cultures, economies and ecology of the American West. For over 400 years, as successive generations of people moved into this vast region, horses and horsemen have played special roles in the changing cultural landscape of the West. The special fall exhibition *Thundering Hooves: Five Centuries of Horse Power in the American West* explores the relationship between the horse and the people of the West—the conquistadores, the vaqueros, the Comanche and the cowboys.

The Conquistadores

Horses are the most necessary things in the new country because they frighten the enemy most, and after God, to them belongs the victory.

Pedro de Castaneda de Najera
*Relacion du voyage de Cibola
enterpris en 1540*

Horses native to the Americas had been extinct for 10,000 years prior to the arrival of Europeans in the 15th century. On his second voyage from Spain to the Americas, Christopher Columbus brought 35 horses to the Caribbean island of Hispaniola. By 1500, Spanish ranches on the island bred both horses and cattle and provided horses for expeditions of conquistadores to the Americas. As Spanish armies waged war against ancient Indian civilizations in Mexico and the Southwest, horses became valuable aids in establishing Spain's control over a large part of the Americas.

Spanish horsemen in the Americas were outfitted with those pieces of knights' armor which were suited for the climate, including head and neck protectors for their horses. Their saddles, spurs, weapons, and other equipment were adapted for their traditional styles of riding and warfare.

The Vaqueros

Vaqueros brought their families and Spanish traditions of ranching to the North American grasslands in the 1500s. Their work was herding the livestock brought to the Americas by the Spanish, including cattle, sheep, goats, pigs, and horses. By the mid-1600s, haciendas with large herds of longhorn cattle stretched from Mexico City into New Mexico and became the center of the American ranching economy.

Located far from sources of trade goods, haciendas often were self-sustaining, with artisans producing such necessities as leather saddles and bridles, furniture, clothing and woven goods, and bits and other riding equipment.

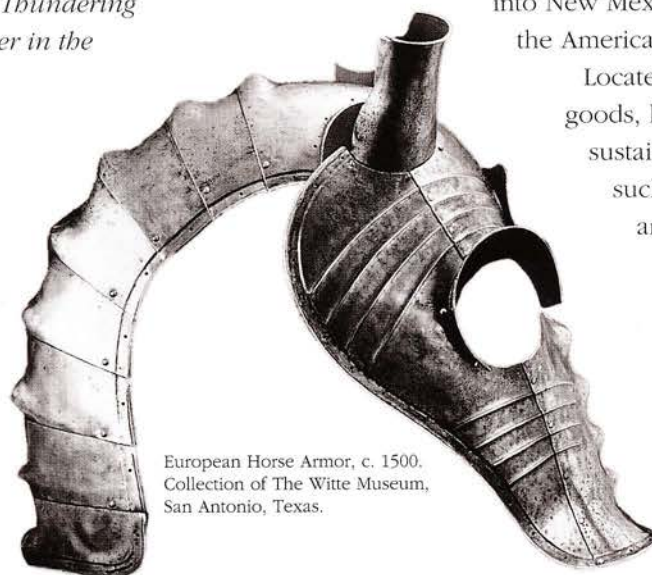
The finest spurs, or *espuelas*, covered with incised decorations and silverwork, however, were made for the vaqueros in

central Mexico. From the vaqueros of the ranches of New Spain came such innovations as roping from horseback with lariats, branding of livestock, and the *charreada*, the prototype of the cowboy's rodeo.

The Comanche

Prior to the arrival of Europeans, Plains Indian people had traveled and hunted bison on foot, using dogs to drag their travois and carry their possessions. On the Southern Plains, the Apache were the first to acquire and adapt their way of life to the horse in the mid-1600s. As the Apache built up large herds of horses from those captured from settlements in the Southwest, they were able to travel greater distances for hunting and trade and eventually dominated the Southern Plains.

Around 1680, the Comanche, nomadic hunters of the northern Rocky Mountains, acquired horses from the Utes to the south. They quickly incorporated horses into their economies by moving south to the Plains to follow the



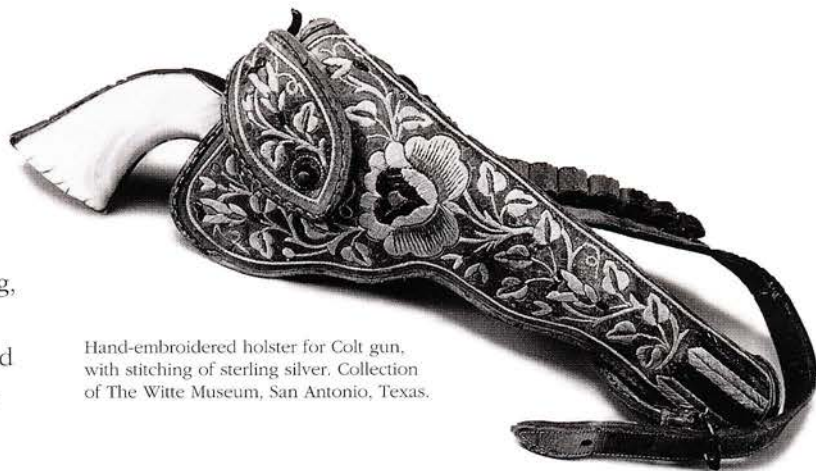
European Horse Armor, c. 1500.
Collection of The Witte Museum,
San Antonio, Texas.

HORSE POWER IN THE AMERICAN WEST

bison and raid for more horses. Within 50 years the Comanches were known as the Lords of the Plains, dominating both Spanish settlements and other tribes who ventured into their lands in present-day New Mexico, Texas, Oklahoma, and northern Mexico.

Horses spread to the tribes through trade and raiding, reaching present-day western Canada by 1750. The Comanche began trading horses with Euro-American and other horse traders in the 1700s and continued until the 1870s.

Early, they adapted Spanish or Mexico style saddles, bits and other riding equipment. Women rode high-pommel saddles when moving camp and traveling. For buffalo hunting and warfare, Comanche men rode pad saddles made from buffalo hide stuffed with animal hair. These saddles were easier to dismount quickly than the high-pommel saddles. Stirrups were copied from Spanish-style platform stirrups made of carved or bent wood covered with rawhide. By the 1880s, Comanche men and women were riding their horses with U.S. Army bits and stock saddles.



Hand-embroidered holster for Colt gun, with stitching of sterling silver. Collection of The Witte Museum, San Antonio, Texas.

decade after the decline of the Comanche and other buffalo-hunting tribes of the Plains.

Before the Civil War, ranches in the Southwest carried on the traditions of the Spanish ranches, with cowboys living with their families on a spread owned and operated by one person or a family. After the Civil War, enormous company-style ranches were established which were managed by foremen, but often owned by individuals from the East Coast or Europe.

Trail drives were an important part of the cattle trade, with the first official ride occurring in 1879, when more than 2,000 head of cattle were moved from present San Antonio, Texas to New Orleans. From the end of the Civil War to the mid-1880s the cattle market boomed, with over 10 million heads of Texas cattle moved north to Kansas.

Thundering Hooves contrasts the realities and myths of the West which were brought to wider audiences by the pulp novels of the 1870s and 1880s, theaters, and Wild West shows. Through the later development of mass media, stories of the West have become a part of a national lore.

Through over 400 objects and videos, the exhibition weaves the story of the horse and the people of the West. Opening October 1, 1994, the exhibition, its international tour and some of the related educational programming were assembled by The Witte Museum of San Antonio, Texas, and made possible by the Ford Motor Company. Patrons may view the exhibition on Friday, September 29, from 5 until 7 pm.



Rowelled spur of hand-forged iron, Conquistador. Made in Mexico prior to 1600. Collection of The Witte Museum, San Antonio, Texas

The Cowboys

The emphasis of *Thundering Hooves* is on the cowboys and ranches of Texas and the Southwest. The end of the Civil War initiated an era dominated by the cattle industry and the American cowboy. However, this era of growth lasted only about 20 years, ending within a

CARBINE—UNITING MAN, HIS

by Howard M. Madaus
Robert W. Woodruff Curator
Cody Firearms Museum

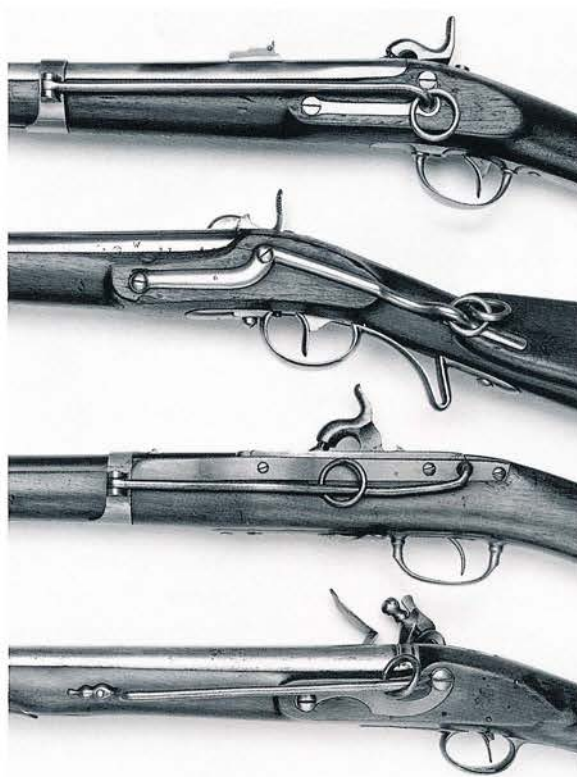
CARBINE. [*F* *carabine*, *carbine*, *carabineer* fr. *MF* *carabin* *barquebuseer* . . .]

1. a. a short-barreled shoulder arm used by cavalry.
b. any short-barreled lightweight rifle.
2. a. a light automatic or semiautomatic military rifle using ammunition of relatively low power and often issued to troops that are not primarily riflemen.

Thus Webster defines one of the more confusing words in firearms terminology. To understand its various meanings, it helps to know a little about the problems that marksmen historically have encountered in loading and firing a firearm, especially a shoulder-arm, while riding on horseback.

The “carbine,” or “carabin,” as it was then known, evolved during the warfare of the 16th century. By 1550, the military use of firearms had become widespread among the armies of the nascent states of Europe. Nearly all used for military purposes were single-shot, muzzleloading, smoothbore, and dependent on either an only partially reliable or a complicated and expensive ignition device.

The foot soldiers utilized a simple matchlock musket perfected by the Spanish, the *arquebuse*. It was so heavy that its handler required a forked pole upon which the barrel rested while “aiming,” which in reality usually meant pointing the barrel in the general direction of the enemy and trusting the gods of battle that someone would be struck by the projectile. Once the firearm discharged, the soldier was forced to retire behind the protective rank of fellow musqueteers or pikemen to slowly reload it from



An array of 18th and 19th century cavalry carbines, depicting the rings and bars for attachment to the soldier's cross belt and snap hook: (from top to bottom) U.S. M1847 muzzleloading cavalry musketoon, Austrian M1844 cavalry carbine, U.S. M1842 Hall's Patent dragoon carbine, Portuguese copy of English 1756 cavalry carbine.

the muzzle with hollowed wooden cartridge containers appended to the leather bandolier crossing his chest.

The horse soldiers for the most part considered their firearms as secondary weapons, inferior to the sword and only useful when it was impossible to get within slashing distance of an enemy. The firearms, usually a pair of pistols, were carried not on the soldier's person but in a set of holsters that straddled the pommel of the saddle. Because their barrels were short and their bores smooth, the guns were necessarily inaccurate. Because it was nearly impossible to keep the glowing piece of hemp that ignited the foot soldier's *arquebuse* lighted while on horseback, the pistols of the horse soldiers usually incorporated the more effective

but expensive wheel-lock mechanism of flint and steel to ignite the powder charge. Once he fired, a horseman had to stop his mount and secure the reins to reload, which required both hands.

The carbine evolved as a means to combine the greater accuracy of the foot soldier's musket with the flexibility of horse soldier's pistols. The initial “carbines” were simply shorter versions of muskets, retaining their

HORSE, AND HIS FIREARM

large-bore diameter but reducing the weight by shortening the barrels. Later the bore diameter was decreased to further lighten the barrel. These early carbines were attached to the horse soldier's belt by an elongated hook on the left side of the arm, what the Germans called the *karabenierbaker* (carbine hook).

With the standardization of military arms in the first half of the 19th-century, another method of securing the carbine to its owner was devised, a snap clasp on a bandolier crossbelt that locked into a sliding ring on a bar attached to the left side of the stock. This method not only prevented the loss of the weapon but, equally important, also provided a way to load in the saddle with one hand.

Thus was born the most distinctive characteristic of the 18th- and 19th-century carbine—the "sling ring." This ring was an integral component of the standardized carbines adopted for the English military service in 1756 and the French in 1763. It was a feature that would be copied into the military carbines and musketoons of the American service, beginning with the first carbines adopted in 1833 and continuing until the beginning of the 20th century.

In military service, the carbine was secured to the horse soldier by means of a crossbelt that terminated at the soldier's right side with the clasp that locked onto the ring. To prevent the muzzle from flopping as the horse moved, a small leather ring was initially attached to the saddle through which the muzzle extended when the carbine was not in use. In the post-Civil War period, this loop was replaced by a half scabbard.

Civilian carbines, although also distinguished by the sling ring on the left side of the frame, were not furnished with the military style crossbelt and clasp. Most civilians carried their carbines in full leather scabbards when not in use. When in use, the carbine was carried across the pommel of the saddle, and a leather thong looped through the ring could be used to secure the carbine to the pommel tree. In carrying the carbine across the pommel with the barrel parallel to the ground,

the western civilian copied the practice long used by the American Indians. The well worn forestocks of identified Indian used guns invariably evidence the practice of carrying the longarms balanced across the saddle tree.

In 1942 the United States Army officially discontinued the horse-mounted cavalry from the service. The demise of the horse, however, did not end the life of the military carbine. In place of a shorter, lighter longarm adapted for horse service, the army adopted the M-1 carbine, a lightweight, short rifle utilizing a cartridge smaller and less powerful than the standard military rifle cartridge. The new carbines were intended for troops whose functions would be hindered by the length of the standard military rifle or whose combat role did not require long range practice.

Since the horse was no longer in service, the sling ring that had so long characterized both military and civilian carbines was done away with. The name, however, persists, so that now any short, lighter weight rifle is often classified as a "carbine," whether horse-borne or not.



Winchester Model 1892 (upper) and M1894 (lower) carbines, depicting the "saddle rings" on the left side of their frames.

RIDERS OF THE NORTHERN PLAINS AND PLATEAU REGIONS

by Emma I. Hansen, Curator
Plains Indian Museum

The exhibition, *Thundering Hooves*, chronicles the introduction of the horse in the southwest and the resultant effects on the ways of life of the Apache and Comanche people of that region. During the 1700s as people of the northern plains and plateau acquired horses through raiding and trade, their lives also were dramatically transformed. For native people of the plains who had followed and hunted bison on foot packing their belongings on their dogs, the horse made possible an elaboration and flowering of their economies and cultures. For other groups such as the Cheyenne, Arapaho, and Sioux the arrival of the horse presented new economic possibilities as they traveled from their homelands into the plains to take up lives as nomadic buffalo hunters.

Besides the immediate economic advantages of being able to hunt more efficiently, travel greater distances, and transport larger lodges and more belongings, among Indian people of the plains and plateau horses acquired greater symbolic meanings. Owning large numbers of horses signified a warrior's abilities and his wealth. Two Leggings of the Crow described one successful horse raid against a Sioux camp:

We had captured over a hundred head; the night was still early, and we had a good chance to get away. It would bring me greater honor to lead them safely back without having killed a man, and I did not want to spoil this. I felt that my medicine had kept the Sioux's attention off their horses. . . . As I rode I thought of the celebration waiting for us and of the praise I would receive for being leader. I pictured the older men leading me through camp, singing songs about me and calling out my name. I was so happy I sang my medicine song: "Anywhere I go, I think of you." The bunch of horses running before us looked so fine I could not help myself and sang my song again.¹

For a woman, horses not only provided transportation for herself and her family, but also new opportunities for aesthetic expression. By the mid-1800s, the Crow, Sioux, Cheyenne, Nez Perce, and Blackfoot were producing distinctive decorated saddles, bridles, blankets, cruppers, and other horsegear. Major types of horse equipment, including the pad saddle, woman's frame saddle, stirrups, and cruppers, were adapted from Spanish and other European models, and decorated with distinctive painting, bead or quillwork, fringe, brass tacks, trade cloth, or metal bells and tinklers. Saddle blankets and bags, chest decorations, and masks also were elaborated during this period into the turn of the century.

Among many Indian people, the importance of horses in contemporary lives survives in such activities as ranching, rodeo competition, racing, breeding, and recreation. In recognition of past traditions, women continue to produce elaborate horse equipment and decorations to be used in parades and celebrations such as the annual Crow Fair and Calgary Stampede. In conjunction with *Thundering Hooves*, the Historical Center will have a special exhibition of northern plains and plateau saddlery from the Plains Indian Museum collection.

¹Peter Nabokov, *Two Leggings: The Making of a Crow Warrior* (Lincoln: University of Nebraska Press, 1967).



Cayuse Woman on Horseback. Photograph by E.S. Curtis from *The North American Indian*. Gift of Douglas L. Manship.

DANGEROUS GROUND RE-DISCOVERED

by Sarah Laughlin
Curatorial Assistant
Whitney Gallery of Western Art and
Plains Indian Museum

The “cowboy artist,” as Charles M. Russell was known, frequently painted the horse culture of the West. Recently, while re-matting a work by Charles Russell titled *Indians Walking Horses*, we found an inscription on the back of the painting: *Dangerous Ground*. This title corresponds to that of a work Russell mentioned in a letter to George W. Kerr of St. Louis.¹ Russell described this painting in detail in his letter, explaining the meaning of the scene. The correlation between the painting and the letter ensures that this watercolor in the Historical Center’s collection is, in fact, *Dangerous Ground*, the location of which previously was unknown.

I sent som pictures to Father one among them for you called dangerous ground it represents a Kootenai bunting party In the old buffao days the Kootenais who are a mountain tribe often invaded their enemys country for buffilo the Black feet live on the planes and are a very strong warlike people who as the Indian would say had broken the pipe with the mountain pople and the grass had growen long in the trail between their fires so when the Kootenai bunted in the Blackfoot country cautiously dismounting and walking beside his pony when in high or open county on these occasions they went in small partys generly using dark Poneys if white the owner threw his robe over him they traveled verry slow allowing thure animels to graze now and then imitating as nere as possible the movments of a beard of old bulles all glittring ornaments were bidden even the lance was carred point down for fere its flasb in the sun might betray them . . . he knows that some far off butte holds a sentinal who is as motionless as the rocks about him²

The silhouette of a rider on a horse is unmistakable, even at a distance, so Russell portrayed the Indians walking when they traveled in dangerous country.



C.M. Russell (1864-1926). *Dangerous Ground*, 1902. Watercolor on paper; 10 1/8 x 14 1/8 inches. Gift of William E. Weiss.

The Indian way of life was familiar to Russell because for some months in 1888 he lived close to the Bloods, a band of the Blackfeet. He often listened to stories of the old way of life, before the extermination of the bison. The Kootenai, a Plateau tribe that lived west of the Rockies, were enemies of the Blackfeet, so it is likely that Russell heard stories that contained such scenes as that depicted in *Dangerous Ground*. He preferred to portray Indian life in a world without Europeans, through the eyes of the native inhabitants.

This painting combines two elements that for Charlie Russell represented the true West. He had a great respect for Indians and their way of life, which he believed to be in harmony with nature. Russell also felt a great affinity for the horse; to him it represented the old way of life and the days he had spent as a cowboy. He disliked what the West had become—railroads, cars and fences were unwelcome intruders in the land he loved. For Russell the horse was the only mode of transportation worth riding or painting.

¹The letter belongs to collector Joseph S. Sample, who has offered to loan it to the Buffalo Bill Historical Center for exhibition.

²Brian W. Dippie, ed., *Charles M. Russell, Word Painter: Letters 1887-1926* (Fort Worth: Amon Carter Museum, 1993), p.48-49.

A SHORT COURSE ON THE HORSE

by Christina K. Stopka
 Librarian/Archivist
 McCracken Research Library

As a support facility for the research and collecting missions of the four museums of the Buffalo Bill Historical Center, the McCracken Research Library holds core collections in Western American history and art, Plains Indian ethnography and art, and the technology and history of firearms.

Birney, Hoffman. *The pinto pony: a real horse story*. Philadelphia, Pennsylvania: The Penn Publishing Co., 1930.

Burns, John H. *Memoirs of a cow pony as told by himself*. Boston, Massachusetts: Eastern Publishing Co., 1906.

Camp, Charles. *Muggins the cow horse*. Denver, Colorado: The Welch-Haffner Printing Co., 1928.
 Biography of a Wyoming cow pony.

Davis, Deering. *The American cow pony: the background, training, equipment, and use of the western horse*. New Jersey: D. Van Nostrand Co., Inc., 1962.

Dobie, J. Frank. *The mustangs*. Boston, Massachusetts: Little, Brown & Co., c. 1952.
 Important social history of the horse.

Ewers, John C. *The horse in Blackfoot Indian culture*. Washington, D.C.: Government Printing Office, 1955.
 Classic study of the horse in Plains Indian society.

Evarts, Hal G. *The painted stallion*. Boston: Little, Brown, and Co., 1926.

This small bibliography is a sampling of books in the Library on the subject of horses. Made up of scientific, historic, artistic and fictional titles, it is an example of the types of materials available in the Library to curators and scholars on subjects pertinent to the collections and mission of the Historical Center.

Herbert, Henry William. *Frank Forester's horse and horsemanship of the United States and British Provinces of North America*. 2 vol. New York: Stringer & Townsend, 1857.

Treatise on the horse and horsemanship, lavishly illustrated with wood and steel engravings.

Howard, Robert West. *The horse in America*. Chicago: Follett Publishing Co., 1965.

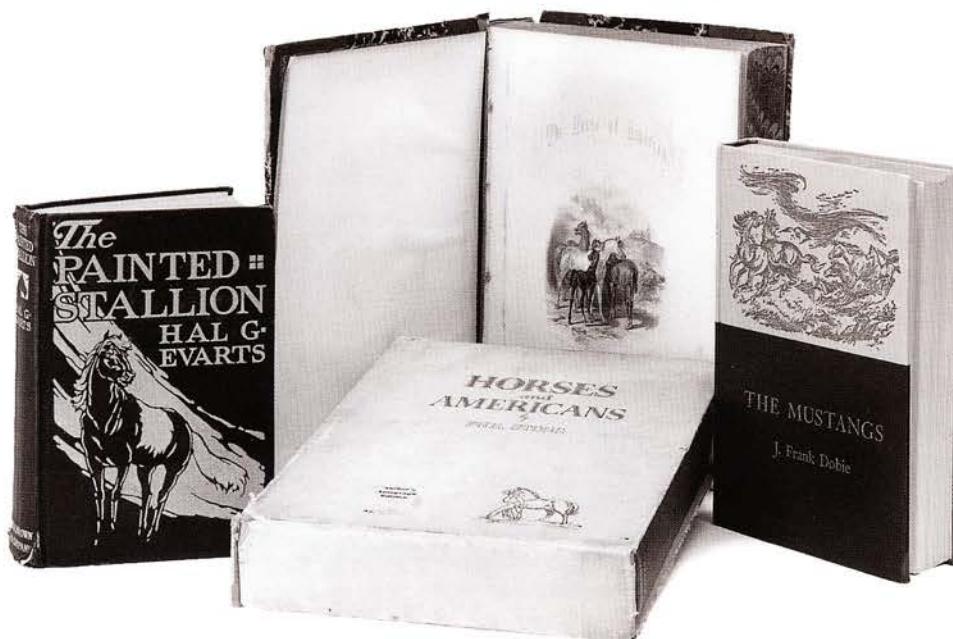
Larom, Henry V. *Mountain pony: a story of the Wyoming Rockies*. New York: McGraw-Hill Book Co., Inc., 1946.

Leigh, William R. *The western pony*. New York: Harper & Brothers, 1933.
 Written and illustrated by the author who had a lifelong love and interest in the horse.

Muller, Dan. *Horses*. Chicago: The Reilly & Lee Co., Publishers, 1936.

Perkins, Charles Elliott. *The pinto horse*. Santa Barbara, California: Wallace Hebbard, 1927.
 The library also owns a copy of the 1937 reprint.

Strong, Phil. *Horses and Americans*. New York: Frederick A. Stokes Co., 1939. no. 451/500



Books on the horse from the collection of the McCracken Research Library.

SECOND ANNUAL WESTERN DESIGN CONFERENCE SET

Cody will host the Second Annual Western Design Conference, September 18 through 21. The opening session will be held in the Cody Theater, with seminar, round-table discussions, workshops, exhibitions, fashion shows, awards, dinners and dances taking place in the Historical Center Coe Auditorium as well as other Cody locations. More than 350 people are expected to attend.

This year, the Historical Center will sponsor the Switchback Ranch Purchase Award. The winning entry will become a part of the permanent collection of the Historical Center.

In addition, the Historical Center and the Western Design Conference will present the Cody Award for Western Design to an individual whose life's work has provided outstanding service toward the advancement and recognition of the the school of western design.

Last year's conference attracted 30 exhibitors and more than 250 participants, including artisans, craftspersons, national and regional media and other enthusiasts of western design.

For more information, please contact A. Dennis Zehnle at WestMark, Inc., at (303) 355-1402.

BUFFALO BILL ART SHOW AND SALE TO BENEFIT HISTORICAL CENTER

The Cody Chamber of Commerce's 1994 Buffalo Bill Art Show and Sale will be held from September 20 through 24. This year the Buffalo Bill Historical Center will be the primary beneficiary of proceeds from the sale.

A selection of 120 works by 50 artists will uphold the Art Show's tradition of presenting the finest in western art. Bringing together the Old West and the new, the show highlights works of many styles, placing Charles Ringer's kinetic sculptures of cowboy scenes next to Donna Howell-Sickles' mixed media drawings of red-lipped, red-bandanna-ed cowgirls. Landscapes and portraits in all types of media and sculptures will find places in the exhibition.

The Buffalo Bill Art Show officially opens for viewing on September 20. In conjunction with the Art Show, Peter Hassrick, Director of the Buffalo Bill Historical Center, will give a lecture titled *Remington, Russell and the Language of Western Art* in the Historical Center Coe Auditorium on Friday, September 23 at 4 pm. This discussion will address the pictorial rhetoric established in the early 19th century and how that visual language was later adopted by Russell and Remington.

A reception for the artists and art connoisseurs will begin at 5 pm at the Cody Country Art League, across Sheridan Avenue from the Historical Center. A silent auction will take place, followed by a live auction. On Saturday morning, 15 artists will convene at the Art League building for a Quick Draw.

For more information, contact the Cody Country Chamber of Commerce at P.O. Box 2777, Cody, WY 82414, or call (307) 587-2777.



Donna Howell-Sickles. *A Matter of Choice*, 1993. Mixed media on paper; 44 1/2 x 30 inches. William E. Weiss Purchase Award, 1993. Buffalo Bill Art Show.

DENNY LE ROUX AND HIS LE ROCK BAND RETURN FOR 1994 PATRONS BALL

Denny Le Roux and the Le Rock Band from New York City will once again be the featured entertainment at this year's Buffalo Bill Historical Center Patrons Ball, Saturday, September 24.

"Denny was a great hit last year," said Dana Cranfill, co-chairman of the Patrons Ball. "The dance floor was crowded throughout the evening with people of all ages." Le Roux and his seven-piece band entertain with upbeat music that ranges from jazz to gospel and rhythm and blues to rock 'n' roll. Formerly with the Peter Duchin Orchestra, Le Rock has played at three Inaugural Balls.

The Patrons Ball is an annual black-tie fund-raising event for the Historical Center, featuring cocktails and dinner followed by dancing and a midnight buffet.

Chance tickets in the amount of \$30 will be sold this summer at the Historical Center and at selected businesses. They will also be available in patrons' invitations and at the Ball. Cranfill noted that, "Chance tickets offer patrons an opportunity to win exclusive prizes, including the grand prize of a week-long golf vacation in Southhampton, Bermuda, provided by Yellowstone Travel and the Historical Center." The trip includes air fare, ocean-side accommodations at the

Pompano Beach Club, breakfast and dinner daily and golf at Port Royal and Mid-Ocean Golf Courses. Other prizes include original art by Sherry Sander, Robert Seabeck, Walter Piehl, Reid Christie and Fritz Scholder; an overnight gourmet getaway at Brannon's, west of Cody; and furniture by New West Furniture and Covert Workshops. A silent auction featuring a group of selected prizes, including a 1995 Ford Mustang, will also be conducted at the 1994 Patrons Ball.

Invitations to the 18th Annual Patrons Ball have been mailed. Admission is \$150 per person for patrons and \$180 for non-patrons. Last year's Ball netted \$60,000 for the Historical Center. According to Cranfill, "The Patrons Ball Committee hopes to generate even more money that can be used to help offset operating expenses and educational costs at the museum."

The 1994 Patrons Ball is co-chaired by Dana Cranfill and Carol Linton. Other committee members include Kay Maxwell and Jan Chisholm, food; Sandy Newsome, reservations; Sue Sporer, decorations; Shelby Wetzel, public relations and printing; Carrie Gasch and Betsy Taggart, entertainment and details. Jane Sanders is the Buffalo Bill Historical Center staff liaison.

BUFFALO BILL CELEBRITY SHOOTOUT DEBUTS OCTOBER 6 - 9

From October 6th through the 9th, the Buffalo Bill Historical Center is participating as a host for the First Annual Buffalo Bill Celebrity Shootout, a competition of skeet, trap, sporting clays and .22 silhouettes to be held at the Cody Shooting Complex. The event is intended to bring a new audience of sport shooters to Cody and the Historical Center. Funded in part by the Park County Travel Council, the Shootout gives the museum and community of Cody the opportunity to promote tourism in the shoulder season.

Along with the shooting events will be clinics for both men and women. These clinics will give observers

the opportunity to learn to shoot with the experts. Marty Fischer, a level III Sporting Clays instructor, and Shari LeGate, U.S. Shooting Team member, will teach the clinics.

Several celebrity shooters have agreed to participate: Robert Stack, Robert Fuller, Dave Butz, Denver Pyle, Ken Osmond ("Leave It to Beaver"), and Glynn Turman ("A Different World"). Also tentatively scheduled to appear are Sam Elliott and Tom Selleck.

Cost of participating in the competition is \$125. For more information, call Jane Sanders, Membership Officer, (307) 587-4771, ext. 255.

PLAINS INDIAN SEMINAR HIGHLIGHTS THE HORSE

by Lillian Turner
Public Program Coordinator

The Plains Indian Seminar, scheduled for September 30 through October 2, will highlight the weekend activities accompanying the opening of the exhibition, *Thundering Hooves: Five Centuries of Horse Power in the American West*.

Titled *Power and Beauty: Horses of the Plains Indians*, the seminar will examine the historical and contemporary roles of horses in Plains Indian arts, cultures, economies and lives. The conference theme has drawn international attention, with participants and speakers coming from Europe and Canada as well as throughout the United States.

Presentations and panel discussions will include such topics as horses in art with John Ewers, ethnologist emeritus at the Smithsonian Institution, who will examine the horse in Plains Indian sculpture. Stuart Connor, an independent researcher from Billings, Montana, will discuss horses in the rock art of the Northern Plains. A more contemporary perspective will be offered by Morgan Baillargeon, Curator of Ethnology at the Canadian Museum of Civilization, who will examine the art of George Littlechild, Plains Cree artist from Alberta, Canada.

Native Americans and their horses in literature and film will be the topic presented by Barbara Robins from Dawson Community College in Glendive, Montana.

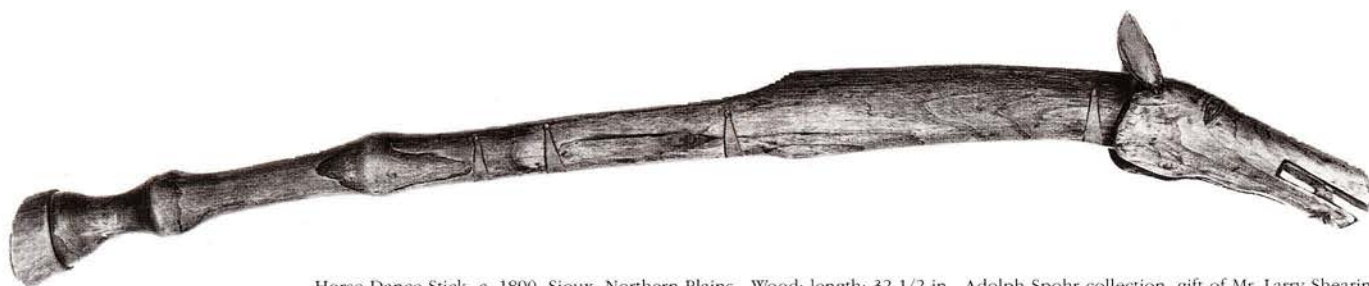
Presentations on the impact of the horse on the cultures of various tribes will include Christopher Sanders's consideration of the effect of the horse on the Indians of the Nebraska Sand Hills. Castle McLaughlin, Missouri State Historical Society, will present the federal policy in regard to the herds of the Mandan, Hidatsa, and Arikara.

In two presentations, ranchers will join scholars. Thomas Altherr from Metropolitan State College in Denver, Colorado, will assist James McLain in an examination of horses on the Shoshone/Arapaho Wind River Reservation from 1900-1920. Piegan rancher Willard Yellowface together with Patricia McCormack of both the University of Alberta and the Provincial Museum of Alberta will discuss Piegan horse traditions and ranching.

Various aspects of Plains Indian riding gear and regalia will be topics offered by several speakers. Benson Lanford of Albuquerque, New Mexico, will elaborate on pre-1860 horse gear while Dennis Lessard from Santa Fe, New Mexico, will discuss the pad saddles of the Plains Indians. Horse masks of native North America will be the presentation of Joyce Herold of the Denver Museum of Natural History. Colin Taylor's examination of the sacred horses of the Plains Indians will round out the sessions.

These presentations are only part of a full weekend of activities in conjunction with the opening of the exhibit, *Thundering Hooves: Five Centuries of Horse Power in the American West*. The Friday night exhibition opening reception will be followed by **A Celebration of the Horse**, a number of demonstrations on the Center's grounds featuring representatives of different breeds of horses; techniques of training; uses of the horse for working, show, and pleasure, planned for Saturday afternoon, October 1. These will be free to seminar participants and will be part of the seminar weekend schedule.

Details about the seminar are available in the seminar brochure or by calling (307) 587-4771, ext. 248.



Horse Dance Stick, c. 1890, Sioux, Northern Plains. Wood; length: 32 1/2 in. Adolph Spohr collection, gift of Mr. Larry Shearin.

THE GOLDEN HORSE ON THE SILVER SCREEN

by Lillian Turner
Public Programs Coordinator

From the thundering hoofbeats of the great horse Silver to the prancing dancesteps of the most famous golden palomino Trigger, the soundtrack accompanying our memories of western films is filled with the whinnies, screams, nickers, and hoofbeats of thousands of horses.

Try to imagine a western without a horse. It is no wonder then that the 1994 Ron Bishop Western Film Seminar will take the opportunity afforded by the exhibition, *Thundering Hooves*, to pay tribute to the trusty steeds who were the faithful companions of the cowboys, Indians, cavalymen, homesteaders, and outlaws who rode across screens large and small in our living rooms or hometown theaters.

Although we associate almost every western film hero with a particular horse, the first popular western film star, Broncho Billy Anderson, was not associated with any particular steed in the 375 one- and two-reel westerns he made before hanging up his spurs in 1915 to make comedies.

It would remain for William S. Hart to introduce the horse as co-star in a western film, a new twist which brought life back to the declining genre. Although Hart would use several horses in his films, it was the pinto pony Fritz that Hart claimed could and did do anything and everything asked of him. Hart's films *The Narrow Trail* (1917) and *Pinto Ben* (1924) were made as tributes to this horse.

Although William S. Hart's films portrayed the superior qualities of the working cowboy's horse, another western star, Tom Mix, chose instead to portray the "super-horse" of the movie cowboy. As a result, few remember him without linking with his name that of his most famous horse, Tony.

Tony was promoted as "The Wonder Horse" and became the first movie horse celebrity in his own right. He received his own fan mail, traveled in luxury with Mix both in the U.S. and abroad, and left his hoofprints in cement in front of Grauman's Chinese Theater in Hollywood.

But these horses would not remain alone in the ranks of horse film celebrities. Each new cowboy star shortly

found a horse who joined him in one film after another, pursuing the outlaws, or leading a wagon train, or rescuing the heroine. Over the years, these included Ken Maynard and Tarzan, Buck Jones and Silver, Tex Ritter and White Flash, Charles Starrett (the Durango Kid) and Raider, Hopalong Cassidy and Topper, Allan "Rocky" Lane and Black Jack, Rex Allen and KoKo, Gene Autry and Champion, and, of course, Roy Rogers and Trigger.

Roy Rogers was the King of the Cowboys. As such he needed more than just a good-looking, good-using horse. The accomplishments of previous movie horses could not just be equalled; they must be excelled. Trigger's billing as "The Smartest Horse in the Movies" was more than just

studio publicity hype. His trainer, Glenn Randall, said that Trigger was a very exceptional horse—almost human. Forty of his nearly 70 tricks were done by word cue. As if this were not enough, Trigger was housebroken.

By the mid-1950s the cowboy super-hero and his wonder horse were disappearing from the silver screen and television. The last

singing cowboy star, Rex Allen, had an exceptional horse also trained by Glenn Randall. However, the super-horse was on the decline, and KoKo never received a high degree of training because the scripts no longer called for it. Mister Ed and Too Jaws replaced Trigger and Champion.

Recent renewed interest in western films has once again created a need for the horse. But who is training the new wonder horse? What stables are providing the horses and equipment demanded by these films? Who will be the next "smartest horse in the movies"?

These questions will be part of the focus of the Ron Bishop Western Film Seminar, scheduled to be held at the Buffalo Bill Historical Center, November 4-5. This tribute to the equine stars of the westerns will also feature conversations with trainers and stuntmen. For further information, contact Lillian Turner at (307) 587-4771, ext. 248.



A publicity still for Roy Rogers's movie, *Under California Stars*.

101 SELECTED TITLES PUBLISHED

In conjunction with the expansion of the McCracken Research Library, the Buffalo Bill Historical Center is publishing the second of a series of bibliographies which describe important materials in the Library's collections.

The first bibliography, *Wyoming Territorial Imprints*, was published in 1990. The second, *101 Selected Titles from the McCracken Research Library*, deals with many rare and unusual titles in the library's holdings. The bibliography was written by Librarian/Archivist Christina K. Stopka, with a preface by Director Peter Hassrick.

Scheduled for publication within the month, *101 Selected Titles* is available in a paper-bound trade edition for \$22.50, or a leather-bound limited edition for \$50. Only 50 copies of the limited edition, which will be signed and numbered, are available.

Funding for the McCracken Research Library Bibliography Project has been initiated by generous gifts from Wallace Johnson, Brian Pfeiffer and Willis McDonald IV. Proceeds from the sales of the books will be used to fund publication of more bibliographic titles.

WOMEN'S WEST CONTINUED FOCUS

Extending the emphasis of the popular exhibition *Women of the Wild West Shows*, the Historical Center presents two additional offerings which focus on women and the West.

Whitney curator Sarah E. Boehme will give a gallery tour titled "Women and Western Art" on Sunday, September 11 at 2 pm. The curatorial tour of the Whitney Gallery will explore how women are represented in western art and why so few artists in the Gallery are women. The tour will feature paintings and sculptures which portray women and which were created by women artists.

For a visitor's self-guided theme tour, the Historical Center will produce a guide to women's topics in all four museums. The brochure will be available at the Information Desk.

TRUSTEE H.A. "DAVE" TRUE, JR., DIES

H.A. "Dave" True, a member of the Board of Trustees of the Buffalo Bill Historical Center since 1983, died on June 4, 1994 at the Wyoming Medical Center in Casper. He was 78.

In a career that spanned more than 50 years, True established himself as one of the biggest independent oil operators in the nation. He was born in Cheyenne on June 12, 1915. At times during his childhood and adolescence, his family lived in Florida, Denver and finally in Billings, where True graduated from high school. He was graduated from Montana State College (now Montana State University) in 1937 with a B.S. in industrial engineering.

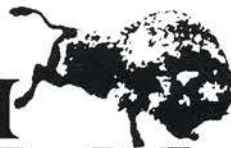
After graduation, True went to work as an oil field roustabout in Colorado. He worked for Texaco for 11 1/2 years before leaving to manage a one-rig drilling company in Casper. By 1954, True bought out his partner in the business, Douglas S. Brown, to establish True Drilling Co. and True Oil Co. Eventually he also founded other companies specializing in pipelines, trucking and ranching in Wyoming, and Hilltop National Bank in Casper.

Besides the Board of Trustees of the Historical Center, True served on many boards and commissions, including the University of Wyoming Board of Trustees, the Mountain State Legal Foundation, The Independent Petroleum Association of America, Rocky Mountain Oil and Gas Association, the American Petroleum Institute, the Cowboy Hall of Fame and the Western Heritage Center. He was a past president of the National Petroleum Council.

He was named one of the 100 most outstanding graduates of Montana State University, receiving a doctorate in engineering from MSU and a doctorate of laws from the University of Wyoming. He was awarded the American Petroleum Institute's Gold Medal for Distinguished Achievement in 1985 and was named "Oil Man of the Century" by the Wyoming Centennial Corporation in 1989.

True is survived by his wife, Jean (née Durland); three sons, Hank, Diemer and David; a daughter, Tamma Jean Hatten; 13 grandchildren; and seven great-grandchildren.

Museum Selections



THE CHEYENNE. After Frederic Remington. Limited edition 9 inch bronze replica by Vic Larsen. N#816910. \$412.50. Patron's Price: \$350.63.

SONGS OF THE WILD WEST. Commentary by Alan Axelrod. Arrangements by Dan Fox. Hardcover. 128 pages. The 45 songs, coupled with the works of art from the Metropolitan Museum of Art, New York, and the Buffalo Bill Historical Center, Cody, Wyoming, chronicle the stirring saga of westward expansion. The music, arranged for beginning to intermediate musicians and accompanied by chords for the guitar or banjo, is suitable for piano, organ, violin or recorder. N#22717. \$16.96. Patron's Price: \$14.40



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WYOMING PINCH COWBOY HAT. 20X beaver hat handmade for the Buffalo Bill Historical Center by Wind River Hat Company, Cody, Wyoming. N#498404. \$323.00. Patron's Price: \$274.55

BOOT SCOOT SCARF. 100 percent silk crepe de chine. 32 inches square. N#848376. \$38.25 Patron's Price: \$32.51.

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