

POINTS WEST

BUFFALO BILL HISTORICAL CENTER ■ CODY, WYOMING ■ FALL 2010



■ Charlie Russell's books ■ Scots in Wyoming ■ Rendezvous Royale



By Bruce Eldredge
Executive Director

That is a wonderful performance,” he told me. “Here in America it meets with great appreciation, but you have no idea what a sensation it would be in the Old World, where such things are unheard of.”

In his autobiography, William F. “Buffalo Bill” Cody says this comment from an Englishman, who attended his Wild West in America, was the impetus for his

taking his show to Europe. In a remarkable undertaking—for any period of history!—Buffalo Bill transported nearly a thousand cast and staff members with all their gear and equipment, hundreds of show and draft horses, as many as thirty buffalo, and grandstand seating for twenty thousand spectators with bolts and bolts of canvas to cover it.

Cody knew there was something almost magical about the American West for people all over the world. Now, more than 125 years later, if we happen to be even a little complacent or jaded about our celebration of the spirit of the American West, we need only wander through the galleries of the Buffalo Bill Historical Center to hear the variety of languages and witness the thrill our visitors from all over the world continue to have for the West.

Our *Papers of William F. Cody* project recently sponsored its *Buffalo Bill and Europe: the First International Cody Studies Conference*—both here at the Historical Center and in Glasgow, Scotland. What these scholars have discovered is that the West has as much attraction today as it did in the nineteenth century.

As you read this issue of *Points West*, you’ll note an international facet with Jeremy Johnston and Chris Dixon’s story, “Scots in Wyoming,” our Canadian friend Brian Dippie’s article about Charlie Russell’s library, and news about the broad-based nature of our *Papers of William F. Cody*.

As we share the West with the world through our Web site, social media, international group tour efforts, and with our visitors from all over the world, we like to think we’re doing justice to the spirit of Buffalo Bill and the spirit of the American West, and we hope you think so, too. ■

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The BBHC is a private, non-profit, educational institution dedicated to preserving and interpreting the natural and cultural history of the American West. Founded in 1917, its collections include: Buffalo Bill and the West he lived and loved, historic photographs and documents, firearms, natural history of the Greater Yellowstone region, Plains Indians, and masterworks of western art.

The mission of *Points West* is to deliver an engaging educational magazine primarily to the patrons of the BBHC. *Points West* will use a multi-disciplinary strategy to connect the reader to the nature and culture of the American West, and the BBHC in particular, through exceptional images and appealing, reader-friendly stories.



About the cover:

Karen Vance (b. 1951) was co-winner of the Buffalo Bill Historical Center’s William E. Weiss Purchase Award at the 2009 Buffalo Bill Art Show for *Emerging Spring*, oil on canvas, 25.5 x 23.25 inches, 61.09. Read all about *Rendezvous Royale* on pages 18 - 21 and 27.

Contents

It's Rendezvous Royale time in Cody, Wyoming!—a week of excitement, elegance, and outstanding art, September 21 – 25. Read more on pages 18 – 21, and then make plans to attend!

FEATURES

- 4** *Charlie Russell's books.* Why care about the books Russell owned? First, the fact that he read counters the impression that he was an unlettered cowboy who learned everything from experience and nothing from the printed page. His library, like that of any artist, suggests the range of his interests and, because so many of his books were gifts, the generous circumference of his circle of friends. By Brian W. Dippie, PhD

- 9** *Scots in Wyoming.* In the 1700s, population growth, agricultural modernization, and political upheaval in Scotland were the driving forces behind more than 50,000 immigrants crossing the Atlantic, and, as the new Republic looked west toward the end of the century, many of the earliest "over-mountain men" settling the Ohio and Tennessee valleys were of Scots or Scots-Irish descent. By Jeremy Johnston and Chris Dixon

SPECIAL RENDEZVOUS ROYALE SECTION

- 18** Rendezvous Royale
18 Schedule
19 Ways of Giving, By Wendy Schneider
20 Buffalo Bill Art Show & Sale, Cody High Style, Boot Scoot'n Boogie
21 Patrons Post and Patrons Ball
27 Patrons Ball Silent Auction . . . with a horse

DEPARTMENTS

- 15** **BBHC BITS AND BYTES**
 News, activities, and events

- 16** **CALENDAR OF EVENTS**

- 23** **IN OUR BACKYARD: YELLOWSTONE**
Listening to the golden eagle: fieldwork 2010 . . . at the last second, with only a slight adjustment of her tail, she veered sharply to her left, lowered her wing "flaps," extended her feet and huge talons, and seized the running jackrabbit. All I could see were rabbit ears and feet and the eagle's tail and wings as the pair of entangled animals somersaulted through a cloud of dust! By Charles R. Preston, PhD

- 28** **TREASURES FROM OUR WEST**
 This month's look at our collections

- 30** **BETWEEN THE BOOKENDS** *Four Years in Europe with Buffalo Bill.* By Charles Eldridge Griffin, 1908. Edited and re-released by Chris Dixon. Review by Lynn Houze

- 31** **A THOUSAND WORDS**

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Magazine of the Buffalo Bill Historical Center • Cody, Wyoming



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Charlie Russell's books

By Brian W. Dippie, PhD

“Charlie Russell’s library points to a book reader, not a book collector,” writes Dr. Brian Dippie. In the words that follow, Dippie shares insight into the artist’s bookshelves, complete with Russell’s own comments—grammatical errors and all—that preserve the authenticity of the artist’s remarks.

After Nancy Russell died in Pasadena, California, on May 24, 1940, her estate was divided, and the books she owned sold. An appraiser described them as a “miscellaneous lot . . . consisting of approximately one hundred volumes, being principally western stories, travel, and biography.” He valued them at \$50.

Most were books once owned by her husband Charles Marion “Charlie” Russell (1864 – 1926), who died fourteen years earlier, and a few were Nancy’s own copies. They were acquired by an established Los Angeles firm, Dawson’s Book Shop, and offered for sale that December. At least one of the Russells’ old friends was appalled. “I had a letter from Joe De Yong yesterday—giving me the address of a Los Angeles book shop—that is selling the C.M. Russell collection of books—that Charlie had collected & kept—all the years of his life,” William S. Hart fumed. “I wrote Joe and told him that was one store I’d keep away from—Gosh! Its sacreledge [sic]—That’s what they do to us when we kick off.”

De Yong, Russell’s only protégé who had become like a member of the family over the years, did not share Hart’s misgivings. He secured several of the books for himself, wrote an introduction to the catalog of Russell’s library that Dawson’s issued in February 1941, and provided the cover art. By then, the Russell books had been cherry-picked with many of the best inscribed copies already sold to interested collectors—books presented to Russell by such luminaries as Will Rogers, George Bird Grinnell, and Will James.

“My poor catalog really is stripped of its Russell treasures,” Dawson’s sales manager lamented. Consequently, the pub-

lished catalog, while a valuable guide to Charlie Russell's books, is incomplete. But Dawson's did do something important: They designed a bookplate with Russell's buffalo skull insignia and the words "From the library of C M Russell." The bookplate was pasted at the front of every book from the Nancy Russell estate. It serves as the homing device for anyone on the trail of Charlie Russell's books.

Why care about the books Russell owned? First, the fact that he read counters the impression that he was an unlettered cowboy who learned everything from experience and nothing from the printed page. His library, like that of any artist, suggests the range of his interests and, because so many of his books were gifts, the generous circumference of his circle of friends. Books provide a unique insight into the influences on an artist's work. We come to understand Frederic Remington better through his library in Ogdensburg, New York, and we get to know another side of Russell through his books.

We all realize that owning a book does not necessarily imply reading it. But Russell's library, on the whole, closely corresponds to the things he most enjoyed: from illustrations and western verse—often by people he knew—to the stories that fired the imagination of a born romantic who, as an impressionable child in St. Louis,

Missouri, devoured tales set on the western frontier.

A storyteller in paint, Russell was in awe of those who could paint with words. "Betwixt the pen and the brush there is little difference but I believe the man that makes word pictures is the greater," he told a writer who had

sent him a copy of his novel about the North West Mounted Police. He owned the books of storytellers, from Mark Twain and Bret

Harte to Rex Beach, Rudyard Kipling, and O'Henry.


Russell liked humorous tales; his own *Rawhide Rawlins* stories were praised by the popular humorist Irvin S. Cobb as "full of good local color, good character-drawing, and good lines." The artist's collection had books by George Ade and Ellis Parker

FOREWORD

WHEN I came to Montana, which then was a territory with no railroads, reading matter of any kind was scarce. Where there's nothing to read, men must talk, so when they were gathered at ranches or stage stations, they amused themselves with tales of their own or others' adventures. Many became good storytellers. I have tried to write some of these yarns as nearly as possible as they were told to me.

C. M. RUSSELL,
Great Falls, Montana.

To Guy Wzadick
from his friend
C M Russell



A signed presentation copy of Charlie Russell's *Rawhide Rawlins* from the Clarke Collection.

"His library . . . suggests the range of his interests and . . . the generous circumference of his circle of friends."

Butler, whose bestseller *Pigs Is Pigs* was illustrated by Russell's friend Will Crawford, and compilations like John Bain's *Cigarettes in Fact and Fancy*. Russell relished the boys' adventure stories he had grown up with and had a particular fondness for Harry Castlemon's books judging from the number of titles he bought or was given, and in one instance, extra-illustrated with watercolor sketches.

Western novels—almost all of them gifts from the authors including Andy Adams, B.M. Bower, Robert J. Horton (Russell called him "Sporticus," after his days as sports editor of the Great Falls, Montana, *Tribune*.), Emerson Hough, Henry H. Knibbs, James Willard Schultz, Bertrand W. Sinclair, Frank Spearman, and Stewart Edward White—vied for space on his bookshelves with classics by Cooper, Dickens, Dumas, and Sir Walter Scott.

Russell clearly cherished books with pictures of exotic foreign places and

Charlie Russell's books

peoples, and with plates showing birds and wildlife. He subscribed to *National Geographic Magazine* for years and saved issues that tickled his fancy. On copies featuring photographs and color plates of birds and small mammals of North America, he wrote “Good” and “Small animals.” He had books illustrated by Howard Pyle, the founder of the “Brandywine school” that trained illustrators from Russell’s friend, the wildlife and sporting artist Phillip R. Goodwin, to such stars of the “golden age of illustration” as Harvey Dunn and N.C. Wyeth—all represented in his collection.

As a Great Falls librarian, Josephine Trigg knew books, and as the Russells’ neighbor and confidante, knew Charlie’s taste. With her mother, she gave him elegant editions of Pyle’s *The*

Story of King Arthur and His Knights and Washington Irving’s *Rip Van Winkle* illustrated by Arthur Rackham. Russell’s own peerless illustrations for Frank Linderman’s collections *Indian Why Stories* (1915) and *Indian Old-Man Stories* (1919) depicted animals as important characters. It is not surprising, then, that Russell owned copies of Beatrix Potter’s *The Tale of*

Mrs. Tiggy-Winkle and *The Tale of Squirrel Nutkin*, both gifts from Trigg.

Naturally, western history figured prominently on Russell’s book

shelves. He liked firsthand accounts that predated his personal experience in the West in the 1880s, carrying him back to the days when the buffalo roamed in seemingly limitless numbers; Indians rode proudly across a land they owned; and fur traders were

making their first, tentative forays into a still unfamiliar country. He also enjoyed books that recounted the experiences of frontiersmen and cowboys who were his near contemporaries—Granville Stuart, Robert Vaughn, Luther S. “Yellowstone” Kelly, James H. Cook, Edgar Beecher Bronson, and William F. “Buffalo Bill” Cody himself—as well as historical narratives describing life in a West that had vanished forever.

In 1916, Paris Gibson, a pioneer with a progressive vision who founded the city of Great Falls in the mid-1880s, presented Russell with the first volume of Hiram M. Chittenden’s *The American Fur Trade of the Far West* (1902) “because of his interest in the early history of the Rocky Mountain Country drained by the Missouri River.” Gibson also notified a publisher of western Americana, the Arthur H. Clark Company (then located in Cleveland, Ohio) of Russell’s bookish interests. Clark responded at once, addressing Russell as “a collector of

. . . the Russells returned a copy of a genuinely rare book . . . “as we have all the material in other books contained in that one.”



Many of Russell’s books were illustrated by friends including the artist Phillip Goodwin, who, like Russell, illustrated his correspondence as in these images from his letter to Russell, dated July 14, 1908. Phillip R. Goodwin (1881 – 1935). *Dear “Russ.”* Pen, ink, and watercolor. Detail. 26.83.1 – 4

old and rare books dealing with the Pioneer History of the Rocky Mountain country." That was something of a stretch, and the next year, the Russells returned a copy of a genuinely rare book sent by Clark, John K. Townsend's *Narrative of a Journey Across the Rocky Mountains* (1839), "as we have all the material in other books contained in that one." But they were smitten with a two-volume fictionalized history of the Pilgrims, Frank Gregg's *The Founding of a Nation* (1915), the only non-western title Arthur H. Clark would ever publish. "They really are fine books," Nancy wrote for the both of them, "and we are glad to add them to our library."

Charlie Russell's library points to a book reader, not a book collector. When Frank Linderman began work on a mountain man novel that would be published in 1922 as *Lige Mounts: Free Trapper*, Russell gave him the relevant books in his collection—

Washington Irving's *Captain Bonneville*, Francis Parkman's *The Oregon Trail*, and T.D. Bonner's *The Life and Adventures of James P. Beckwourth*. He even provided a critique of Beckwourth's claims. "Jim might not have been a liar but he crowded the edge mighty close," Russell observed. "He didn't hardly leave a nest egg for the black feet but there is still a few left he didn't just take scalps he harvested them."

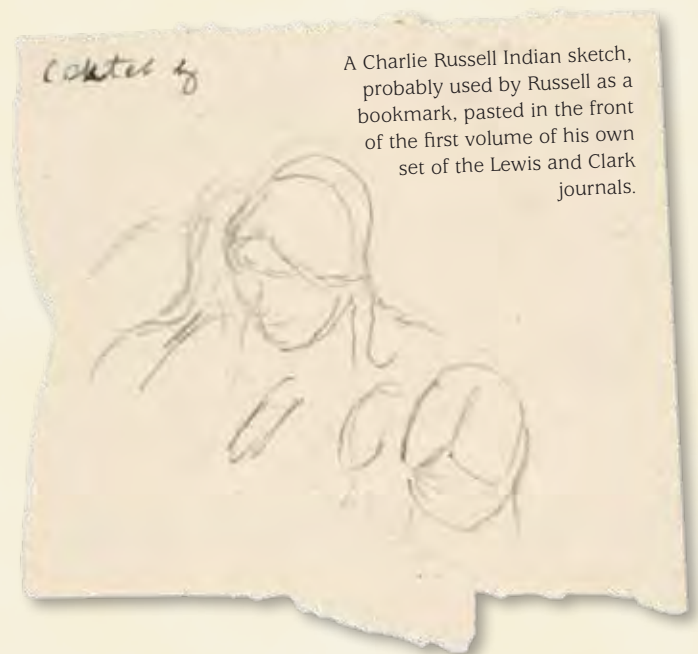
In short, Russell shared books more than he collected them. What had misled Paris Gibson was probably the one bibliographical treasure Russell did own—a set of the *Original Journals of the Lewis and Clark Expedition* published in an edition of two hundred copies in 1904 – 1905. That very set today resides in the McCracken Research Library at the Buffalo Bill Historical Center in Cody, Wyoming, the gift of the Charles G. Clarke family.

Given the artist's long-standing interest in Lewis and Clark, it makes sense that Russell would own a complete edition of the original journals. According to a note by Clarke, when he acquired the set from Dawson's early in 1941, only the first three

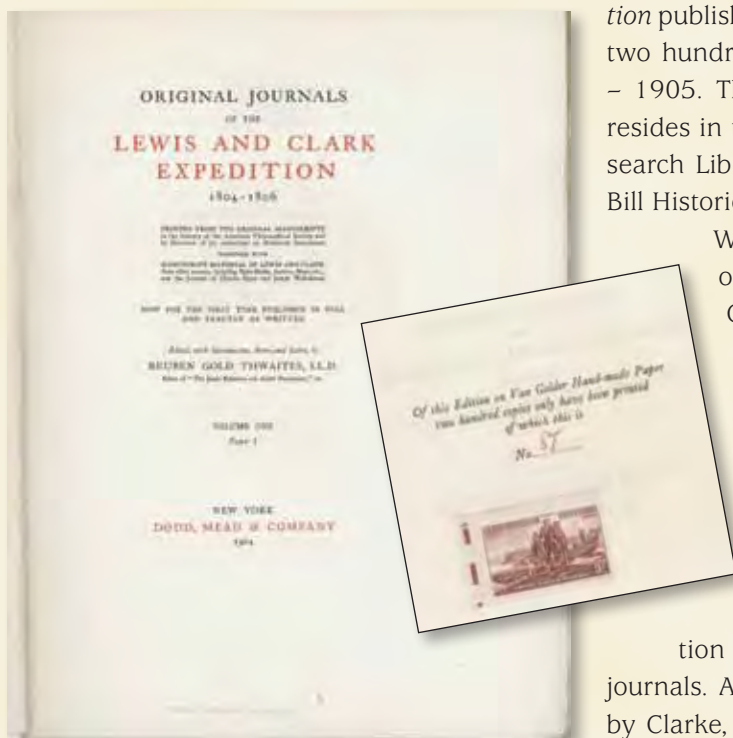
volumes (or parts) of the fifteen-volume set were "cut." In books at that time, pages were often joined and had to be slit open to be read. Russell had opened only the first three volumes in his set of the Lewis and Clark journals, which took the expedition up the Missouri River as far as Great Falls.

"In those," Clarke noted, "were found a few sketches made by Mr. Russell, probably placed there as page markers." Clarke opened the rest of the volumes in researching his own book, *The Men of the Lewis and Clark Expedition* (1972). He extensively annotated and extra-illustrated each volume as he went along, effectively eliminating almost every trace of Russell's prior ownership.

Yet Russell's presence lingers on. The fine plates by Karl Bodmer were always visible whether the text was readable or not. While the little scraps of paper that Russell used as book marks have not been found, and their place in the relevant volumes not recorded, Clarke took the trouble to paste one of them at the front of the first volume. It shows an Indian's head seen from above and lays a lasting claim to this set of books as Charlie Russell's own.



A Charlie Russell Indian sketch, probably used by Russell as a bookmark, pasted in the front of the first volume of his own set of the Lewis and Clark journals.



The title page to Russell's own set of the *Original Journals of the Lewis and Clark Expedition*.

Charlie Russell's books

Exactly when Russell acquired the *Original Journals of the Lewis and Clark Expedition* is unknown. Paris Gibson's impression that he was a book collector was formed by the beginning of 1916. However, the first mention of Russell's set of the journals dates to 1917 when Joe De Yong, staying with the Russells at the time, told his parents that he was reading them. The Clarke book collection provides another clue. In his copy of Russell's illustrated letters, *Good Medicine*, Clarke inserted a postcard that was sent to Russell by a friend in Park City, Montana, on March 2, 1917. Presumably it, like the little scraps of paper with sketches, had also served Russell as a book mark. Most, though not all, of Russell's paintings of the Lewis and Clark Expedition were behind him by then, including his masterful mural *Lewis and Clark Meeting Indians at Ross' Hole* (1912) in the Montana State Capitol in Helena.

Paging through Russell's own copies of the Lewis and Clark journals brings a story to mind:

In 1913, Frank Linderman, with Russell and two others, took a float trip down the Mis-

souri River in Montana from Fort Benton to the mouth of the Judith River, retracing in reverse Lewis and Clark's journey up the Missouri in 1805. Linderman recalled that Russell brought with him a copy of the expedition's journals, and we can picture him reading aloud from one of these very volumes in his halting, schoolboy manner, stopping frequently to spell out words "for our pronunciation" as the current carried the four men along and the river bank streamed by, erasing 108 years as they joined Lewis and Clark on their epic adventure.

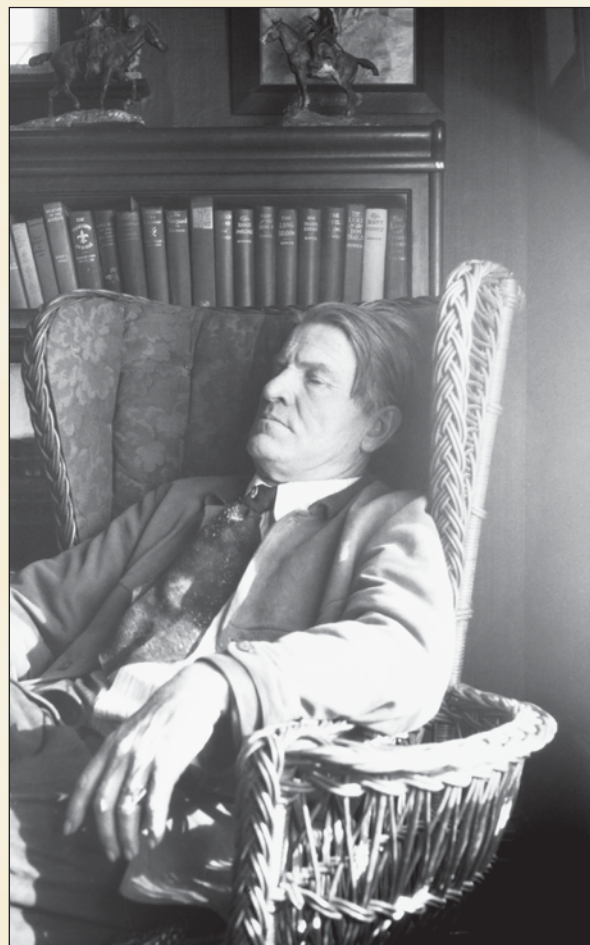
And that's what books can do. Charlie Russell's books allow us to sit behind him in his log cabin studio, observing, as he conjured up visions in paint of the West that has passed.

Dr. Brian Dippie taught history at the University of Victoria in British Columbia, Canada, from 1970 until his retirement last year. He

earned a bachelor's degree from Canada's University of Alberta in Edmonton, a master's degree in American Studies from the University of Wyoming, and a doctorate in American Civilization from the University of Texas-Austin. A prolific writer and lecturer, Dippie focuses on western American history and art; the mythic West; American Indian policy and the Indian wars; and the history of racial stereotyping in America. He is an expert on artists George Catlin, Frederic Remington, and Charles M. Russell, explaining that, "Artists played a key role in the perpetuation of western myths." Dippie served on the Buffalo Bill Historical Center's McCracken Research Library Advisory Board from 1996 – 2003. ■



Postcard from Dick Richards of Park City, Montana, to C.M. Russell, March 2, 1917.



Russell relaxes in his Great Falls living room with some of his books behind him. Gilcrease Museum, Tulsa, Oklahoma. D.10.1471

SCOTS IN WYOMING

By Jeremy Johnston and Chris Dixon

Dol siar . . . heading west . . .

In the songs of the Gaelic bards of old, this idea occurs time and again, often as an image of coming home. If the Viking sagas are to be believed, one such bard may even have been the first “Scot” to sight the American mainland in 985 A.D. That may be no more than a story, but what is certain is that from the seventeenth century onward, Scots, and later Scots-Irish, immigrants played a vital role in the development of America.

In the late 1600s, Glasgow, Scotland, was the European center for the Virginia tobacco trade in America, and Scots Presbyterian dissenters in search of religious freedom established their own colonies in South Carolina and New Jersey. In the 1700s, population growth, agricultural modernization, and political upheaval in Scotland were the driving forces behind more than 50,000 immigrants crossing the Atlantic, and, as the new Republic looked west toward the end of the century, many of the earliest “over-mountain men” settling the Ohio and Tennessee valleys were of Scots or Scots-Irish descent.

It is little wonder, then, that in the 1800s, as the United States expanded into the areas we now think of as the West, Scots were so much to the fore.

WILLIAM DRUMMOND STEWART

While many Scots came to America to begin a new life for themselves and their families, a few traveled to the West just for adventure and sport. Such was the case for William Drummond Stewart, who arrived in what is now Wyoming in 1833. Stewart was born at Murthly Castle, Perthshire, on December 26, 1795, the second son of Sir George Stewart and Catherine Drummond. Because he was second in line to the family estate, his father encouraged him to enlist



SCOTS IN WYOMING

in the military, and he did so in 1813. Serving in the 15th King's Hussars, Stewart fought Napoleon's forces at the Battle of Waterloo and was decorated for leading a daring charge against the enemy line.

When his father passed away, Stewart inherited £3,000; however, much to his frustration, his older brother was entrusted with the administration and distribution of his inheritance. Stewart's life also became more complicated when his liaison with a friend's servant girl resulted in the unplanned birth of his son George. He married the young lady and secured a residence for her and their son in Edinburgh, occasionally visiting them between his various adventures.

Discouraged by his brother's control of his inheritance and the

management of the family's estate, Stewart escaped across the Atlantic, where he discovered the exciting lifestyle of the American fur trader and encountered many noted frontiersmen, including William Clark of the Lewis and Clark Corps of Discovery. In 1833, Stewart paid \$500 to accompany the freighting firm of Sublette and Campbell in their delivery of goods to a site on the Green River in Wyoming for the annual rendezvous. Dr. Benjamin Harrison, the son of future President of the United States William Henry Harrison—whose mother Elizabeth Ramsey Irwin was of Scots-Irish descent—also joined the entourage after his father encouraged him to seek adventure in the West in the hope that the trip would cure the younger Harrison's drinking

problem. Stewart gained the respect of his fellow travelers despite donning formal hunting outfits that greatly amused the trappers.

In the next few years, Stewart found himself in the middle of a number of exciting and historical episodes in the West. First, at the 1833 Green River Rendezvous, a rabid dog bit one of his companions. Shortly after that, his party lost their horses and most of their equipment to a band of Crow raiders. He later met Narcissa Whitman and Eliza Spaulding at another Rendezvous, the first Euro-American women to cross South Pass, Wyoming, and travel overland to Oregon—an event then viewed as a significant landmark in opening emigration to Oregon Territory.

At yet another Rendezvous, Stewart witnessed an operation conducted by Dr. Marcus Whitman to remove an imbedded Blackfoot arrowhead from the back of famed mountain man Jim Bridger. During the 1837



In *Greeting the Trappers*, ca. 1837, Alfred Jacob Miller (1810 – 1874) portrayed Stewart meeting trappers at the Rendezvous. Watercolor on paper, 6.5 x 9.5 inches. Gift of The Coe Foundation. 8.70



Alfred Jacob Miller (1810 – 1874). *Jim Bridger in a Suit of English Armor*, 1837. Joslyn Art Museum, Omaha Nebraska. JAM 1988 10 28 A

(Editor's note: The Buffalo Bill Historical Center has numerous paintings and sketches by Alfred J. Miller in its collection. Check them out on your next visit.)



Rendezvous, the Scot presented Bridger with polished steel body armor and a plumed helmet, two elements of the uniform of the British Life Guards. Bridger put on the armor and helmet, and clanked around the rendezvous amusing his drunken companions and Alfred Jacob Miller, an artist in Stewart's employ, who sketched the unusual scene.

When he learned of his elder brother's death, Stewart returned to Scotland in 1839, but he was back in America in 1842 for a final get-together with his former Rendezvous companions. Sir William Drummond Stewart spent the remainder of his life on his Scottish estate gazing upon the paintings of Alfred Jacob Miller and recalling his exciting days in Wyoming. He died in 1871.

THOMAS MOONLIGHT

A few years after Stewart's escapades, Thomas Moonlight, another Scot, arrived in Wyoming to advance Euro-American settlement. Born in Forfarshire in 1833, Moonlight ran away from home at the age of thirteen and became a sailor on a vessel en route to Philadelphia. In 1853, after working in various settings, including a glass factory in New Jersey, Moonlight enlisted in an artillery unit of the United States Army and served on the plains of Texas, in the Seminole War in Florida, and in Kansas.

Moonlight briefly left the military in 1858 and settled on a farm in Leavenworth County, Kansas; however, the outbreak of the Civil War called him back to service. He joined the

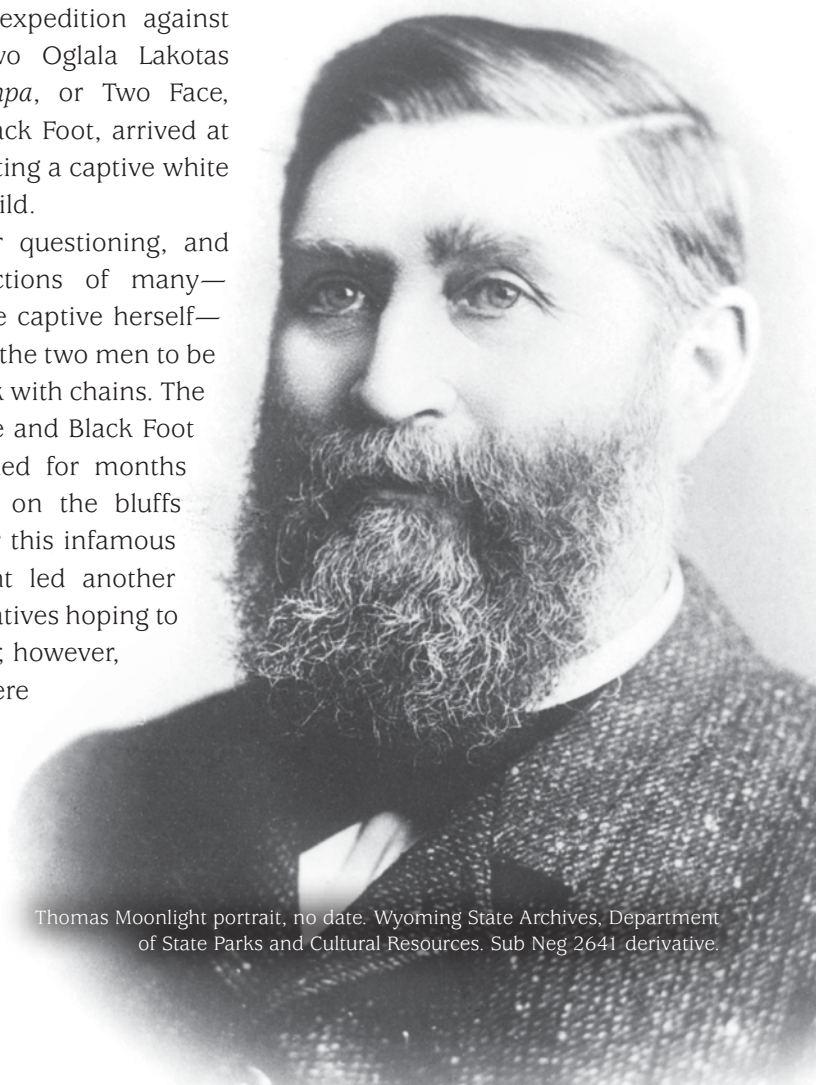
11th Kansas Infantry as a lieutenant-colonel and in 1864 was promoted to full colonel. The following year, the 11th Kansas Infantry marched to Fort Laramie, and Colonel Moonlight found himself in command of that Wyoming military outpost attempting to curtail Indian raids in the wake of the Sand Creek Massacre in southeast Colorado.

Using Jim Bridger as his guide, Moonlight led five hundred cavalrymen west from Fort Laramie to the Wind River Valley hoping to surprise a large Cheyenne camp. After a grueling 450-mile march through a cold Wyoming spring without encountering any Indians, a disappointed Moonlight returned to Fort Laramie. Shortly after this unsuccessful expedition against the Cheyenne, two Oglala Lakotas named *Anog Numpa*, or Two Face, and *Si Sapa*, or Black Foot, arrived at Fort Laramie escorting a captive white woman and her child.

Without trial or questioning, and despite the objections of many—including the white captive herself—Moonlight ordered the two men to be hanged by the neck with chains. The bodies of Two Face and Black Foot remained suspended for months from the scaffold on the bluffs near the fort. After this infamous hanging, Moonlight led another force against the natives hoping to win a great victory; however, as the horses were grazing, Indian raiders seized the opportunity and drove most of them away, leaving

Moonlight and his men to endure a long, humiliating walk of more than a hundred miles back to Fort Laramie.

When the Civil War ended, Moonlight entered politics as a Republican. In 1867 he was appointed United States Collector of Internal Revenue and in 1868 was elected Secretary of State for Kansas. In 1870, he left the Republican Party over the issue of prohibition and was elected to the Kansas State Legislature as a Democratic senator. When Democratic President Grover Cleveland appointed him Territorial Governor of Wyoming in 1887, Moonlight vowed to protect common settlers from the powerful cattle barons of the



Thomas Moonlight portrait, no date. Wyoming State Archives, Department of State Parks and Cultural Resources. Sub Neg 2641 derivative.

SCOTS IN WYOMING

Wyoming Stock Growers Association. Governor Moonlight traveled more than 1,200 miles throughout Wyoming that year, meeting settlers and hearing their complaints. He received a warm welcome in Johnson County, soon to be the focus of an infamous range war.

Moonlight's relationship with the Wyoming Territorial Legislature was a difficult one, resulting in seven vetoes and earning him as many enemies as supporters. When the legislative session ended, Moonlight published an explanatory pamphlet titled *Seven Vetoes by Thomas Moonlight* hoping to garner more support among the residents. However, his mishandling of the organization of Sheridan and Converse Counties cost him political support, especially in his former stronghold of Johnson County.

When Republican Benjamin Harrison was sworn in as President of the United States in 1889, he replaced Moonlight with Republican Francis E. Warren, much to the relief of many Wyoming residents. In 1892 Grover Cleveland won the presidential election in a rematch against Harrison and rewarded Moonlight by appointing him Minister to Bolivia, a position he held for four years. On February 7, 1899, Thomas Moonlight passed away in Kansas.

CATTLE KATE WATSON

Cattle raids and rustling played a major role in Scotland's past, with *border reivers* (border raiders) and Highland clansmen raiding their neighbors for cattle. When the quarrel

between Wyoming homesteaders and cattle barons boiled over into an all-out range war, many Scots joined the fray. Ellen Liddy Watson, daughter of Thomas Lewis Watson of Hamilton, Scotland, had the unfortunate distinction of becoming the first woman hanged in Wyoming, unfairly earning the moniker, Cattle Kate Watson.

Current scholarship reveals that Ella Watson was a typical woman homesteader who worked a variety of jobs after her first marriage ended in divorce. Watson

became involved in a relationship with a widower by the name of James Averell, whose mother was a Scot. Very likely, Averell and Watson were, for all practical purposes, husband and wife, but Watson retained her maiden name to secure additional acreage as a single woman homesteader. Unfortunately, Averell and Watson's homesteads, located west of Casper, Wyo-



Ella "Cattle Kate" Watson on horseback. Wyoming State Archives, Department of State Parks and Cultural Resources. Sub Neg 4104



ming, were too close to the ranchlands of Albert Bothwell, another whose surname suggests a Scots heritage. Averell and Watson were homesteading in the wrong place at the wrong time.

To make matters worse, Averell was outspoken in his opposition to the domineering cattle barons. On July 20, 1889, a group of six men, led by Bothwell, arrived at Watson and Averell's ranches, accusing both of rustling cattle. They abducted the two homesteaders and later lynched them along the banks of the Sweetwater River, despite the valiant efforts of another settler of Scots descent, Frank Buchanan, who fired his rifle at the lynching party. Buchanan and other witnesses to the hanging either died under mysterious circumstances or completely disappeared; thus, the lynching party escaped any punishment for the crime.

Fearing negative publicity resulting from the hanging of an innocent woman, the Wyoming Stock Growers Association hired a Cheyenne-based news reporter, Edward Towse, to

write a sensational article accusing Ella Watson of being a mean-natured and violent prostitute who exchanged her services for rustled cattle. He also noted that Cattle Kate was well known for using rough language. Unfortunately, the libelous story became a popular Wyoming legend and for years the innocent Ella Watson was characterized as the infamous Cattle Kate.

JOHN CLAY

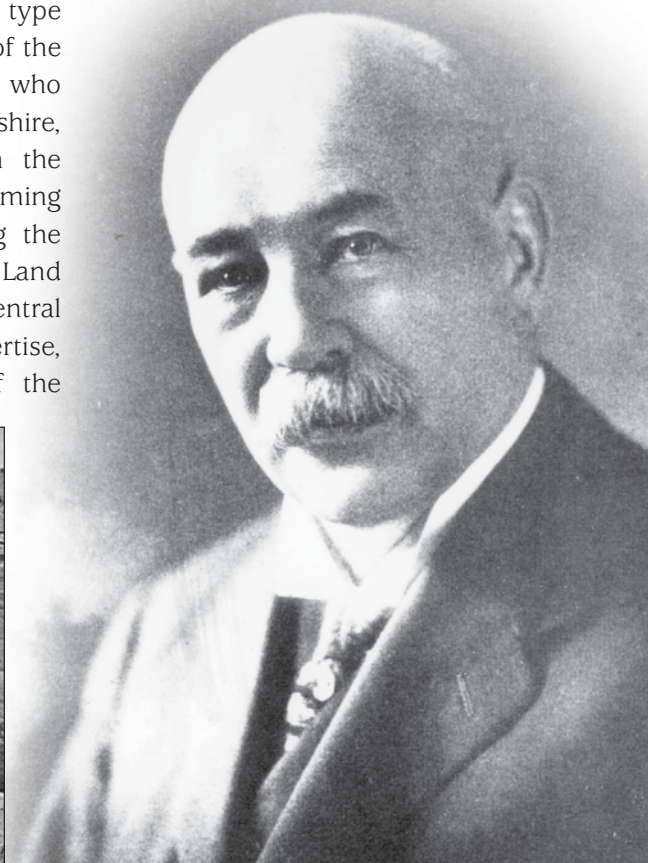
John Clay, Jr. was prominent in furthering Towse's story, and in his memoirs, Clay accused Watson of being "a prostitute of the lowest type . . . she was common property of the cowboys for miles around." Clay, who hailed from Winfield in Perthshire, acted as a ranch manager in the development of land in Wyoming for Scottish investors, including the extensive holdings of the Swan Land and Cattle Company in the east-central part of the state. Through his expertise, Clay became the president of the

Wyoming Stock Growers Association and furthered its efforts to eliminate the so-called rustlers, who were in many cases small homesteaders like Averell and Watson trying to build up their own ranches.

In 1892, a group of armed men unsuccessfully invaded Johnson County hoping to rid the territory of this rustling element and its supporters. John Clay later claimed that he knew nothing of the invasion—eventually called the Johnson County War—and asserted that he took no part in planning any of the violent acts connected



William Henry Jackson (1843–1942), photographer. Looking east from Independence Rock, Wyoming, with the upper end of Pathfinder Reservoir visible in the distance, ca. 1870. Cattle Kate's homestead was situated just northeast of Independence Rock. National Archives and Records Administration, Hayden Survey series. NWDNS-57-HS-284.



John Clay, Jr., ca. 1890. Wyoming State Archives, Department of State Parks and Cultural Resources. Thorp Neg 195

SCOTS IN WYOMING

to the Wyoming range war. He did, nevertheless, defend the actions of the invaders in his address to the 1893 annual meeting of the Wyoming Stock Growers Association. He expressed his “respect for [their] manliness, their supreme courage under the adverse fire of calumny and the usual kicking a man gets when he is down.” Clay also stated, “There will be a day of retribution.” Clay, Scottish promoter of the Wyoming cattle barons, died on St. Patrick’s Day in 1934.

ROBERT BURNS

Five years earlier, Wyoming had marked its historic links with Scotland in monumental fashion when Henry Snell Gamley’s bronze statue of Scottish poet Robert Burns was unveiled near the Capitol Building in Cheyenne. In 1794, to mark the occasion of George Washington’s birthday, Scotland’s national bard had written the famous words:

But come, ye sons of Liberty,
Columbia’s offspring, brave as
free,
In danger’s hour, still flaming in
the van,
Ye know, and dare maintain,
The Royalty of Man!

Burns could not have predicted that as America’s westward progress came to Wyoming, so many of those “flaming in the van” would be his fellow Scots. ■

Former Northwest College Assistant Professor of History Jeremy Johnston recently joined the Buffalo Bill Historical Center staff as Managing Editor of the Papers of William F. Cody. A graduate of the University of Wyoming with bachelor’s and master’s degrees in American history, Johnston taught a variety of history courses at Northwest College in Powell, Wyoming, including American History and the histories of Wyoming, Montana, Yellowstone

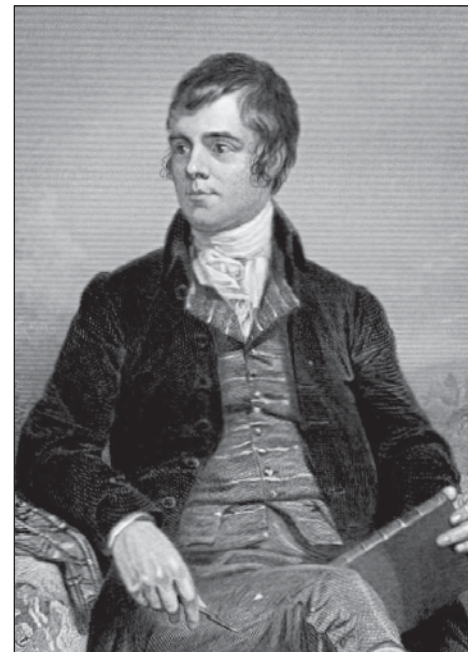
National Park, North American Indians, and the American West.

Chris Dixon, senior research fellow in the School of Humanities at the University of Strathclyde in Glasgow, Scotland, is a member of the United Kingdom’s Chartered Institute of Linguists and holds two master’s degrees from Glasgow University. Dixon recently edited Four Years in Europe with Buffalo Bill, a book by Charles Eldridge Griffin, originally published in 1908. The book, produced by the University of Nebraska Press, is featured on page thirty of this issue of Points West and is now available. Dixon is an associate editor of the Papers of William F. Cody.

Contact the editor for further reading on “Scots in Wyoming.”



The dedication of the Robert Burns statue in Cheyenne, Wyoming, on November 11, 1929. Wyoming State Archives, Department of State Parks and Cultural Resources. Sub Neg 13178



Robert Burns, 1787. From Evert A. Duyckinck, Evert A., *Portrait Gallery of Eminent Men and Women in Europe and America*. New York: Johnson, Wilson & Company, 1873. Courtesy of the University of Texas Libraries, the University of Texas at Austin. Wikimedia Commons.

NEH Chairman to visit Buffalo Bill Historical Center

National Endowment for the Humanities (NEH) Chairman Jim Leach will give a major address titled “Civility in a Fractured Society” at the Buffalo Bill Historical Center, 7:30 p.m., Saturday, September 18. This event is free and open to the public.

Leach, a long-time Republican Congressman from Iowa, became the head of NEH in August 2009. He has made civility and cross-cultural understanding the centerpieces of his chairmanship. As a result, he is conducting an “American Civility Tour,” which will take him to all fifty states within a two-year period. Earlier in the day September 18, Leach will tour the Heart Mountain Relocation Center east of Cody.

NEH is an independent grant-making agency of the United States government dedicated to supporting research, education, preservation, and public programs in the humanities. The Historical Center has received many grants from NEH, including the most recent award, \$200,000 for the *Papers of William F. Cody*.



NEH Chairman Jim Leach
Courtesy photo.

The Wyoming Humanities Council (a nonprofit organization that is an affiliate of the University of Wyoming and the National Endowment for the Humanities), the Heart Mountain Wyoming Foundation, and the Historical Center are sponsoring Leach’s presentation. ■

Pete Simpson joins the Buffalo Bill Historical Center

Peter K. “Pete” Simpson, PhD has joined the Buffalo Bill Historical Center under contract as Special



Pete Simpson
Courtesy photo.

Assistant to the Director for Educational Policy. His assignment is to better define the role of what is now known as the Research, Interpretation, and Outreach Division,

comprised of five departments: the McCracken Research Library, the Cody Institute for Western American Studies (CIWAS), the *Papers of William F. Cody*, the Interpretive Education Department, and Creative Arts West. One of Simpson’s primary responsibilities is to coordinate these departments to help give the division an identity and direction, and coordinate with other Historical Center divisions.

Simpson holds a BA and an MA in history from the University of Wyoming and earned his PhD in history at the University of Oregon. For more than fifty years, he’s had a rich and broad academic and professional career from teaching to administration and fundraising. He is also a member of the Advisory Board of the McCracken Research Library at the Historical Center. ■

BBHC receives more funds for W.F. Cody papers

The Buffalo Bill Historical Center has been awarded \$200,000 from the National Endowment for the Humanities (NEH) for its *Papers of William F. Cody* project, monies the Center must match to receive the funds.

The Center previously matched a Wyoming State Legislature grant of \$300,000—overseen by the Wyoming Department of State Parks and Cultural Resources—with \$310,000 from foundations and private sources, and an additional \$190,000 federal appropriation administered by the Institute of Museum and Library Services.

“The grant provides continued financing toward our efforts to make Cody’s numerous writings available to the general public,” Managing Editor Jeremy Johnston says. “In addition, receiving this grant recognizes the serious scholarship supporting our endeavor and the national importance of this noteworthy papers project.” ■

Connect with the Buffalo Bill Historical Center
on the Web at www.bbhc.org or find us:



CALENDAR of Events

For the latest information on programs and events, please see our Web site at www.bbhc.org, find us on Facebook, or call 307.587.4771. Unless otherwise noted, all events take place at the Buffalo Bill Historical Center.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
CENTER HOURS SEPTEMBER 16 – OCTOBER 31: 8 a.m. – 5 p.m. daily NOVEMBER 1 – 30: 10 a.m. – 5 p.m. daily DECEMBER 1 – FEBRUARY 28: 10 a.m. – 5 p.m. Thursday – Sunday Closed Thanksgiving, Christmas, and New Year's days						
1					OCTOBER	2
3	4	Buffalo Gals Luncheon \$ Laura Bell: <i>Claiming Ground</i> A sheep herding memoir Noon – 1:30 p.m. Members only / reservation required	6		<div> For up-to-date information on programs and events, please visit our Web site at www.bbhc.org or find us on  </div>	CFM Records Office open 7 a.m. – 3 p.m. (MDT) for Winchester Arms Collectors Association Show West Springfield, MA 9
10	Special Exhibition 		13	14	15	16
17			20	21	22	23
24	25	26	27	28	29	30
31	1	2			5	6
						CFM Records Office open 8 a.m. – 4 p.m. (MST) for Wanenmacher's Tulsa Arms Show Tulsa, OK
	NOVEMBER					CFM Records Office open 9 a.m. – 5 p.m. (MDT) for Big Reno/Winchester Arms Collectors Association Annual West Coast Show, NV

See Splendid Heritage: Perspectives
on American Indian Art
On view through October 31, 2010

Huron moccasins, ca. 1835. *Splendid Heritage* exhibition. WC9605008

7	8	9		12	13		
14	15	16	17	18	19	20	
21	22	23	24	25	26	27	
28	29	30	1	2		4	
			8	9		11	
			14	15	16	17	18
			21	22	23	24	25
26	27	28	29	30	31	PHOTO CREDITS: <ul style="list-style-type: none">• Code of the West sculpture in fall. Herb Mignery (b. 1937). Gift of Mike Kammerer/Code of the West Foundation. 9.01.• Jaime Penuel photo.• Center entrance in winter.• Yellowstone coach decorated. Holiday Open House 2009.	
IT'S A DATE ... pullout calendar							
\$ Denotes additional fee required.							

Every year ... all week

Rendezvous

ROYALE Play All Week!
Late September

Immerse yourself in the arts

We're expecting company—you, that is!—at Rendezvous Royale!

Rendezvous Royale began in 1999 as a community-wide western arts celebration devoted to the most prestigious events of the year in Cody, Wyoming. The fourth week of each September, the Buffalo Bill Art Show & Sale, Cody High Style: Designing the West, Boot Scoot n' Boogie, and the Buffalo Bill Historical Center's Patrons Ball join to give summer an unforgettable send off.

The celebration brings new meaning to its catch phrase, "Play all week," with a nationally-recognized western art show, sale, and quick draw; a cutting-edge western fashion show; an exhibition of works by the best western furniture artisans and craftsmen; a rockin' street festival; and an elegant ball as the grand finale. Amid all these goings-on, visitors will have no shortage of excellent

seminars, studio tours, workshops, and demonstrations—a schedule jam-packed with fun events all week long. Make your reservations today! ■

Schedule

For the complete schedule of all Rendezvous Royal events, or to register, visit www.rendezvousroyale.org, or call 1.888.598.8119.

August 26 – September 24 • Buffalo Bill Art Show on view

September 21 – 25 • Cody High Style Exhibition on view

Wednesday, September 22 • Cody High Style Fashion Shows

Wednesday, September 22 • Celebration of Arts Kickoff Party

Thursday, September 23 • Boot Scoot n' Boogie

Friday, September 24 • Buffalo Bill Art Show & Sale

Saturday, September 25 • Quick Draw & Brunch

Saturday, September 25 • Buffalo Bill Historical Center Patrons Ball

You'll feel like you're home.



Donna Howell-Sickles (b. 1949) is this year's Honored Artist for the Buffalo Bill Art Show & Sale. Mixed media. *Feels Like Home*, 2010.

at Rendezvous Royale: A Celebration of Arts in Cody, Wyoming.



Wendy Schneider

Ways of giving

There is a definite change in the temperature as summer becomes fall here in Cody and the Greater Yellowstone region. 'Tis also the season to rendezvous!

Rendezvous has a long history in Wyoming with the first one in Green River in 1825. These get-togethers were annual gatherings where furs were sold, bought, and traded. They were an important part of the western economy, where fun and celebration were had by all who attended.

It is fitting that every September at the Buffalo Bill Historical Center, we prepare for our own version of a rendezvous: Rendezvous Royale. As you read about all the arts-related activities in this special section, you'll see why we say, "Come to Cody; play all week; and help celebrate the spirit of the American West!"

The Rendezvous Royale week wraps up with the Historical Center's Patrons Ball, a gala honoring and celebrating our donors. The all-volunteer Patrons Ball Committee has gone above and beyond in planning and executing this year's event that features the Plains Indian Museum.

Honored Patrons Jim Nielson and Anne Young have a long history of helping and supporting the Historical Center and the Cody community. In their honor, several donors are sponsoring tables and hosting our pre-ball cocktail party. Thanks to all of you for your support!

This year's Patrons Ball Presenting Sponsor is Chevron, and our Underwriting Sponsor is Marathon Oil Corporation—both companies with long histories of helping and supporting the Historical Center. We appreciate all they do.

Speaking of history, rendezvous, and celebrations:

Chevron's connection with the Historical Center goes way back. It started when Texaco, now a part of Chevron, hired Buffalo Bill's granddaughter, Jane Garlow, as their first employee in Cody. More than 1,200 sincere Texaco enthusiasts in Cody turned out to take part in the festivities to welcome Texaco—now Chevron—to the community in the fall of 1928. E.J. Goppert, head of the Cody Club and Historical Center's Board of Trustees, chaired the festivities and assured Texaco members that they were heartily welcomed to the community and encouraged to participate in its civic activities.

Thanks to all who participate in this year's Rendezvous Royale. We hope to see you this fall in Cody. ■



Patrons Ball



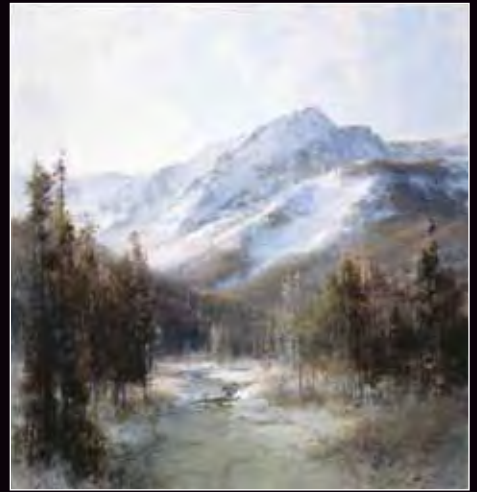
Cody Mayor Nancy Tia Brown and husband, Robert, cap off a busy week at the Buffalo Bill Historical Center's Patrons Ball, a gala that benefits the programs and activities of the Buffalo Bill Historical Center while, at the same time, boasting the "biggest social event of the year in the northern Rockies."

• Buffalo Bill Art Show & Sale •

Commemorating its twenty-ninth year, the Buffalo Bill Art Show & Sale is an invitational, fine art show that celebrates the land, people, and wildlife of the American West. Artists offer a broad range of stylistic interpretations of the West with their original works in oil, watercolor, pastel, sculpture, ceramic, and mixed media.

Artist Karen Vance's (see cover) love of the West is characteristic of more than a hundred participants hoping to win awards, but more

importantly, hoping for success in the art auction—like she did in 2009 with the Historical Center's William E. Weiss Purchase Award for *Emerging Spring*—as well as two other awards. Putting brush to canvas since age sixteen, Vance hails from a family of six generations of artists, and for the past twenty-three years, has created fine art professionally. Her work is widely exhibited and featured in numerous magazines and journals. She currently lives in Winter Park, Colorado. ■



Karen Vance's *Emerging Spring* from the collection of the Buffalo Bill Historical Center.

• Cody High Style: Designing the West •

WESTERN DESIGN LOVERS: WE SPEAK YOUR LANGUAGE. Cody High Style is chock-full of activities related to western design in furnishings, decorative arts, and clothing: workshops, seminars, tours, demonstrations, and the rip roarin' Cody High Style Fashion Show. Cody Western Artisans, organizers of Cody High Style, suggest that western craftsmen come by their inspiration—quite literally “naturally”—from the natural environment of the Cody area. Their compositions use the materials and incorporate the surroundings of the natural world as they design creations that are both artistic and functional.

Nineteenth-century poet Stephen Vincent Benet wrote about people drawn to the West, saying, “I think it must be something in the blood. Perhaps it's only something in the air.” Without a doubt, western artisans historically have always seemed to breathe “something different from the air.” One need only see their work to agree. ■



©KathySingerPhotography.com

• Boot Scoot n' Boogie •



Rendezvous takes to the streets in downtown Cody—rain or shine—to enjoy live music, artist demonstrations, food, and another runway fashion show.

Patrons Post

It pays to be a patron!

PATRONS BALL: a good time for a great cause

Prizes and surprises. Special guests. Food, fun, and music.

Who knew that raising money could be so fun? For thirty-four years, Buffalo Bill Historical Center Patrons Ball attendees can certainly vouch for that—and so can the volunteers serving on the Patrons Ball Committee, without whom the “premiere social event of the year in the northern Rockies” simply isn’t possible.

“From the music, setting, and wine list to invitations, menu, and everything in between, this group of volunteers creates an event we can all be proud of,” Executive Director Bruce Eldredge says. “We’re thankful for this opportunity to connect with those who have a passion for the West and for our work here at the Historical Center. Patrons Ball allows us to do just that.”

The September 25 Patrons Ball is the finale to the week-long Rendezvous Royale celebration of arts in Cody, Wyoming. To make reservations or for a full schedule of events, visit www.rendezvousroyale.org or call 1.888.598.8119. ■



Members of the 2010 Patrons Ball Committee include (front, from left) Hilary Smida; Erynne Selk; Rebecca West; Paul Brock; Mary Crow; Shauna Roberts, co-chair; Gina Morrison; Char Stewart-McCue, co-chair; (back) Deborah Culver; Shirley Stephens; Jan Brenner; Jamie Parsons, and Ann Cotton Smith. Photo by Ken Blackbird for Buffalo Bill Historical Center.



Patrons Ball Honored Patrons, Jim Nielson and Anne Young, with Jim’s daughter, Julia.

Honored Patrons

Jim Nielson and Anne Young are known for their commitment to Cody, Wyoming, and to the Buffalo Bill Historical Center. As they put it, their love for the area stems from the friendly people and close friends, the astonishing support from the community for many causes, and the silence and enormous space of the West.

Anne was instrumental in the recently completed Canal Park project in Cody, has been active for years in the Nature Conservancy, and is an active member of the Advisory Board of the Draper Museum of Natural History at the Historical Center.

Jim has been involved in the community for many years and is a long-time trustee of the Historical Center. He took the lead with the planning and construction necessary to reopen the Sleeping Giant Ski Area west of Cody in fall 2009—an enormous winter recreation benefit to Cody residents and visitors alike. He also played a key role in the acquisition of the Paul Dyck Plains Indian Buffalo Culture collection. Jim and Anne have also been named Honorary Co-Chairs of the Buffalo Bill Art Show & Sale. ■



This fall’s Buffalo Gals Luncheon is scheduled for October 5, noon – 1:30 p.m. with Laura Bell’s *Claiming Ground*, her memoir of herding sheep. For more information about all member events, contact Membership Manager Jan Jones at membership@bbhc.org or 307.578.4032.

By Charles R. Preston, PhD

Now in its second year, the Draper Museum of Natural History's Golden Eagle

Program at the Buffalo Bill Historical Center continues to reveal new information. Here, Dr. Charles R. Preston weighs in on this year's work.

Back to the golden eagle

It looked as though the big bird would crash headlong into the side of a big, sandstone cliff. Then, at the last second, with only a slight adjustment of her tail, she veered

sharply to her left, lowered her wing "flaps," extended her feet and huge talons, and seized the running jackrabbit. All I could see were rabbit ears and feet, and the eagle's tail and wings as the pair of entangled animals somersaulted through a cloud of dust!

In the last two years of our study of golden eagle ecology in the eastern portion of the Greater Yellowstone region, this was only the second successful eagle-hunting episode I had witnessed from initial pursuit through to a kill. I've swum among white-tipped reef sharks while they caught penguins in the Galapagos Is-

Listening to

Preston captured this young golden eagle by hand. It was examined, weighed, fitted with a U.S. Department of Interior band, and released unharmed within a few minutes.

Photo by Research Assistant Richard Jones.

lands; held my breath while a jaguar silently passed within less than eight feet of me in a dense forest in Belize; and watched gray wolves bring down elk in Yellowstone's Lamar Valley. But none of these top the drama of witnessing first-hand a golden eagle spot, pursue, and capture a fleet-footed, white-tailed jackrabbit in Wyoming's amazing sagebrush-steppe landscape. You can imagine the adrenaline rush Mongolian Kazakh tribesmen must feel when they hunt livestock predators from horseback with trained golden eagles!

It's easy to see why the golden

eagle is so highly revered by cultures, past and present, across the Northern Hemisphere as a living symbol of freedom, courage, power, wisdom, and sovereignty. Many American Indian cultures view eagles as sacred messengers between heaven and earth. Among these cultures, it is a great honor and responsibility to hold or even touch an eagle feather, and this honor is bestowed only on a chosen few. Eagles are favorite subjects for artists and gun engravers, and eagle images are used to represent countless nations, corporations, and commercial products. While the American

bald eagle was chosen as our United States national symbol, it is the golden eagle that dominates the skies of western North America and would be a fitting choice as a symbol for our region of the U.S. and the Spirit of the American West.

About that raptor

Beyond the icon lies a fascinating predatory bird whose reality and ecological importance in many ways surpass even the most imaginative human mind. Like all birds of prey—called raptors—the golden eagle has

the golden eagle

FIELDWORK 2010

"It takes many years of training and experience to attain the necessary state and federal permits to safely and respectfully handle eagles and other raptors for scientific research."

Charles R. Preston, PhD

a very large and powerful hooked beak for tearing flesh from its prey, powerful legs and feet, and long, sharp talons. The golden eagle also has extremely keen eyesight, enabling it to spot potential prey from a very long distance—as much as a mile or more.

A golden eagle may weigh up to fourteen pounds and boast a wingspan of more than seven feet. Rabbits and rabbit-sized prey make up the bulk of their diet, but golden eagles are quite capable of killing prey as large as pronghorn and deer, especially when the eagles hunt in pairs. Because of its status atop the food web of most western ecosystems, the golden eagle plays a major role in ecosystem stability and is a good indicator of environmental change.

Despite the golden eagle's substantial ecological and cultural value, however, there is little current information available regarding its status in response to the rapidly changing landscape of the American West. Some information indicates that the species may be

declining, but efforts to document, monitor, and manage golden eagle populations in the western U.S. are generally scattered, uncoordinated, and lack unified goals. The species is federally protected under the Migratory Bird Treaty Act of 1918 (and subsequent amendments) and the Bald and Golden Eagle Protection Act of 1940 (and subsequent amendments). Recent changes in the U.S. Fish and Wildlife Service's permits that allow "take" or disturbance of golden eagles will require sound knowledge of eagle population dynamics to assist officials in determining disturbance thresholds.

*The posse rides again . . .
and more*

To help develop a coordinated approach to gathering this scientific information throughout the West, the U.S. Fish and Wildlife Service has organized a special Golden Eagle Science Meeting. The gathering will bring top raptor scientists from across the continent together to assess current information and outline a strategy to develop additional scientific information needed for long-term eagle management and conservation. Due to our ongoing golden eagle research/education project (see

Points West, fall 2009) and the growing international reputation of the Draper Museum of Natural History as a center for science and public education about the Greater Yellowstone region, I have been invited to participate in this conference. This is an important step in ensuring that twenty-first century management of eagles and other wildlife is informed by the best available science.

Our fledgling golden eagle research and education project has progressed rapidly in 2010 thanks to additional financial support from the Bureau of Land Management, new financial support from the Wildlife Heritage Foundation of Wyoming, and the invaluable time, talents, and intellectual contributions of our Golden Eagle Posse of citizen-science volunteers. These folks have donated more than six hundred hours of their valuable time to the project thus far in 2010, and their field observations are critical to our study.

This year, I conducted a workshop for our volunteers to provide them with up-to-date natural history information on golden eagles as well as revised protocol and guidelines for monitoring nests without disturbing the birds. We also were able to add several important components to the program, including nighttime rabbit surveys to keep track



to the golden eagle

FIELDWORK 2010

of primary eagle/prey fluctuations; eagle capture and banding activities to assess physical condition and identify and monitor movements and survivorship of individual eagles; video monitoring to catalog eagle behaviors and support our various eagle educational and scientific presentations; and an expanded food habits study to better understand how eagles respond to changes in primary prey availability.

A National Geographic film crew captured some footage from our study to explore the possibility of a documentary tracking our work in the years to come. Additionally, we included a nesting golden eagle observation trip in our popular Draper Museum Field Expeditions Series for 2010 and presented a two-day Golden Eagle Youth Experience organized and co-led by staff from the Center's Education Department for their Discovery Camp series. These interdepartmental collaborations are great for participants and staff!

The year so far

It's too early to report complete details of our 2010 field results, but I can say that we have now discovered

sixty-nine golden eagle nesting territories (separate areas where eagles have established nest sites) within our two-thousand square kilometer study area. By the end of the first year of our study in 2009, we had discovered only forty-two nesting territories. Although a smaller proportion of territories were occupied by nesting eagles in 2010 than in 2009, it appears that the percentage success (one or more eaglets surviving to leave the nest) and average productivity (number of eaglets per nest surviving to leave the nest) will be higher in 2010 than in 2009. Cottontails again were the primary prey identified in eagle nests, but the remains of pronghorn fawns, coyotes, ground squirrels, mice,

snakes, ravens, and meadowlarks also showed up in nests. We found that rabbit populations are similar throughout our study area, though somewhat lower in the extreme western zone.

We had hoped to install remote video and still cameras at selected nest sites this year, but were unable to do so. Pending funding and additional permits, we plan to install these cameras next season and begin working with our cadre of research associates based in other institutions to extract and analyze DNA from shed eagle feathers in nests. With this technique, we can now determine if individual birds are related, identify the sex and genotype, and chart



A golden eagle nestling has an urgent call for "food delivery."

Photo by Golden Eagle Posse member Richard Brady.



Listening to the golden eagle

FIELDWORK 2010

the composition and generational turnover in our study population in relation to landscape, weather, and human activities.

Eagles and students

One of the most exciting new aspects to our golden eagle program is the opportunity to position our field research as a platform to develop an ambitious, national K – 12 curriculum in ecology to help teachers and students meet math, science, and social studies standards in school districts throughout the nation. Preliminary screening makes us cautiously optimistic that the combination of such a charismatic animal—the golden eagle—together with the chance for students and teachers to become involved in authentic, ongoing scientific inquiry, will make this initiative compelling to both school districts and funding agencies, such as the National Science Foundation and U.S. Department of Education. This is also another important opportunity for cross-departmental collaboration within the Buffalo Bill Historical Center that teams our natural sciences staff with interpretive

education staff and others.

Golden eagle research/education is only one of the many Greater Yellowstone projects the Center's Draper Museum of Natural History is actively pursuing as we work to advance the spirit of the American West and assume a mantle of leadership, innovation, and excellence in exploring and documenting Greater Yellowstone wildlife and landscapes, illuminating relationships between humans and nature, and communicating the process and product of science to the general public.

We hope you will follow our programs at www.bbhc.org/yellowstone, and keep up with our Golden Eagle Project blog and videos at www.goldeneaglebbhc.wordpress.com. We are grateful for your interest and support.

A prolific writer and speaker, Dr. Charles R. Preston serves as Senior Curator of the Buffalo Bill Historical Center and Founding Curator in charge of its Draper Museum of Natural History. He is an ecologist and conservation biologist who explores the influence of climate, landscape, and human attitudes and activities on wildlife, and is widely recognized

as a leading authority on wildlife and human-wildlife relationships in the Greater Yellowstone region. He formerly served as Chairman of the Department of Zoology at the Denver Museum of Natural History, and before that, Associate Professor of Biological Sciences at the University of Arkansas at Little Rock. ■

For further reading, Preston suggests these vintage *National Geographic Magazine* photographic essays by members of the renowned Craighead family:

Craighead, J., and F. Craighead. 1940. In quest of the Golden Eagle. *National Geographic Magazine* 78 (5): 692 – 710.

Craighead, J., C. Craighead, and D. Craighead. 1967. Sharing the lives of wild Golden Eagles. *Geographic Magazine* 132 (3): 420 – 439.

Preston has also co-authored a book about the golden eagle, which is available in the Historical Center's Museum Store: Preston, C.R. and G. Leppart. 2004. *Golden Eagle: Sovereign of the Skies*. Portland, OR: Graphic Arts Center Publishing Company.

Participants in the Golden Eagle Discovery Camp observed nesting eagles and created a field journal. The Discovery Camp Series is organized by Emily Buckles in the Historical Center's Interpretive Education Department.



• Patrons Ball Silent Auction •

Partygoers may want to bring a horse trailer to this year's Buffalo Bill Historical Center Patrons Ball. A two-year old horse from the McCullough Peaks herd east of Cody, Wyoming, is on the auction block—the silent one that is—and the successful bidder takes him home.

Gathered in the October 2008 wild horse roundup, the paint traveled first to the Rock Springs, Wyoming, holding area for processing, and then to the Mantle Ranch in Wheatland, Wyoming, for initial training. "At Mantle, they worked on his habit of rearing, a defense mechanism of wild horses," Marshall Dominick explains. "Mares, on the other hand, kick with their hind legs."

By mid-June, the horse, affectionately called "Patriot" by Dominick and his nephew, Spencer, was halter broke and ready to begin more advanced training. "We took him to Spencer's home in Wilsall, Montana," Marshall says, "and it took more than a few tries to get

that horse into the trailer!" In July, the paint was returned to Wyoming.

The younger Dominick is an accomplished and enthusiastic horseman who specializes in starting horses and mules as well as helping with problems in older horses. He teaches private riding and training lessons as well as several clinics each year. He is also a teaching clinician for the Montana Horse Sanctuary.

According to both Dominicks, Patriot is very strong for a two-year-old, is above average in intelligence, and catches on quickly. He's been saddled several times, and as of this writing, is scheduled for a pack trip.

"Several of us came up with the idea at dinner one evening here," Patrons Ball Honored Patrons Anne Young and Jim Nielson add. "Ben and Pat Chapman volunteered to sponsor him through the wild horse advocacy group Friends of a Legacy (FOAL), of which Marshall Dominick is president. We called Marshall and asked him if he

could find a horse."

The McCullough Peaks Herd Management Area encompasses 109,814 acres of land. The wild horses' diversity of coat colors, their moderate-to-large size, and sufficient habitat conditions that keep the herd in very good condition, all bode well to make the horses popular candidates for adoption—a practice that helps cull the herd to a sustainable size.

Young says the paint is readily identifiable because his ears are frost bitten, a trait she calls charming. "I cast my vote for the name 'Frosty' for this very reason," she says. "He is going to be a mountain horse extraordinaire—his legs are already so powerful!"

In addition to this horse, Patrons Ball has numerous items on its Silent Auction block including a "Night at the Museum – BBHC-style," jewelry, artwork, trips, decorative items, furniture, and much more. Visit www.bbhc.org/patronsballauction to see them all. ■



Marshall Dominick and his nephew, Spencer, are working hard to train this two-year-old paint for his new owner. Patrons Ball Co-Chair Shauna Roberts likes the idea.

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CHIEF IRON TAIL POSTER

This poster is one of the most colorful and impressive posters in the Buffalo Bill Museum's collection. Its full title is "Iron Tail / Last of the Great Chiefs / Now With Buffalo Bill / Pawnee Bill Shows." Copyrighted in 1912 by the U.S. Lithograph Co., the poster was printed in four colors by the Russell-Morgan Print Co. of Cincinnati and New York.

The dimensions of this "one sheet" poster are 39 5/8 x 27 3/8 inches. Posters came in variations of this basic size, ranging from half-sheets (21 x 28 inches) up to 168 sheets (9 x 143 feet)—although few of this size were made. Odd-shaped ones were made for special settings. A poster forty-one sheets long but only one sheet high was made for Buffalo Bill's Wild West season at the 1893 Chicago World's Fair, where it was wrapped around the corner of a building and extended along both sides.

By the late 1890s, Iron Tail was the principal Indian in Buffalo Bill's Wild West. He became a close friend of William F. Cody's even though neither spoke much of the other's language. For the most part, they communicated through sign language; film footage of them having a "conversation" currently shows in the Buffalo Bill Museum's Wild West alcove near this poster. ■



Buffalo Bill Museum. U.S. Lithograph Co., Russell-Morgan Print, Cincinnati, 1912. Four color lithograph, 39.625 x 37.375 inches. Original Buffalo Bill Museum Collection. 1.69.50

DEAR MR. CATLIN . . . I LOVE YOU . . . , PAUL DYCK

In *Dear Mr. Catlin . . . I Love You . . .*, Paul Dyck pays tribute to his idol, George Catlin, one of the first to document the Plains Indians in art. In this work from 1964, Dyck incorporates original images by Catlin using Flemish and Asian painting techniques. An artist in the early-to-mid nineteenth century, Catlin traveled West to study Native cultures. Dyck's work features a portrait of Catlin at right, with brush in one hand and painting palette in the other; his subject Buffalo Bull's Back Fat at left; and various renditions of bison and horses reminiscent of cave paintings.

Paul Dyck, given the Lakota Sioux name 'Rainbow Hand,' sought to recapture the spirit of Native American tribes in his work. He was born in 1917 to pioneer parents and raised among Cheyenne, Crow, and Blackfeet in

Calgary, Alberta, Canada. After artistic training in Europe, Dyck returned to America to explore Native American culture. This influenced him to craft expressive representations of the Plains Indians and to collect an extensive array

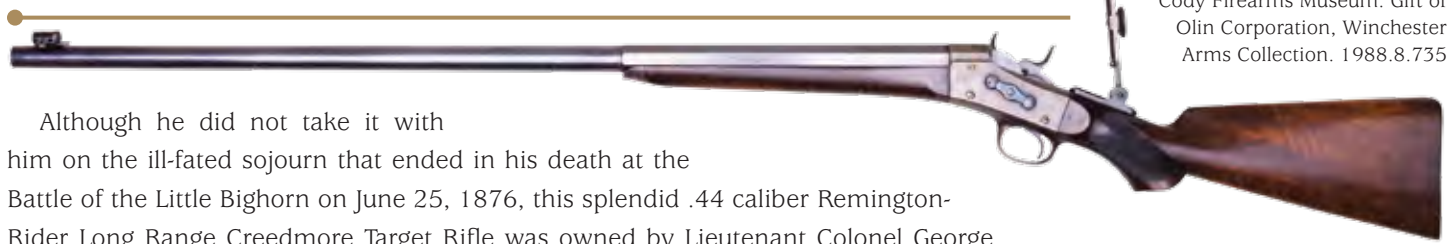
of Indian artifacts.

The painting's title encourages the viewer to connect intimately with Catlin through the respect, admiration, and love that Dyck felt while creating this work. ■



Whitney Gallery of Western Art. Paul Dyck (1917 – 2006). *Dear Mr. Catlin . . . I Love You . . .*, 1964. Oil on canvas, 43 x 79.25 inches framed. Gift of Dr. and Mrs. Dean Nichols. 7.73

CUSTER TARGET RIFLE



Cody Firearms Museum. Gift of Olin Corporation, Winchester Arms Collection. 1988.8.735

Although he did not take it with him on the ill-fated sojourn that ended in his death at the Battle of the Little Bighorn on June 25, 1876, this splendid .44 caliber Remington-Rider Long Range Creedmore Target Rifle was owned by Lieutenant Colonel George Armstrong Custer. His wife Elizabeth, known affectionately by Custer as “Miss Libbie,” reputedly gave it to him as a gift. Mrs. Custer presented the rifle to the Winchester Repeating Arms Company in 1883 in memory of her husband, and the Olin Corporation donated it to the Cody Firearms Museum as part of the Winchester Arms Collection. ■

GOLDEN EAGLE TAXIDERMY MOUNT

The golden eagle (*Aquila chrysaetos*) inhabits open and semi-open wild spaces throughout the Northern Hemisphere, where it is widely exalted among many cultures for its prowess as a hunter and master of flight (see “Listening to the Golden Eagle” in this issue of *Points West*). The American West is a major stronghold for this magnificent animal.

Draper Museum of Natural History staff is conducting long-term research on the golden eagle because of its ecological and economic importance in the sagebrush-steppe landscapes of the Greater Yellowstone region and beyond. This specimen of a subadult eagle was mounted around the turn of the twentieth century and maintained in private hands until it was donated to the Buffalo Bill Historical Center. The species is now protected from harm or disturbance by long-standing federal and state laws, and special permits are required to possess even a single eagle feather or any other eagle part.

Located in the Draper Museum’s Discovery Laboratory, we use this specimen for educational programming as well as a source of DNA for scientific study.

Draper staff and volunteers provide regular tours through our working laboratory to hundreds of visitors annually, and this golden

eagle is one of the highlights of each tour. It is also used in the annual volunteer training workshop held to introduce new citizen-science volunteers (Golden

Eagle Posse) to the biology and natural history of golden eagles before the volunteers strike out into the field to monitor nests. This photograph of the eagle will support a series of educational programs presented by Draper staff in Yellowstone National Park. In the future, we hope to include this specimen in an exhibition highlighting icons of the

American West. ■



Draper Museum of Natural History. Golden eagle. NH.304.3
Gift of Nancy Buening.

NATIVE AMERICAN CHURCH CROSS



The Native American Church combines elements of traditional tribal religions and Christianity. Developed during the 1890s, this religious movement

continues to be an important force in the lives of many Plains Indian people.

This nickel silver and brass cross is made up of designs associated with the Native American Church. Depicted on the cross are the gourd rattle, staff, and water drum used in ceremonies, and the crescent and waterbird. ■

Plains Indian Museum. Made by Mitchell Zephier, Sioux, ca. 1979. 9 x 4.25 inches. Museum Purchase. NA.502.48

Four Years in Europe with Buffalo Bill

By Charles Eldridge Griffin

Edited by Chris Dixon

Review by Lynn Houze

Charles Eldridge Griffin's account of his European travels with Buffalo Bill's Wild West was first published in 1908, just two years after the author's return. It is unknown how the book was received by the public at the time, or if anyone really knew that it had been published as only a limited number of copies were printed. Consequently, this new edition has been eagerly anticipated by historians and scholars of William F. "Buffalo Bill" Cody for its insider's look at the Wild West.

To many, Griffin's writing will seem more like a travelogue than an in-depth report of life with Buffalo Bill's Wild West, and for the casual fan of the showman, they will be right. The subtitle of the original volume, "A Descriptive Narrative of the Big American Show's Successful Tour in Foreign Lands," aptly describes the book. The author's account of his four years' employment—beginning with the Atlantic Ocean crossing on board the Cunard Line's S.S. Etruria and continuing through to the final Wild West performance in Ghent, Belgium—are entertaining and take the reader back to a time long past. However, it's the insights into the various

aspects of the Wild West, including the performers, the descriptions of train travel from town to town, the nuances of putting the show on, and Buffalo Bill himself that make this book stand out. While others have written of their experiences traveling with Buffalo Bill, their accounts are usually brief and cover neither the wide range of topics nor the span of time that Griffin does.

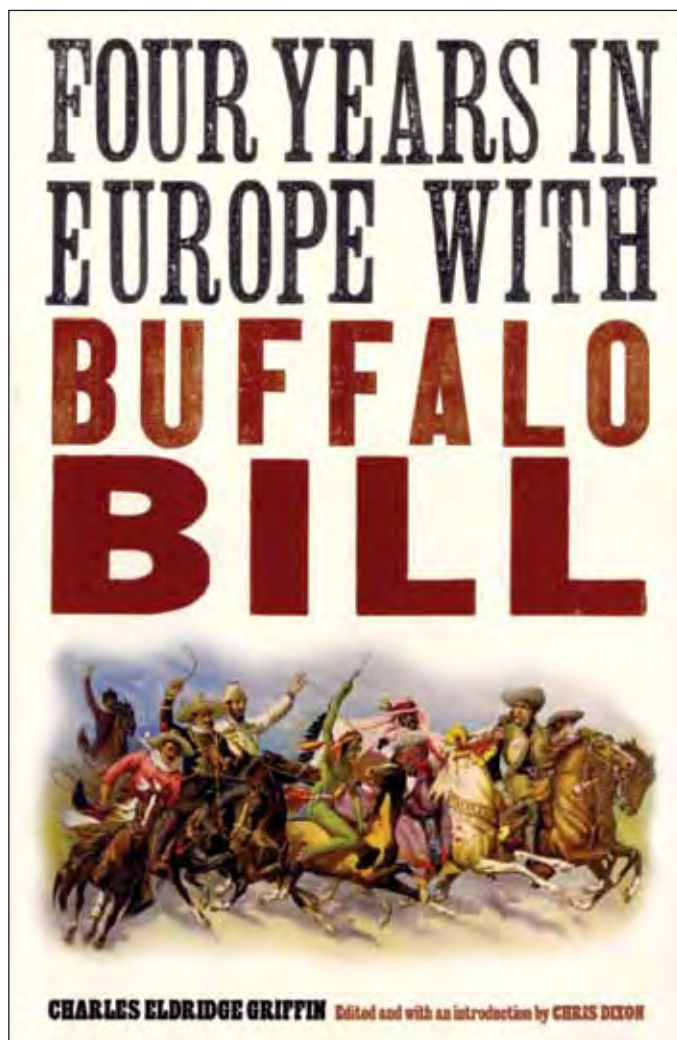
Editor Chris Dixon of the University of Strathclyde in Glasgow, Scotland, and the *Papers of William F. Cody*, based in Cody, Wyoming, has annotated the reminiscences with notes to help the reader better understand Griffin's writings. As this

was written in the early 1900s, some vocabulary in use then has changed over time or even become obsolete. Griffin often used a foreign phrase here or there which Dixon has translated for the reader. Current events of the time are now almost ancient history, so further explanations help the reader put everything in the proper context and provide insight into these occurrences. These notes are invaluable.

Additionally, Dixon introduces the book with a short biographical essay on Griffin, concentrating on his circus career and how that led him to join Buffalo Bill's Wild West. Griffin began his employment with the exhibition in England in April 1903 as a magician and ventriloquist, performing in the side show for that season. When Lew Parker resigned as "Manager of Privileges" the following year, Griffin replaced him and held the position for the remainder of the European tour. Thus, Griffin's narrative is from the viewpoint of both a performer and a management employee—a unique and enlightening perspective.

Four Years in Europe with Buffalo Bill is enjoyable reading for both the historian and the casual reader of American history. ■

Charles Eldridge Griffin. *Four Years in Europe with Buffalo Bill*; Chris Dixon, ed. Introduction, illustrated, bibliography, index, appendix, 159 pp. Lincoln and London: University of Nebraska Press, 2010. Originally published in 1908. ISBN 978-0-8032-3465-9. Paperback, \$12.95.





Cossack from Buffalo Bill's Wild West, ca. 1901. William H. Rau, photographer. William F. Cody Collection. P. 69.51 (detail)

Buffalo Bill's Wild West debuted in 1883 and introduced millions of people worldwide to the American West in the thirty years that followed. Often blurring the lines between reality and the myth that Cody himself helped to create, the popular entertainment enthralled audiences with action and suspense, conflict and conquest, trick riding and shooting—and the “cowboys and Indians” of lasting fame.

By 1892, Cody and company had expanded the multicultural nature of the Wild West show to include horsemen from around the world, including “Cossacks” like the unnamed cast member in this photograph, as well as Argentine gauchos, Mexican vaqueros, European cavalry, and various others—never mind that those billed as Cossacks were actually trick riders from the province of Georgia.

With the upcoming reinstallation of the Buffalo Bill Museum, scheduled for 2012, the Buffalo Bill Historical Center explores how Cody brought “the West to world and the world to the West”—a complex undertaking to be sure, and one that is no less so even today. ■

■ *One picture is worth a thousand words.* ■

See thousands of historic photographs from the archives of the Buffalo Bill Historical Center online at www.bbhc.org/mccracken/collections.



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