POINTS WEST

BUFFALO BILL HISTORICAL CENTER ■ CODY, WYOMING ■ WINTER 2011

■ **Buffalo Bill in the big city** (part 3) ■ **How the West became western**
■ **Wolverines, the trickster heroes**

To the point

By Bruce Eldredge
Executive Director

With 2012 almost here, we look forward to another year of collaboration, cooperation, and relationship-building with you, our supporters.

While we're so very grateful for all you do for us, it's important to share with you what we can do for you, too. Ford Bell, President of the American Association of Museums, has a number of important things to say about the museum community, including these statistics:

- 850 million visits to U.S. museums annually—*more than all professional sporting events and theme parks combined*
- 17,500 U.S. museums employ 500,000 individuals, injecting $20 billion into America's economy
- $192 billion in economic activity as a result of cultural travel according to U.S. Department of Commerce
- 23 percent of domestic travel in U.S. consists of cultural and heritage activities
- 53 percent longer stays and 36 percent more expenditures from those visiting cultural attractions and historic sites as compared to other kinds of tourists

"For millions of Americans, museums are seen as refuges of learning, fun, and spiritual uplift," Bell explains. "But, it is important to remember in these challenging economic times that museums bring much more to our communities. They are also engines of commerce, serving to boost the civic and economic climates of communities large and small. [In addition,] museums have long been cultural destinations in and of themselves. As state and local government budgets are increasingly stretched thin, many museums are taking up the slack, filling voids in our social and community fabric."

Just like museums throughout the country, the Buffalo Bill Historical Center plays host to school groups, provides valuable primary resources for researchers, originates unique public programming, creates educational materials, and makes its galleries available for reflection, learning, and enjoyment—all things that "lead the way...for communities to learn, share, and grow together," as Bell puts it.

We call it "celebrating the Spirit of the American West."

Join the celebration by calling 307.587.4771 today to learn how you can lend your support.

Happy Holidays from all of us at the Buffalo Bill Historical Center. ■

Managing Editor:
Ms. Marguerite House

Assistant Editor:
Ms. Nancy McClure

Designer:
Ms. Lindsay Lohrenz

Contributing Staff Photographers:
Ms. Chris Gimmeson, Ms. Nancy McClure

Historic Photographs/Rights and Reproductions:
Mr. Sean Campbell

Credits and Permissions:
Ms. Ann Marie Donoghue

Advisory Team:
Marguerite House, Public Relations & Managing Editor
Nancy McClure, Public Relations & Assistant Editor
Lindsay Lohrenz, Designer
Christine Brindza, Acting Curator, Whitney Gallery of Western Art
Megan Smith, School Services Coordinator

Points West is published quarterly for patrons and friends of the Buffalo Bill Historical Center. For more information, contact the editor at the address above.

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 our patrons and friends. *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—all in celebration of the Spirit of the American West.

About the cover:

Recently added to the Center's Annie Oakley collection is this rifle, a ca.1892 William Cashmore rifle produced by Charles Lancaster & Company of London, 1.69.6342. Turn to page 13 to read more about this extraordinary gift from the William E. Self family. (Postcard: Annie Oakley, ca. 1893. Vincent Mercaldo Collection. P.71.2970) Cover photography by Chris Gimmeson.

Contents

Part of the stereotypical frontier dress was fringe. "Images of Davy Crocket and Daniel Boone usually show them wearing a fringed leather coat and trousers," Dr. Laurel Wilson notes. "Fur traders and mountain men found that leather withstood the rigors of frontier life better than cloth apparel." Read more from Dr. Wilson on "How dress worn in the West became western," pages 19 – 23.

Maynard Dixon (1875 – 1946). *Kit Carson with Mountain Men*, 1935. Oil on canvas. 96 x 180 inches. Anonymous lender. L.278.2003.1

FEATURES

DEPARTMENTS

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Magazine of the Buffalo Bill Historical Center • Cody, Wyoming

Visions of the American West

THE BUFFALO BILL HISTORICAL CENTER TAKES THE WEST TO THE EAST WITH NASHVILLE EXHIBITION

It was because of my great interest in the West, and my belief that its development would be assisted by the interest I could awaken in others, that I decided to bring the West to the East through the medium of the Wild West show.

—William F. "Buffalo Bill" Cody

One hundred years after Buffalo Bill's Wild West thrilled audiences in Nashville, Tennessee, his show makes an encore appearance of sorts at Cheekwood Botanical Gardens and Museum of Art.

In an exhibition titled, "*Visions of the American West: Masterworks from the Buffalo Bill Historical Center,* the Center takes the West to the East once again. The exhibition at Nashville is on display October 22, 2011 – March 4, 2012.

Buffalo Bill clothing: boots, ca. 1890. Gift of Robert F. Garland. 1.69.780; gauntlets with Crow beadwork, ca. 1900. Original Buffalo Bill Museum Collection. 1.69.775; buckskin jacket, ca. 1890. Gift of Robert F. Garland. 1.69.776

Hamley & Company (Oregon) cowboy hat, date unknown. Gift of Ellen Dixon Claffy. 1.69.2484; Etheyle Parry Bradford's Wild West show skirt, ca. 1905. The Bradford-Decker Collection. 1.69.692; and her boots (most likely), 1913 – 1916. Original Buffalo Bill Museum Collection. 1.69.2117

"Each person views the West in a different way. While some may think of it as a place, it's more than that," explains Acting Curator Christine Brindza. "It's both real and imagined, part myth and part truth. The Historical Center is telling the many stories of the American West in this exhibition in a way that appeals to all ages and interests."

From headdresses to pistols, the Historical Center sent more than two hundred of its finest and most popular objects to Cheekwood for the show. The exhibition is organized into seven main areas: fine arts, firearms, horse culture, Plains Indians, women of the West, cowboy culture, and Buffalo Bill and the Wild West.

(Top) Sharps Model 1853 .44 cal. rifle, ca. 1854 – 1859, belonging to George Armstrong Custer. Gift of Olin Corporation, Winchester Arms Collection. 1988.8.743; (Bottom) Winchester Model 1895 .30-06 cal., 1921, presented to Zane Grey by the Winchester Repeating Arms Company on February 28, 1924. Donated in loving memory of Robert Jesse Moore by his family. 1991.1.1.

Visions of the American West

The Cheek Family, who founded Maxwell House Coffee, built their elegant mansion, Cheekwood, in the late 1920s. The limestone mansion and extensive formal gardens were inspired by the grand English houses of the eighteenth century. Completed in 1932, the family donated the mansion and the surrounding sixty-five acres to the City of Nashville, which maintains the estate today.

"The spirit of the American West resounds here in Nashville: In our music and myth, in our optimism and resolve, in our sportsmanship and showmanship," said Jane Offenbach, president and CEO of Cheekwood. "Just as Buffalo Bill's Wild West show was welcomed by roaring

Northern Plains Lakota Sioux: war bonnet with trailer, ca. 1920 – 1930, The Catherine Bradford Collection. Gift of The Coe Foundation. NA.205.14A/B; female doll, ca. 1910. Irving H. "Larry" Larom Collection. NA.507.7A

crowds in Nashville more than a century ago, visitors from the entire region are receiving this show with great energy and enthusiasm. Cheekwood is honored to host the exhibition, and our doors are wide open to everyone eager to experience the West."

"Those who grew up wanting to be a cowboy will have their imaginations sparked again by viewing actual objects in this exhibition that were once owned and used by cowboys," Brindza adds. "Whatever their passion may be, visitors are sure to be excited and inspired when they see this exhibition. We are privileged to share *Visions* with the people of Nashville and the surrounding area."

Other possible venues are currently under consideration for *Visions*. For more information, visit our Web site at *www.bbhc.org/explore/beyond-our-walls.*

From the Original Buffalo Bill Museum Collection, photos of Buffalo Bill with carriage, L – R: with Irma, 1894. P.69.732; alone, ca. 1912. P.69.1950; and in Sheridan, Wyoming, ca. 1916. P.69.1672

Buffalo Bill's Stanhope Spider Phaeton carriage made by Studebaker Brothers of South Bend, Indiana, ca. 1890. Gift of Mr. and Mrs. R.W. Woodruff. 1.69.381

Buffalo Bill Goes to the Big City

PART THREE

By William F. "Buffalo Bill" Cody, 1916

In its collection at the Buffalo Bill Historical Center, the McCracken Research Library has a stenographer's transcript of William F. "Buffalo Bill" Cody's word-for-word dictation of his memoirs during the winter of 1915 – 1916. Apparently, that dictation became An Autobiography of Buffalo Bill *(1920), a compilation of articles in* Hearst's Magazine *between August 1916 and July 1917 titled "The Great West That Was: Buffalo Bill's Life Story."*

Cody has traveled to Chicago and in this last installment, is ready to depart for a ball at the Riverside Hotel. Later, he journeys to New York and has what he calls "the time of my life."

By this time Mike [General Phil Sheridan's brother] was ready and we went out to the ambulance (hired car, taxi), and he told the driver to drive to Riverside Hotel. On arriving there, we went in[side]. This was just shortly after the big fire in Chicago, and the Riverside Hotel was one of the favorite resorts. It was an old-fashioned hotel, and we entered a hall. On the right-hand side was a large bar, and on the left was a ladies' parlor.

Mike had taken off his coat, and said, "Hand the boy your coat and hat."

I said, "I guess right here we quit."

Mike said, "Why?"

I replied that I was taking no chances on my coat. [the special coat was a gift from Grand Duke Alexis of Russia]

"Oh," he says, "give it to the lad, and he will give us a check for the coat."

I did so, and at this moment, General Merritt, of General Sheridan's staff, told Mike that the General was waiting for us in the ballroom. I was escorted into the ballroom by General Merritt and Colonel Sheridan, and on entering the room, I came near stampeding, for I seen a herd of the handsomest women and men that I ever imagined could be rounded up. They took me right in through the crowd to the center of the hall, where

"I commenced bowing to them—as much as I could in those tight-legged pants."

William F. "Buffalo Bill" Cody, ca. 1915. Library of Congress Prints and Photographs Division. Harris & Ewing Collection. LC-H261-3562

the General was surrounded by a bevy of beautiful ladies. He commenced introducing me to them, and I commenced bowing to them—as much as I could in those tight-legged pants.

The General said, "Now, Bill we are going to have a dance."

I said, "General, you know that I can't dance."

"Oh," he said, "I've seen you dance often."

"Yes," I said, "but please remember where that was, that was out among the wild bunch."

I heard a lady say, "Why, we're a wild bunch!"

[Another] lady said, "Now, remember, General, you promised my first dance was to be with your chief of scouts."

"Well," I said, "General, I can't dance anything but a square dance."

The General said, "Then we shall have an old-fashioned quadrille," and the lady who had been promised the first dance with me seized me by the arm. The General was in the same set, and two other gentlemen, I don't know who they were, and then when the other sets had been formed on the floor, the music started and everybody went to dancing. I knew the quadrille dance, and I followed in, but I wondered where the caller was.

However when the dance was finished, I escorted the lady over to the group where the General was, thanked her and excused myself, and then I commenced making my way for the door which led downstairs. I turned to the left and went into the bar-room. I went up to the bar-keepers, and I said, "I know you kind of people, and I want you to hide me for a little while."

One man who seemed to be the boss said, "Come and get around behind here," and placing a chair behind a big icebox, he said, "sit down here, and then they can't see you."

Presently the General and a lot of his friends came down to get a drink, and I heard him say to Mike, "Where is Cody?"

Mike said, "I don't know, I can't find him." So they nominated their drinks, and while they were mixing [them], the bar-keeper mixed an extra one, and while they were drinking, [he] shied one to me behind the icebox.

> "I told him… that I would just as soon return to the sagebrush."

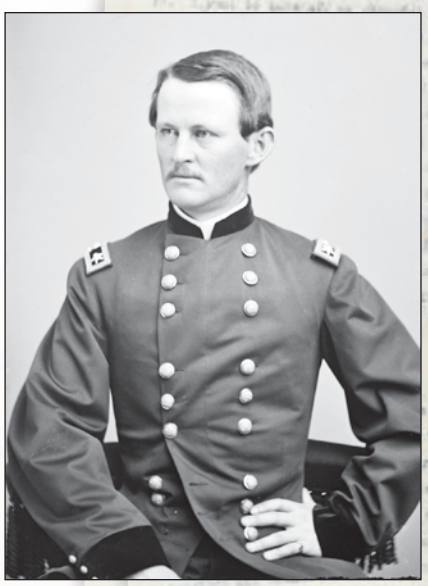
This same thing was repeated quite a number of times during the evening, and everybody was looking for Cody. The boss bar-keeper came to me about twelve o'clock and told me that it would end in a few minutes and that I had better get my coat and hat on so as to be ready for the General, who would be down soon, and he was mad all over.

I was standing in the hall when the General came down and he said, "Where in the H___ have you been?"

I told him that the fight was too hot for me, and I retreated.

"Well," he said, "Mike, you take Cody home."

General Philip Sheridan, ca. 1860. Matthew Brady. Library of Congress Prints and Photographs Division. Brady-Handy Photograph Collection. LC-BH82- 4012 A



General Wesley Merrit, ca. 1865. Library of Congress Prints and Photographs Division. LC-B813- 1865 A

Members of the Monaghan Men's Irish Dancing Class and their partners dance the quadrille, May 27, 1905. Library of Congress Prints and Photographs Division. LC-USZ62-75547

Buffalo Bill GOES TO THE Big City

PART THREE

The next morning the General listened to my tale of woe, and he laughed and said, "What kind of a break are you going to make when you get to New York?"

I told him if it made no objections to him that I would just as soon return to the sagebrush.

"Aw," he said, "you've got to go through now, Bill. By the way, Mr. Angle, one of the Pullman Car Company, is going to take his own car to New York, and he wants to take you along with him, and he is going to start at eleven o'clock. Mike, you have Bill down to the depot, and I will go on down to the office."

So at eleven o'clock, I was down at the station, and I was introduced to Mr. Angle, of the Pullman Car Company. He had quite a party with him of ladies and gentlemen, and we sure had a fine time on our trip to New York.

On arriving at New York, I was met at the depot by Mr. J.G. Hecksher and Colonel Schuyler Crosby, who took me out to their carriage. I was driven to the Union Club, and when we went into the club, they told me to register, which I did, and then after dinner, they said we'd go to a theatre. I wasn't saying anything but doing just what they told me. In the meantime my trunk had arrived and had been sent up to my room, and they told me, "Bill, now get on your evening dress, and we will get back here in time to take you to the theatre."

> "Presently, I discovered sitting on my lap what I thought to be the prettiest thing I ever looked at."

I got one of the boys to help me get into this claw-hammer suit again.

When Mr. Hecksher got back, he looked me over and said, "Where in the world did you get that suit?"

I told him Mike Sheridan bought it for me in Chicago.

"Well," he said, "it's the worst buy any man ever made. Tomorrow morning I will take you down to my tailor, and have the right kind [of] suit made for you."

However, we went to the theatre, and I had the pleasure of seeing Edmund Booth act.

On our return to the Club, we had a cocktail and a little supper, and [Mr. Hecksher] said, "Bill, tomorrow morning, all the gentlemen who were out on your hunt will have breakfast here with you at the Club."

So next morning I got up about half past six, and I was down in the club by seven. I waited there till twelve o'clock before any of them showed up, and when Mr. Hecksher arrived, I asked him what time they usually had breakfast in that town. He said about half past twelve, and I told him that I had been up since seven o'clock waiting for that breakfast. The gentlemen all made their appearance at the appointed time and we all had a jolly lunch.

That evening several of them, including Mr. James Gordon Bennett, told me to go to Niblo's Garden to see the *Black Crook* [musical theatrical production]. Messrs. Jarrett and Palmer were the managers of this theatre at that time. Our party was ushered into their private box, and when the curtain went up on the first act, disclosing about two hundred thinly clad girls, it took my breath away. After the first act, Mr. Palmer came into the box and invited the party back on the stage, and into a big wine room, where there were about a hundred girls and

Union Club, 701 Park Avenue, New York, New York, October 24, 1935. Library of Congress Prints and Photographs Division. LC-G612-T-25137

a lot of gentlemen irrigating, and the champagne bottles were popping in every direction. Of course, our party wasn't long in getting into action, and Mr. Palmer sent the leading ladies and the stars of the *Black Crook* around to our tables. Presently, I discovered sitting on my lap what I thought to be the prettiest thing I ever looked at. I should have driven her away, but as she had a glass of wine in her hands and seemed to be enjoying herself so, I hated to disturb her.

Mr. Bennett, seeing that I was kind of enjoying myself at that kind of a show, said to Mr. Palmer, "While Mr. Cody is in the city, you give him the freedom of the theatre's private box, and don't forget the champagne room, and you charge the bill up to me."

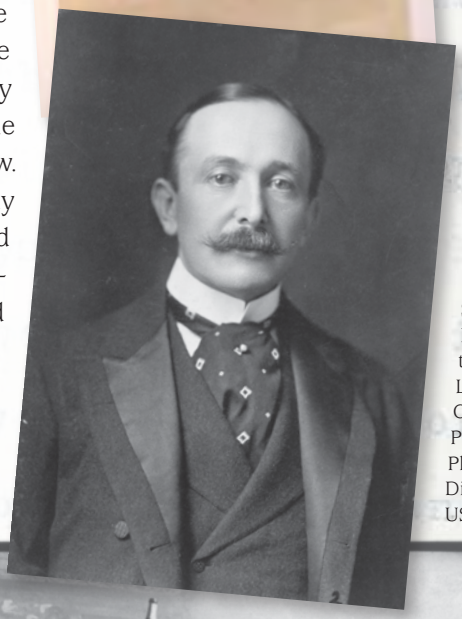
"All right," Mr. Palmer said. "We will see that Cody is well taken care of."

The next night I had been notified that Mr. August Belmont, Sr., was to give me a dinner at his Fifth Avenue residence, and then followed dinners at each of the gentlemen's houses who had been on the hunt. Some of the gentlemen were entertaining me all the time, showing me through the city, and the parks, and I was having the time of my life.

After spending a few weeks in New York, Cody decided to pay a quick visit to the Philadelphia area to see relatives in Germantown, a Quaker community a few miles west of the city, where his mother had been born, and West Chester, a small town about twenty miles southwest of Philadelphia. While there, he received word from General Sheridan, directing him to return to Fort McPherson to guide the Third Cavalry on a military expedition. Cody traveled back to Chicago in the private railcar of Frank Thompson, a Pennsylvania Railroad executive; from there, he rode a Pullman car on the Chicago Rock Island Railroad to Omaha.

I was [met] in Ogden Depot by a delegation of my Omaha friends who were there to take me over to Omaha, telling me that the Union Pacific Train didn't leave Omaha for the west until twelve o'clock that night, and that Judge Dundee and my Omaha friends wished to entertain me until the U.P. left for the west…[My friends in Omaha] had heard of my evening suit and they insisted on checking my trunk up to the Paxton Hotel. On arriving there Judge Dundee and a large party of my friends met me, and the champagne commenced to flow. They said dinner would be ready at eight o'clock, and they wanted to see me in my evening dress—nothing would do but I should put it on…After I was dressed, we returned to the main lobby of the hotel and from then until twelve o'clock things were kept going in western style. My

J.G. Bennett, publisher of the *New York Herald*, pictured in *Vanity Fair*, 1884, "Men of the Day." Library of Congress Prints and Photographs Division. LC-USZC4-3829



August Belmont, Jr., ca. 1904. Financier who built the Belmont Stakes horse race track. Library of Congress Prints and Photographs Division. LC-USZ62-128455

The cast of the *Black Crook*. The first American musical company to follow the European practice of using females in male roles. Library of Congress Prints and Photographs Division. LC-USZ62-55572

Buffalo Bill PART THREE GOES TO THE Big City

friends [said] that I was not going to have time to change from my evening suit to my traveling clothes, and they sent my trunk down to the train and had it checked for McPherson station. They had brought along with them about fifty bottles of all kinds of drinkables, which they placed in my drawing room. Bidding them good-bye, the train pulled out and I was off…

As I couldn't get into the baggage car to get any other clothes, and as we arrived at McPherson station at six o'clock in the morning, I had to put on my evening dress suit. I had forgotten that my Omaha friends insisted on my wearing a silk hat, and they had forgotten to put my old Stetson hat in the car with me, but thank goodness I had the old coat with me, and a splendid pair of fur gloves.

On my arrival at McPherson station, my old faithful friend White [whom] General Sheridan had named "Buffalo Chips," was waiting for me…When I opened [the door] White [saw] how I was dressed. He should have liked to [have] fallen dead, and especially at the hat. I said, "Never mind, I am going this way."

…White brought up the horses and I hollered to him to bring in all four canteens, and then we commenced drawing corks and filling these canteens, and taking a few drinks with the boys who were standing around. In the meantime, the boys were all laughing at my stove pipe hat and evening dress. I told the station master to cache two or three bottles for me in his office, as I might need them when I came back. One of the boys standing around seen that I had no overshoes on, so he pulled off his own, and put them on for me, and then I was ready. White in the meantime had strapped the canteens on our saddle, but before going, the saloonkeeper had brought me over some hot coffee and a nice hot breakfast, which I ate, and then jumping on our horses we struck out on the trail of the soldiers.

> "…the dude that they had been calling at was none other than Buffalo Bill."

It was about one o'clock before we overtook them, and when [we] neared the rear guard, I pulled off my overcoat and strapped it behind my saddle, as it was getting quite warm by this time. I put my hair up under my stove pipe hat, telling White not to keep too close to me as I wanted to have some fun with the boys. When I passed the command, sure enough, as I galloped past, the boys began to holler, "Look at the dude! Look at the dude!" I was riding all over my horse as a greenhorn would, and they sure enough thought I was some tenderfoot from the East.

I galloped up and overtook General Reynolds, and I saluted him, and said, "I report for duty."

"Well," he said, "who in the world might you be?"

I had not become very well acquainted with General Reynolds, and none of the officers of the Third Cavalry, as most of them came when I was away east.

"Why," I said, "General, I am to be your guide on this expedition."

He said, "Can it be possible that you are Cody?"

I told him I was.

The command had halted, and he said, "Let down your hair," and I took off my stove pipe hat, and my hair fell over my shoulders, and a great cheer went up, not only from the men themselves, but from the officers. It went up and down the line, and the dude that they had been calling at was none other than Buffalo Bill.

…After the reception, and the introduction to the officers, I went down to visit the scouts in camp, and there the boys dug me up all sorts of clothes. In fact, White had brought along an old buckskin suit of clothes of mine, and he also dug out an old Stetson hat, and also my old pet pair of guns, and dear old Lucretia Borgia [favorite rifle], so the next day, I was myself again.

…But I still wore the Grand Duke Alexis's overcoat. ■

Buffalo Bill in tuxedo. Undated. Vincent Mercaldo Collection. P.71.1387

BBHC adds to Annie Oakley collection

Hollywood actor/producer Bill Self's (1921 – 2010) lifelong passion for collecting Annie Oakley memorabilia has long since proved to be a boon for the Buffalo Bill Historical Center even before September 23, 2011, when Self's daughter, Barbara Self Malone, on behalf of herself and her brother, Edwin B. Self, presented a collection of their father's Annie Oakley memorabilia to the Historical Center. Over the years, the elder Self had given much of the collection to the Center, adding to its extensive Buffalo Bill and western history holdings. Included in this bequest and previous gifts were clothing, letters, gear, firearms, photographs, and other memorabilia.

Bill Self appeared in more than thirty films between 1945 and 1952, including *Red River* directed by Howard Hawks, and went on to produce many feature films including *The Shootist* starring John Wayne. His love for the American West was kindled early on with a movie about a lady sharpshooter, Annie Oakley.

Once 15-year-old Bill Self saw Barbara Stanwyck star as Annie Oakley at the Keith Theatre in Dayton, Ohio, he was hooked. Oakley's brother, who lived nearby, had loaned some of his Oakley memorabilia for display in the theatre lobby. The 1935 film and the memorabilia fired Self's imagination, and his fascination with Oakley and William F. "Buffalo Bill" Cody took root.

As the story goes, Bill Self had embraced Annie Oakley's work so much, that after that first movie, he contacted Oakley's brother, and the two became friends. Then, at age 17, Self started writing an Oakley biography and persuaded his family to travel to Cody, Wyoming, so that he could study the Oakley scrapbooks in what was then the original Buffalo Bill Museum.

He even went so far as to coax the museum's founder and curator, Mary Jester Allen (Buffalo Bill's niece), to name him Assistant Historian—complete with letterhead stationery and business cards! The book he started was never published, but Self's love for Annie Oakley, Buffalo Bill, and the West led to service on the Board of Trustees of the Buffalo Bill Historical Center from 1984 until his death in 2010.

"Dad always loved heroes," Malone says. "Even as a teenager, he was fascinated by Annie Oakley. She took risks; she excelled; and she had a strong connection to the American West. With his collection, he felt connected to Annie Oakley; and with his early experiences in that Buffalo Bill Museum, he never hesitated in his desire that the collection should one day go to the Buffalo Bill Historical Center."

Part of the bequest was a ca.1892 William Cashmore rifle (see cover image) produced by Charles Lancaster & Company. Malone and her husband, George, formally presented the English-made double rifle, customized to Oakley's measurements with a silver "AO" on the stock—at a luncheon of the Center's Board of Trustees in Cody.

The Historical Center has one of the most important Annie Oakley collections in existence including clothing, gear, a saddle, firearms, posters, and photographs.

"We couldn't be more pleased about this acquisition," Executive Director and CEO Bruce Eldredge said. "With it, we add significantly to our Annie Oakley collection—much of it due to the generosity of Bill Self and his family. These latest treasures are truly extraordinary." ■

L–R: George Malone; Dr. John Rumm, western history curator; Barbara Self Malone; CEO Bruce Eldredge; and former Chairman of the Board, Alan K. Simpson, retired U.S. Senator from Wyoming.

Touring Scotland in the Company of Buffalo Bill

By Jeremy M. Johnston

Affinity: an inherent similarity between persons or things.

While the similarities between Scotland and the United States might not be readily apparent, one thing they do have in common is the legacy of William F. "Buffalo Bill" Cody.

In the spring of 2011, special friends of the Buffalo Bill Historical Center, along with many of its board trustees and advisors, retraced William F. "Buffalo Bill" Cody's trail through Scotland, a country his Wild West toured in the years 1891 and 1904. These tours left a lasting mark on the people of Scotland, an impression we members of the "Scotland affinity trip" encountered often during our ten-day stay.

The trip began with a Glasgow tour led by Chris Dixon, associate editor of the *Papers of William F. Cody*, focusing on sites related to Buffalo Bill's Wild West, including a statue of Buffalo Bill located on the former grounds of the western extravaganza. At the Kelvingrove Museum and Art Gallery, we viewed displays of Plains Indian artifacts from performers in the Wild West in 1891. The highlight was a replica of a Ghost Dance shirt presented to the residents of Glasgow by the Lakota Nation after they repatriated the original shirt. Then, we toured the famous Glasgow School of Art building designed by Charles Rennie Mackintosh, followed by dinner at the Hotel du Vin.

The next day, our group toured the Inverary Castle, the seat of the Duke of Argyll. Lunch followed at Strachur where we met author Sir Charles Maclean, the son of Sir Fitzroy Maclean, a man who some say inspired Ian Fleming's creation of famed spy James Bond. Preceding the luncheon, the Master of the Quaich introduced a variety of single malt whiskies, including Sir Charles Maclean's own brand of whiskey named Macphun. When we returned to Glasgow, University of Strathclyde graduate students affiliated with the *Papers of William F. Cody* presented their research findings. Jim McDonald, the Principal and Vice Chancellor of the university, hosted a reception honoring

Cover of map of Buffalo Bill's Wild West tours of Great Britain: 1902 – 1903 tour of England and Wales, and 1904 tour of England, Scotland, and Wales. The 1904 season opened April 25, 1904, and closed October 21, 1904, after traveling 10,721 miles. MS6 William F. Cody Collection.

Gold Knights Templar (Shrine) emblem, engraved, "From friends in Bonnie Scotland... to Colonel W.F. Cody/Presented at Dumfries 14th Sept. 1904." Original Buffalo Bill Museum Collection, 1.69.312

the partnership between the Buffalo Bill Historical Center and the University of Strathclyde.

On June 2, we traveled by ferry to the Isle of Arran to visit the Dougerie Lodge and Brodick Castle, the hunting lodge and ancestral seat of the Dukes of Hamilton. Returning to the mainland, we weary travelers enjoyed an exquisite dinner at the Turnberry Resort. The following morning, our tour traveled to Ardgowan House and enjoyed a luncheon with Lady Shaw Stewart. A visit to the Culzean Castle capped off the afternoon before returning to the Turnberry Resort for the evening.

For the remainder of the trip, we stayed at the Balmoral Hotel in Edinburgh. Our tour traveled to Drumlanrig, the palace of the Duke of Buccleuch and Queensbury, followed by lunch at Capenoch, a historic hunting lodge. We also traveled to the Borders region to visit Floors Castle, considered Scotland's largest castle; Traquair, the oldest inhabited house in Scotland; and Abbotsford, the home of Sir Walter Scott. We also visited Murthly Castle the former home of Sir William Drummond Stewart who visited Wyoming in the 1830s and early 1840s. Stewart returned to Murthly Castle with two American Indians and some bison for his estate, blending the American West within the walls of a traditional Scottish castle. In the afternoon, some of us shopped at Lyon & Turnbull while the rest visited Blair Castle.

On our last day in Scotland, we focused on Edinburgh with visits to Edinburgh Castle and St. Giles Cathedral. At St. Giles Cathedral, Brady Stewart proudly showed us the processional cross he cast at his foundry. The evening concluded with a private tour of Her Majesty The Queen's residence, the Palace of Holyroodhouse, where U.S. Senator Alan K. Simpson (ret.) regaled the group with stories of his meeting with Queen Elizabeth I. As we gathered for the final dinner at Prestonfield House, the strong bonds of friendship that developed between our affinity tour group and our Scottish hosts were evident. Just as he did over a hundred years ago, Buffalo Bill continued to link diverse people across both place and time to his *Spirit of the American West*.

If you would like more information about this trip, or to be alerted about other excursions the Buffalo Bill Historical Center might undertake, contact the Institutional Advancement Division at 307.578.4014. ■

Attendees

Wyoming State Senator H.R. "Hank" Coe Jr.
Barron Collier II and wife Tami
Bruce and Jan Eldredge
Jeremy Johnston
Willis McDonald IV
Mary Lou McDonald
Rusty and Deb Rokita
Deb Saunders
Gina Schneider
Wendy Schneider
U.S. Senator (ret.) Alan K. Simpson and wife Ann
Bob Snyder
Leighton and Lynda Steward
Brady Steward
Naoma Tate
Margo Grant Walsh
Margo Wilkinson
Guide: Christopher Hartop of Travel Muse, Norfolk, United Kingdom

Jeremy Johnston is the Managing Editor of the Papers of William F. Cody.

In *Greeting the Trappers*, ca. 1837, Alfred Jacob Miller (1810 – 1874) portrayed Sir William Drummond Stewart, the Scottish adventurer who loved the American West, meeting trappers at the rendezvous. Watercolor on paper. Gift of The Coe Foundation. 8.70

WINTER CALENDAR

January – March 2012

Center hours

Through February 29
10 a.m. – 5 p.m. Thurs. – Sun.
Closed Mon. – Wed.
(Closed New Year's Day)

March 1 – April 30
10 a.m. – 5 p.m. daily

Mark your calendars:

January 13: *Family Fun Friday—A Winter World. 3 – 7 p.m.* Many of us may want to hunker down and hibernate through a long cold winter. Instead, venture out to the museum for some winter fun! Come as a family for games, crafts, and lots of surprises! Special event rate of $15/family, $10 for museum members. A family-friendly dinner will also be available for purchase. For more information contact *emilyb@bbhc.org* or call 307.578.4110.

Cody Firearms Records Office special hours

January 21: *9 a.m. – 4 p.m. MST to cover the Las Vegas Antique Arms Show in Las Vegas, Nevada.*

February 25: *7 a.m. – 3 p.m. MST to cover National Gun Day in Louisville Kentucky.*

March 31: *7 a.m. – 3 p.m. MDT to cover Wanenmacher's Tulsa Arms Show in Tulsa, Oklahoma.*

Visit *www.bbhc.org/explore/events* for the latest on events.

Wyoming State Capitol seeks artwork

Artists and arts patrons have an opportunity to display their artwork at the Wyoming State Capitol through the Wyoming Legislative Artwork Donation Program. This unique program seeks to acquire and showcase artwork that represents Wyoming and to display that work in the Capitol building.

Selected artwork is exhibited in the Wyoming Senate and House of Representatives Chambers, the respective Chamber lobbies and galleries, and common areas of the second and third floors of the Capitol. Artwork is acquired for display through donation, temporary loan, or direct purchase. Pieces for consideration are reviewed and selected by a committee of legislators and staff from the Wyoming State Museum and the Wyoming Arts Council.

Devils Tower in Veil, Gisele Robinson, 2009. Image courtesy Wyoming Cultural Trust Fund.

Only original artwork that is topically related to Wyoming or the Rocky Mountain West is accepted under the program. Wyoming landscapes are the preferred content for paintings, although other artwork that represents the natural, social, cultural, political, or economic history or prehistory of Wyoming and the Rocky Mountain West are considered on a case-by-case basis. The preferred medium for artwork is oil or acrylic, although other two-dimensional mediums may be considered. Selected artists must be recognized by critics and peers as professionals of serious intent and recognized ability. Emphasis is given to works created by Wyoming artists.

To learn more about this program, contact the Wyoming State Museum Art Curator David Newell at 307.777.7677. ■

Eastbound and down...

Evan Copsey from Maitland, Missouri, knows a little more about *Smokey and the Bandit* after winning the 1978 Pontiac Trans Am—just like Bandit's—raffled at the Buffalo Bill Historical Center's Annual Patrons Ball on September 24. Congratulations Evan, and thanks to everyone who purchased raffle tickets. ■

Barron Collier succeeds Al Simpson as BBHC chair

On September 23, 2011, at its annual fall meeting in Cody, trustees of the Buffalo Bill Historical Center selected Barron G. Collier II as its new Chairman of the Board, succeeding Alan K. Simpson, former U.S. Senator for Wyoming, who has retired from the post.


Barron Collier II

Collier has been working with not-for-profit institutions and the Buffalo Bill Historical Center for more than twenty years. He assisted in the building of the Center's McCracken Research Library as well as numerous other museum efforts. He is currently chairing the Center's newly developed Cody Institute for Western American Studies, as well as assisting with Forward Planning throughout the Center. A resident of Wyoming, Collier lives with his wife, Tami, and their children southwest of Cody on the South Fork of the Shoshone River.

Both Colliers support conservation in Wyoming, as well as various schools throughout the country. He believes strongly in the story of the American West, and credits the Buffalo Bill Historical Center with telling this remarkable tale in a most unique and wonderful way. Collier has been a member of the McCracken Research Library Advisory Board since 1988, the Cody Institute for Western American Studies Advisory Board since 1999, and the Board of Trustees since 1987.

Also elected were Henry H.R. "Hank" Coe, Naoma J. Tate, and Margaret W. "Maggie" Scarlett as Vice-Chairs. ■

Rapt attention for raptors

Taking a break from his public appearances, Isham the red-tailed hawk enjoys some time on his perch. He is one of four birds in the "Greater Yellowstone Raptor Experience" at the Buffalo Bill Historical Center, thanks to a private donation from the William H. Donner Foundation and the Donner Canadian Foundation. With the hawk, a peregrine falcon, a great-horned owl, and a turkey vulture, "Raptor Wrangler" Melissa Hill, Assistant Curator for the raptor experience, says the program is well underway with presentations taking place in the Center's hub and off site programs in the works. Read more about the program at *www.bbhc.org/explore/greater-yellowstone-natural-history/raptor-experience* and watch for the spring issue of *Points West* to learn more. ■

Y2Y returns

The popular photography exhibition of the work of German-born nature photographer Florian Schulz, *Yellowstone to Yukon: Freedom to Roam*, has returned to the John Bunker Sands Photography Gallery.

The forty-one large format color photographs of the stunning landscape and wildlife of the nearly two-thousand mile corridor that runs along the spine of the Northern Rockies from Yellowstone National Park to the Yukon Territory in Canada reveal the vital passageways on which wildlife depend in this, one of the last remaining fully-functioning mountain ecosystems in the world.


*Mountain goat (*Oreamnos americanus*), Waterton Lakes National Park, Alberta*, photograph by Florian Schulz. On view in *Yellowstone to Yukon: Freedom to Roam*, organized by the Burke Museum of Natural History and Culture in Seattle, WA.

Dr. Charles Preston, a senior curator at the Historical Center and founding curator of the Center's Draper Museum of Natural History, says, "The Yellowstone to Yukon Initiative involves stakeholders from ranching, business, industry, science, government, and public policy to create and achieve a common vision for both the wildlife and people of this corridor." ■

Planning for 2012

May 19: Buffalo Bill Museum reopens
June 16 – 17: Plains Indian Museum Powwow
June 30: Celebrating the "new" Buffalo Bill Museum
August 9 – 11: Buffalo Bill Invitational Shootout

Ways of giving

The name Stetson is synonymous with the American West. In fact, the saying goes that "Stetson isn't just a hat—it is *the* hat."

Even William F. "Buffalo Bill" Cody topped off his new suit of clothes with *the* hat, and said, "I took it [the suit] down home, and dressed up in it. I had bought a new necktie to wear [with]...a turquoise scarf pin surrounded with diamonds, and then I put on my overcoat and the new Stetson hat, and I considered [myself] the best dressed man in the United States." (From the first installment of "Buffalo Bill goes to the big city" in the summer 2011 issue of *Points West.)*

Thanks to Hatco Inc., the maker of all Stetson and Resistol hats today, visitors to the Buffalo Bill Historical Center's exhibition *Dressed Just Right: An Evolution of Western Style from Function to Flamboyance,* get a sense of exactly what Buffalo Bill was talking about. (In the pages that follow, read more about western dress from Dr. Laurel Wilson.)

As a partner in the exhibition, Hatco contributed tools, Stetson hats to try on—think "boss of the plains," "Tom Mix," "Sheridan," and "open road"—and video that takes hat production from start to finish. In addition, exhibition-goers learn about John Batterson Stetson (1830 – 1906) who created the first "cowboy hat" in 1865 and parlayed what he learned from his father, a successful hatter, into the world's largest hat company by 1884. Writing in *The Stetson Century* in 1965, Ralph Richmond put it this way:

> Who, a hundred years ago, could have foretold that the spirit of the West, the West of yesterday and today—yes, and of tomorrow—would be caught up, symbolized, and expressed in a hat! Yet such is the case. Not by its six-guns and its saddles, not in its songs and legends does the Old West most truly live in history. It lives in its Stetson.

Thanks to the expertise and generosity of our Stetson partners, who also provided Stetsons for our security officers, *Dressed Just Right,* is a huge success. Thank you, Hatco, and we look forward to a long association with you. ■

Buffalo Bill portrait, ca. 1889. Mary Jester Allen Collection. P.69.770

Take an online tour of *Dressed Just Right* at
www.bbhc.org/explore/exhibitions/current-exhibitions/dressed-just-right

Stetson exhibit in *Dressed Just Right*

By Laurel Wilson, PhD

HOW DRESS WORN IN THE West BECAME Western

American western style is known by some familiar materials and details including embossed or fringed leather, silver conchas, and patterns woven in bright earth tones or primary colors. These materials and patterns did not rise spontaneously, but developed over a five-hundred-year-period and included influences from Spain as well as from eastern and western America.

The elements of design that define western style developed from patterns that were found appropriate in particular times rather than adopted willy-nilly. Five main factors shaped what is now described as western clothing: Spanish dress, frontier dress, cowboy dress, Native American design, and changes in technology that were particularly important in rodeo dress.

Carrie L. Ballantyne (b. 1956). *Great Basin Buckaroo*, ca. 2004. Color pencil. William E. Weiss Purchase Award – 2004 Buffalo Bill Art Show & Sale. 10.04 (detail)

SPANISH DRESS

Along with most other historians, Dr. C. Julian Bishko (1906 – 2002), professor of Spanish and Portuguese history at the University of Virginia for more than forty years, acknowledged Spain as the origin of New World cattle culture. From that way of life came the dress of Salamanca, Spain: cattle herders who wore low-crowned hats, bolero jackets, sashes, tight-fitting trousers, and spurred boots—much like the vaqueros in Buffalo Bill's Wild West.

By the 1830s, the dress of the Charro, the gentleman rancher of Mexico, with its many elements of Spanish style, began to influence the idea of western dress. These included embroidery, conchas, and tooled leathers that are still defined as western. Overt Spanish influence fell out of favor with the 1898 Spanish-American War. Interestingly, when Owen Wister's *The Virginian*, a book about Wyoming cowboys, was portrayed on stage in 1904, Trampas, the villain, was dressed in Spanish-style clothing.

FRONTIER DRESS

Stereotypical frontier dress with its fringed leather is also an important part of the western design lexicon. Images of Davy Crockett and Daniel Boone usually show them wearing a fringed leather coat and trousers. Fur traders and mountain men found that leather withstood the rigors of frontier life better than cloth apparel. William F. "Buffalo Bill" Cody and his cronies wore fringed and fur-trimmed leather as well as broad-brimmed hats when they performed on stage in Ned Buntline dramas in 1873.

Others who adopted fringe were George Armstrong Custer, Theodore Roosevelt whose leather shirt affiliated him with the West during

his 1904 Presidential campaign, and Larry Larom, owner of Valley Ranch southwest of Cody, Wyoming, was often pictured in his fringed leather shirt as part of the advertising campaign to lure eastern dudes to the 1930s not-so-wild West.

COWBOY DRESS

The most important influence on western style, however, is the cowboy. To prove that they had risen to the high rank of cowboy, thousands of still-adolescent boys sent studio portraits to their families back east. In 1878, young Montana cowboy Teddy Blue Abbot summed up what was important about cowboy dress:

> I stopped in North Platte, [Nebraska], where they paid us off, bought some new clothes and got [a] picture taken...I had a new white Stetson hat that I paid ten dollars for and new pants that cost twelve dollars, and a good shirt and Lord, I was proud of those clothes! They were the kind of clothes that top hands wore, and I thought that I was dressed just right for the first time in my life.

Most cowboy clothing was functional, but even functional dress had some cowboy flair. The most symbolic of cowboy gear were chaps that often had a tooled leather belt and were decorated with fringe and conchas that prevented leather lacing from tearing the somewhat brittle oak-tanned leather. Wooly chaps originated among California vaqueros, but were readily adopted by cowboys riding the range on the cold, windy northern plains.

Stetson hats were familiar all over America, but those worn by cowboys were often distinctive because of the way they shaped the crowns and brims. Western author John Rollinson, writing in *Pony Trails in Wyoming*, observed that in the 1890s "all wore Stetson hats of the high-crowned pattern—most of which looked like they had seen plenty of service, as indeed they had, for those hats had fanned many an ember into flame for a fire; had served to dip into a creek or water hole to drink from; had been used to spook a horse along side the head, or to slap him down the rump."

A good fur felt hat was not cheap. Much less expensive hats were available and used until cowboys could afford better quality ones. Frederic Remington's illustrations showed many cowboys wearing foppy-brimmed hats that were likely made of a cheap quality felt that would not hold shape, especially after suffering the abuse of wind, rain, and snow. Teddy Blue Abbot's $10 Stetson was an expense that represented one-third to one-half his monthly earnings—a large price to pay for pride.

Cowboys wore a variety of types of pants. According to writer Don Rickey, the most common on the Northern Plains were woolen pants that were intended for dress. They were more comfortable to wear than Levis constructed of stiff denim. Even though woolen trousers were preferred, many cowboys wore cheaper denim trousers. Major William Shepherd, an Englishman who traveled through Montana and Wyoming in 1884, wrote:

> On leaving every town some of the boys would appear in a new blue pair of trousers; a large light-colored patch, sewn into the waistband behind, represents a galloping horse as a trade-mark, and informs all concerned that the wearer is clothed in "Wolf & Neuman's Boss of the Road, with riveted buttons

Buffalo Bill's Wild West poster, 1893. A. Hoen & Co., Baltimore. *A Colony of Genuine Mexican Vaqueros.* Colored lithograph. Gift of The Coe Foundation. 1.69.441

and patent continuous fly..." The patch is left either from idleness or as a memorandum of one's measurements.

This indicates that denim "overalls," as they were called, also were commonly worn.

Several of the reminiscences of cowboys say that they wore work shirts made of "hickory" described in an 1894 dry goods dictionary as "a particular style of coarse shirting for its...alleged hickory-like toughness, or superior wearing quality." Images of cowboys indicate they occasionally wore dress shirts without the starched removable collars that were attached to collar bands with wooden or pearl studs.

Bandanas, also considered important parts of a cowboy's wardrobe, originated in India. The word "bandana" comes from the East India word "bandhana" which means tie-dyed in intricate patterns. These silken imports were replaced by less expensive printed cotton bandanas still familiar today.

Cowboy boots, said to have been developed in Coffeyville, Kansas, were another distinctive article of dress that marked cowboys in how they looked and also how they walked. Wyoming cowboy John Rollinson remembered his first pair of real cowboy boots.

I never will forget how proud I was when the package was delivered to me. Also, I never will forget how my feet burned and ached while breaking in those calfskin foot coverings. They reached almost to my knee, and had long leather tabs, or pull-on straps, that hung down both sides from the tops. They had a big star, about five inches across, sewed in red and white thread on the boot top. The high heel was hard to get used to, and they gave me an extra inch in height over my former footwear...Every step hurt my feet, for those boots were a tight fit. I even went without socks and greased my feet, and soon had plenty of blisters. When old man Ross saw me limping, he took action. He filled the boots with oats and poured water into each to wet the oats. That caused them to swell and stretch those boots until they fitted [sic].

Spurs made in a wide variety of styles of plain steel and of silver or with silver inlay have also contributed designs to western style. And, even though firearms are not technically dress, no cowboy would have considered his outfit complete without one.

NATIVE AMERICAN DRESS

Although Native American dress influenced western style and, in fact, strongly affected frontier fringed clothing, Native American designs were not an integral part of the western design lexicon until the

(Above) Mountain man's fringe leather jerkin shirt decorated with two nickel conchas and a large beaded rosette, undated. Gift of Richard W. Leche. NA.202.588

(Right) John Nelson, ca. 1887. Scout, interpreter, and guide, Buffalo Bill's Wild West. MS6. Gift of Mr. and Mrs. George Strobel. P.6.44

HOW DRESS WORN IN THE West BECAME Western

twentieth century when Navaho saddle blankets began appearing in catalogs such as the 1910 J.H. Wilson Saddlery Company, the 1912 Herman H. Heiser, and the 1914 R.T. Frazier's Saddlery. Even the Charles Shipley Saddlery and Mercantile of Kansas City, Missouri, showed Navaho saddle blankets, rugs, and swastika spurs in its 1914 catalog. In the nineteenth-century, Indians were portrayed as ruthless savages, and during the early twentieth century, there were warlike depictions of Indians painted by the same artists who would also produce more peaceful scenes.

By the 1910s, Indian troubles had ended, at least for white settlers, and artists tended to picture a romantic "noble savage" occupying glorious landscapes. This fascination with Native Americans did not end with artists. Among those who interacted with Indians were the would-be cowboys that visited western dude ranches. During the 1920s and 1930s, Larry Larom of Valley Ranch near Cody, Wyoming, had natives from the Crow tribe meet dudes returning from trail rides. The Indians, wearing traditional breechclouts over long underwear, then performed dances for the ranch guests. Larom, as well as most dude ranchers, sold "Indian curios" such as rugs, jewelry, leather clothing, and beadwork at his dude ranch.

In the golden era of dude ranching during the 1930s and 1940s, when wealthy easterners were no longer traveling to Europe because of the Nazi threat, the entire Rocky Mountain region filled with dude ranches. The most popular northern ranches were located in Montana and Wyoming near Yellowstone National Park. The area around Wickenburg, Arizona, was the southern center of dude ranching. Eastern dudes spent between six weeks to two months at northern ranches during the comfortable summer months and

(Top) Cy and Lill Compton, ca. 1905. Note swastika on skirt and Native designs on cuffs and gauntlets. Buffalo Bill's Wild West. Gift of Thomas P. Isbell. P.69.1901

(Left) Young cowboys from Buffalo Bill's Wild West, 1886, posing with their guns and chaps. Original Buffalo Bill Museum collection. P.6.86

about the same amount of time at southern ranches during the winter. This led to a mixture of northern and southern Indian arts making their way into the western design lexicon.

TECHNOLOGY

Rodeo and two important changes in technology—the use of metal embellishments and chrome tanning—affected the appearance of western design. By 1900, nickel and silver "spots" for protecting and embellishing leather gear were available because of the manufacturing revolution of the late nineteenth century. It was possible to insert so many spots without damaging the leather because chrome tanning, developed by 1900, made leather more elastic and less brittle than oak-tanned leather commonly used for cowboy gear.

Catalog copy in the 1915 Shipley catalog clearly illustrates how a change in tanning technique and the ability to insert spots easily could influence style. The entry says "Made from our special green cast lace leather, which does not get hard and wears as well as any Chap leather made: full buck-sewed; has 3 gross of nickel spots and 14 solid nickel conchas; flower-stamped Belt."

Soon, rodeo cowboys were decked out in thoroughly spotted chaps, and now in the twenty-first century, rodeo chaps are embellished with mylar to provide similar flash to wildly bouncing chaps. Another important element of rodeo dress is the trophy buckle that first appeared on a bucking belt from Glendive, Montana. By the 1920s, trophy buckles were an integral part of rodeo champion dress. Now, any self-respecting rodeo cowboy has a whole collection.

Western fashion grew from the most important groups that lived and worked in the American West. These were the Spanish, frontiersman, cowboys, Native Americans, and the rodeo, all contributing designs that have become part of the American western design lexicon. ■

Dr. Laurel Wilson is Professor for the Department of Textiles and Apparel Management at the University of Missouri at Columbia where she is also curator of the Missouri Historic Costume and Textile Collection. She recently curated the Buffalo Bill Historical Center's exhibit Dressed Just Right: An Evolution of Western Style from Function to Flamboyance, *now on view at the Center.*

Indians entertaining guests at Valley Ranch, southwest of Cody, Wyoming, ca. 1930. Gift of Irving H. "Larry" Larom Estate. P.14.1155.32

Ann Hanson (b. 1953). *Traditions*, 1989. Pastel on paper. William E. Weiss Purchase Award – 1990 Buffalo Bill Art Show. 5.90

THE *trickster* HERO

"For its size, the wolverine is probably one of the smallest and most powerful top-of-the-food-chain predators. It makes a Tasmanian Devil look like a sissy."

—the Chicago Wolverines Minor League Football Team, on Eteamz

By Philip and Susan McClinton

Ask anyone to describe a wolverine, and they'll probably say it's a character from the X-Men series, so popular with today's movie goers. Certainly, that X-Men character does share some attributes with the real wolverine such as his great ferocity despite his small stature, and his highly individualistic and aggressive behavior—all very desirable characteristics in a super-hero.

Someone else might observe that the wolverine is the mascot for the University of Michigan, or note that the state of Michigan is known as the "Wolverine State."

Pointing to the wolverine's oily, dark fur, which is highly "hydrophobic," (meaning that the coat repels water and frost), others will mention the hunters and trappers who lined their coats with wolverine fur. Still others are reminded that the United States Armed Forces used wolverine fur as the ruff around the hood of arctic parkas.

Finally, historians may point out that many Detroiters volunteered to fight during the American Civil War, and George Armstrong Custer, who led the Michigan Brigade, called them the "Wolverines."

Yes, the mere mention of wolverines conjures up a wide variety of responses.

Mountain devil

Native Americans called the wolverine "carcajou," a French corruption of a Native American word meaning "evil spirit" or "mountain devil." The wolverine is neither spirit nor devil, however.

The wolverine figures prominently in the mythology of the Innu people of eastern Québec and Labrador, and in at least one Innu myth, the wolverine is the creator of the world. Irene Benard, an Inupiat/Cree Native American, tells the tale of wolverine trying to steal the light from the midnight sky, and then blaming it on Raven Boy, who fashioned large snowballs of sun, moon, star dust, and snow, and tossed them into the midnight sky. The snowballs reflected the light and are said to have created the northern lights we see today.

Some Native Americans believed that wolverines possessed special powers and were the magical link between the spirit and material worlds. Wolverines were held as the last phantom of the wilderness, the master of the forest, and the trickster hero. Numerous wolverine traits were held sacred by Native Americans: fierceness, strength, cleverness,

For the exhibition *Yellowstone to Yukon: Freedom to Roam*, Florian Schulz photographed this image of the Northern Lights, a phenomenon that legend says was caused by a wolverine, one of many tales about the animal. (The exhibition has returned to the Center's John Bunker Sands Photography gallery.)

endurance, courage, and the ability to stand and hold its ground. All of these traits, plus some amazing physical characteristics, add to the allure of this quintessential "true wilderness" mammal.

The traits of the wolverine have been incorporated into the popular X-Men character, "Wolverine."

King of the mustelids

The New World wolverine, *Gulo gulo luscus (Gulo* is Latin for "glutton"), is also variously called quickhatch, glutton, skunk bear, and nasty cat (referring to its pungent odor), and is the largest land-dwelling species of the family Mustelidae (weasels). There is a clear distinction between Old and New World wolverines, *Gulo gulo gulo* and *G. gulo luscus,* respectively, but current taxonomy supports either of the two continental subspecies, or more likely, *G. gulo* as a single Holarctic (northern parts of the Old and New Worlds) category.

The wolverine is muscular, sturdy, and thickly built, with a round and broad head, short rounded ears, and small eyes. It resembles a bear more than a mustelid. Wolverines have short legs and move via plantigrade locomotion like humans, i.e. sole-to-ground. This trait and large paws enable it to move through deep snow with little effort.

Writing about wolverines in the Greater Yellowstone region, research biologists from the U.S. Forest Service, Northern Rockies Conservation Cooperative, Wildlife Conservation Society, and Wyoming Game and Fish Department, noted in their final report, titled *Wolverine Conservation in Yellowstone National Park* (March 2011), that the pelage on wolverines is glossy, dark, and thick, with side stripes ranging from faint to prominent. These wolverines also exhibited yellow to cream chest and throat patches. Although not mentioned in the report, some wolverines even have white hair on their forelegs, paws, and toes, and some have distinctive silvery facial masks, and for all, a long bushy tail completes this mammal's ensemble.

The wolverine has thirty-eight teeth and, like other mustelids, possesses a special upper molar in the back of the mouth that is rotated ninety degrees toward the inside of the mouth. This tooth allows it to tear off meat from prey or carrion that has been frozen solid. One can only guess at the jaw strength that allows wolverines to accomplish this daunting task!

Wolverines have a reputation for ferocity and strength disproportionate to their size, with the documented ability to kill prey many times larger. They are both scavenger and predator, and will challenge wolves, mountain lions, and even bears for carrion and/or kills. A wolverine can drag an animal three times its own weight for some distance, a feat surely made more complicated by its surroundings in alpine forests. Adult wolverines are about the size of a medium dog, weighing an average 26 – 42 pounds, and males are as much as 30 percent larger than females.

The wolverine averages thirty-six inches in length—a full yard of snarling fury when caught in traps. As with all species, there is physical variation with some built low to the ground, and others with long, rangy legs. Of the mustelids, only the marine-dwelling sea otter and giant otter of the Amazon basin are larger than the terrestrial wolverine.

Successful males will form lifetime relationships with two or three females which they will visit occasionally, while other males are left without a mate. Females exhibit delayed implantation of the embryo, and kits are usually born in the spring, but while there is still snow on the ground. Litters of two or three kits quickly develop, reaching adult size the first year.

Wolverine keeping a bear away from its dinner—an exhibit in the Center's natural history wing.

THE *trickster* HERO

Kits are born white to blend in with the snow.

Lifespan for wolverines is usually between five and thirteen years. Fathers participate in early nurturing of the kits who may even join their fathers as travel companions for a time. Wolverines are very good parents and can demonstrate some remarkably human attributes as Doug Chadwick writes in his book, *The Wolverine Way* (2010, Patagonia Books). Chadwick talks of following a female wolverine to her den, and then:

...we blocked the entrance and started digging on all sides. The mother must have felt cornered because she came bursting right up through the snow like a Titan missle from a submarine..." Two tiny female kits were fitted with transmitters for tracking, but one kit "...cried and cried..." after the operation. The kit later died. Chadwick noted that he "...found the kit's body later in a small depression scraped into the ground. Pieces of wood had been chewed off a log and laid over her. It was almost certainly the work of the mother, and she hadn't disturbed the site since...that little grave was unbearable."

Skunk bear

Wolverines, like many mustelids, have strong anal scent glands which aid in sexual signaling and marking territory. This pungent, high potency smell accounts for its nickname "skunk bear" by the Blackfeet Indians and "nasty cat." Anecdotally, old timers in Alaska tell tales of wolverines following traplines to cabins, and then spraying the cabins and meat caches with the offensive odor, rendering them unusable. Wolverines don't use their scent as a defensive mechanism, though. On the contrary, a wolverine typically drives other animals away from food by baring its teeth, raising its "hackles" (the hair on its back), sticking up its bushy tail, and emitting a low growl.

With almost two-inch claws, wolverines can be quite formidable, using their teeth and claws to attack would-be opponents. Still, they are not quite the "mountain devils" they are made out to be. Chadwick tells of his experiences wandering with what he calls a "gang" of penned wolverines, saying:

...they were ambling and loping about, clambering on the logs and branches like stocky monkeys or giant flesh-eating squirrels...one lazed on its back with its legs in the air, baby bear style."

From Chadwick's description, these mammals weren't the ferocious fearless creature of lore, but still very wild—albeit penned—wolverines!

Yes, the wolverine is noted for its fearlessness, strength, voracity, and cunning. It is a solitary, nocturnal hunter, and whether eating live prey or carrion, the wolverine's feeding style appears voracious, giving it the nickname "glutton" (also the basis of the scientific name)—an understandable adaptation to scarce food sources, especially in the winter.

In the Greater Yellowstone region, wolverines prey on mountain goat and elk, but other food sources may include mice, voles, marmot, moose, mule deer, and white-tailed deer, to name just a few. Wolverines pursue small animals as well as those that are young, sickly, old, and weakened by environmental constraints. They are the consummate carrion eater, a trait that no doubt helps them survive the cruel winters in remote and rugged country.

One of Charles Livingston Bull's (1874 – 1932) *Two Wolverines*, published between 1890 and 1932. Charcoal drawing. Library of Congress Prints and Photographs Division. CAI-Bull: no. 17 (detail)

Seekers of wilderness

Wolverines occupy isolated areas of the arctic and alpine coniferous and deciduous regions of the world, and in some of the western regions of the U.S., Wyoming among them. They've even been seen as far east and south as Michigan. In North America though, most are found in Canada. Wilderness areas provide excellent habitat and security for the species, which is sensitive to human encroachment. An estimate of wolverine populations worldwide is unknown since generally low population numbers and very large home ranges in especially remote areas make researching the mammals difficult at best.

One young male wolverine tagged by the Wildlife Conservation Society made its way from Grand Teton National Park in northwest Wyoming to northern Colorado, a distance southward of approximately five hundred miles. Male wolverine ranges have been reported at more than 240 square miles, an extensive area that encompasses several females. Females have smaller ranges of approximately 50 – 100 square miles, and overlapping ranges of adults of the same sex are typically avoided.

A study in the Yellowstone region found wolverines in the Absaroka-Beartooth Wilderness and in the Thorofare area of Yellowstone National Park, both in northwest Wyoming. The elevation at which wolverine habitat is found differs from summer to winter, with lower elevations being

used primarily in winter. Wolverines typically prefer elevations of 8,000 – 9,000 feet and, if at all possible, try to avoid lower elevations. Since female wolverines are known to burrow in the snow in February to form dens, they are limited to zones with late-spring snowmelt, causing many researchers to be concerned that global warming will reduce the ranges of wolverine populations.

The 21st century wolverine

In the Greater Yellowstone region, wolverines appear to be a rare species with limited distribution. Wolverine populations in the U.S. have steadily declined during the past hundred years due to trapping and loss of habitat. Nevertheless, the species has steadfastly remained in the hidden wildernesses waiting for its time to shine again.

Currently, the wolverine is on the candidate list for inclusion into the Endangered Species Act since the best population estimate points to a species in need of protection with less than three hundred animals in the western U.S., and only one tenth of that number (35) representing successful breeders. In July 2011, the U.S. Fish and Wildlife Service announced that it will be 2013 before the decision about full protection will be made.

By now, one might ask, "Why should I care about the wolverine?" The answer is: We need to look at the "bigger picture" as far as wolverines are concerned, a picture that means conserving their habitat in an area called the Yellowstone-to-Yukon (Y2Y) corridor. This region is a large and ecologically diverse region, one that encompasses five states (Montana, Idaho, Wyoming, Oregon, and Washington), two Canadian provinces (Alberta and British Columbia), and two territories (Yukon and Northwest). Approximately 10 percent of the Y2Y region lies within some form of protected area status, such as wildlife refuges, wilderness areas, and state and provincial parks.

The Y2Y region is one of the world's few remaining landscapes with the geographic variety and biological diversity to allow species stressed by a changing climate to adapt. And this is one of the keys to ensuring that the wolverine has plenty of space to adapt if necessary to multiple land use of their range.

But just preserving this area will not ensure the survival of wolverines—or any other species, for that matter. The Y2Y eco-region encompasses some of most beloved western haunts: high snow and ice-covered peaks, vast stretches of coniferous and deciduous forests, and salmon and trout filled waterways. A plethora of animal species calls this region home in a natural environment spilling over with the beauty of sparkling clean rivers, green spruce forests, and crystal clear skies. Indeed, these areas remind us of Henry David Thoreau's words, "In wildness is the preservation of the world."

Carl Rungius (1869 – 1959). *Wolverine in a Rocky Mountain Landscape, Alberta,* 1919. Oil on canvas. Gift of Jackson Hole Preserve, Inc. 16.93.3

Speaking for wolverines, Chadwick puts it best:

> Gulos don't need a few secure areas to 'land in between' to link populations and the genes they carry…As the wolverine becomes better known at last, it adds a fierce emphasis to the message that... other major carnivores keep giving: If the living systems we choose to protect aren't large and strong and interconnected, then we aren't really conserving them. Not for the long term...We're just talking about saving nature while we settle for something less wild. If I want to keep the likes of...wolverines on my place, I'm obliged to make sure they have what they need to flourish. What do they require most today? A fresh idea."

Philip L. McClinton is the Assistant Curator for the Draper Museum of Natural History. In 2005, Susan F. McClinton served as the Information and Education Specialist on Grizzly Bears for the Shoshone National Forest and is currently an adjunct professor in biology at Northwest College in Powell, Wyoming. Both have master's degrees in biology from Sul Ross State University in Alpine, Texas, and each has a keen interest in animal behavior, conservation, and wildlife education. The McClintons have published and presented a number of articles and reports about their work, including stories in Points West *about bats, snakes, lizards, and mountain lions.*

Treasures from our West

LIVE GREAT-HORNED OWL

One of the exciting new programs recently established at the Historical Center is the Draper Museum of Natural History's Greater Yellowstone Raptor Experience. First envisioned in 1998, when Senior Curator Charles Preston came on board to lead the natural history museum's design and development, the program finally "took flight" in 2011, thanks to generous support from the William H. Donner Foundation and Donner Canadian Foundation in memory of Robert Donner Jr. and Bobby Donner III. We have hired a "master raptor wrangler" and wonderful educator in Assistant Curator Melissa Hill, constructed a new raptor shelter, known as a mews, and acquired four non-releasable birds under the necessary federal and state permits. Teasdale, a male great-horned owl, is one of our new living treasures, and will soon be helping enthrall and educate visitors and area students about raptors and ecological principles in western environments. Stay tuned as we continue to develop the Greater Yellowstone Raptor Experience. ■

Natural history. Great-horned owl.

CHARLES M. RUSSELL'S *WHEN LAW DULLS THE EDGE OF CHANCE*

The Royal Canadian Mounted Police held a special place in Charles M. Russell's heart. Their colorful exploits and heroic deeds made them a likely subject for some of his paintings. While in Alberta in 1888, Russell first encountered the "Red Coats" and was quite impressed by their presence. After seeing them again in 1912 in Calgary, the artist was inspired to paint them. *When Law Dulls the Edge of Chance* was the last of a series of four paintings about this subject. The theme: The Mounties always get their man.

While on a visit to Canada in 1919, the Prince of Wales saw the work at an exhibition and was fascinated by the Mounties. He purchased a ranch in High River in southern Alberta before his departure. His new neighbors of High River purchased this painting and gave it to the Prince of Wales as a gift.

Western Art. Charles M. Russell (1864 – 1926). *When Law Dulls the Edge of Chance*, 1915. Oil on canvas, 30 x 48 inches. Gift of William E. Weiss. 28.78

LONE DOG'S WINTER COUNT

A winter count is a record of tribal history. Each year the keeper of the count added one symbol, representing a significant event from that year. Lone Dog's winter count, painted and drawn on muslin, records the years 1800 to 1871, beginning in the center and spiraling out counter-clockwise. Winter counts were originally painted on buffalo robes and were often maintained through several generations and shared with other tribal members to help them remember their histories. ■

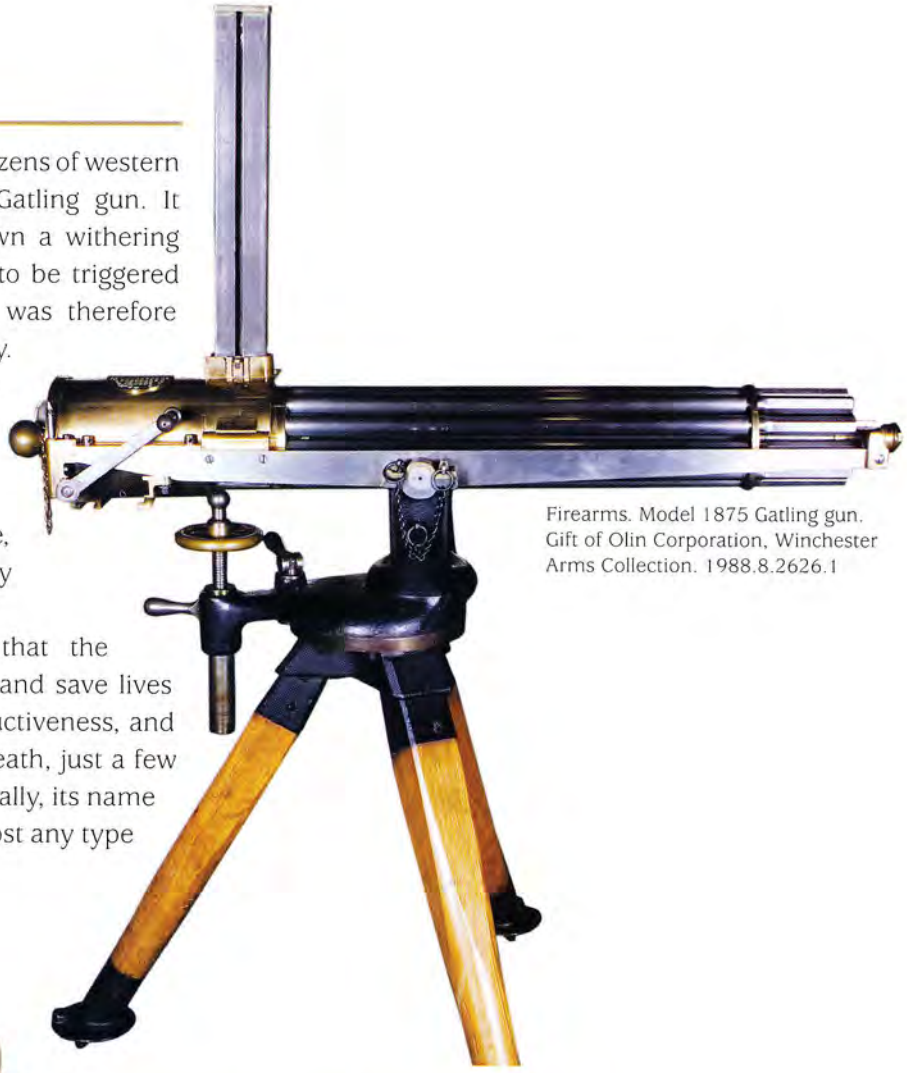
Plains Indian. Lone Dog, winter count. Sioux. NA.702.5

MODEL 1875 GATLING GUN

Most of us recognize this firearm—from dozens of western movies and television productions—as a Gatling gun. It appeared to be a machine gun, laying down a withering field of fire, but it was not. Each shot had to be triggered manually by turning the crank handle; it was therefore more correctly called a repeating rifle battery.

The Gatling gun pictured here is a Model 1875, manufactured by the Colt Patent Firearms Manufacturing Co. in an array of about twenty-five models from 1866 until 1911. It is chambered for the .45-70 cartridge, has ten barrels, and its magazine holds forty rounds.

Dr. Richard J. Gatling truly believed that the presence of his gun would prevent conflict and save lives just by the moral force of its potential destructiveness, and he carried that futile hope with him to his death, just a few years before its production was halted. Ironically, its name gave rise to the term "Gat," to designate almost any type of firearm. ■



Firearms. Model 1875 Gatling gun. Gift of Olin Corporation, Winchester Arms Collection. 1988.8.2626.1

Buffalo Bill. Mission saddle. Gift of H. Peter Kriendler and his brothers Mac and Bob Kriendler. 1.69.376A

MISSION SADDLE BY EDWARD H. BOHLIN

Edward H. Bohlin's "Mission" saddle is one of the most spectacular pieces in the Buffalo Bill Museum's collection. Bohlin began work as a saddlemaker in Cody, Wyoming, in 1920 but within two years moved to Hollywood, California, where he soon became known as the "Saddlemaker to the Stars." The fenders, skirt, seat, and front of the seat are all hand-tooled brown leather with a silver overlay on the back of the cantle. The pommel is overlaid with silver and each side of the fork has silver overlays with a gold "H" in the center, which stands for Marco H. Hellman, a well-known San Francisco sportsman who commissioned the saddle. The saddle gets its name from the thirty historic California missions built by the early Spanish settlers; the missions are depicted on the handmade silver medallions. Upon Hellman's death, the three Kriendler brothers bought it from the estate and exhibited it in their "21 Club" restaurant in New York City. They donated it to the Historical Center in 1965. ■

Cody Firearms Museum

By Herbert G. Houze
Excerpted from Introduction by Peter H. Hassrick

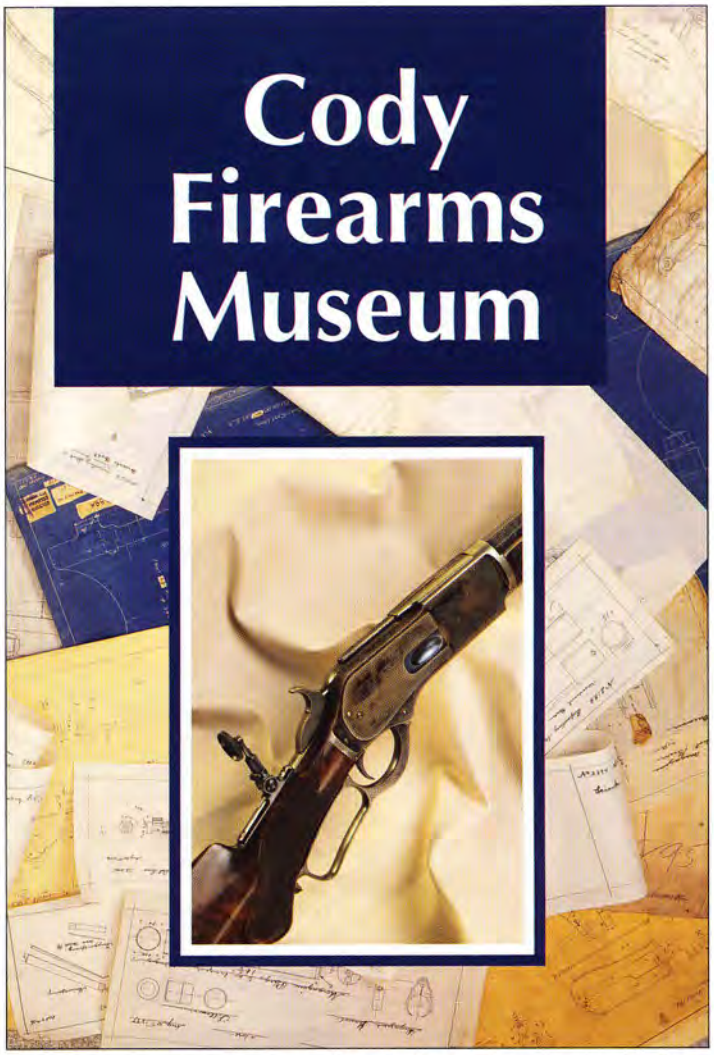
As relevant today as when originally released, this catalog offers a tantalizing glimpse of some of the firearms in the Cody Firearms Museum's collection. Published in 1991 in conjunction with the opening of the current firearms gallery at the Buffalo Bill Historical Center, this book has now been reissued complete with its amazing photography, history of the evolution of firearms, and detail on individual guns. The introduction—excerpted here—is by Peter H. Hassrick, then Executive Director of the Historical Center and now Executive Director Emeritus and Senior Scholar. In addition to introducing the publication, he reminds readers of the significance and breadth of the firearms collection at the Center.

While the name Cody Firearms Museum may bring to mind thoughts of a small, local museum dedicated to firearms used by William F. Cody, nothing could be further from the truth. The Cody Firearms Museum...is, in fact, the largest and most important collection of American and European firearms to be found anywhere. Its nearly five thousand pieces chronicle the development of firearms from their earliest sixteenth-century incarnations to their most modern forms. Even the most common pieces were often decorated in some manner, and the development of this decoration from its humble beginnings to its most elaborate variations can also be traced in the museum's exhibits. Using vintage machinery and replications of two gun shops and a factory, the museum also documents the roles that American arms makers had in the industrialization of the United States.

For many visitors, however, the most important element of the museum is its unparalleled collection of Winchester firearms, which encompasses not only prototypes but also familiar production models. Complementing these are equally important company collections chronicling the work of Colt, Marlin, Parker, Remington, Sharps, and Spencer, as well as other major American firms. Finally, the museum's research collection should not be overlooked. Thousands of nineteenth and early-twentieth-century engineering and design drawings have been preserved here, together with incomparable assemblages of advertising material and production records. The research collection also includes the personal records of Rudolf J. Kornbrath, one of America's foremost firearm engravers of the early twentieth century...

The eighty-eight pieces shown in this catalog are only a fraction of the many firearms to be found in the collection of the Cody Firearms Museum. It is hoped that they will provide you an inspiring glimpse of what has been called the finest collections of firearms in the world. ■

Cody Firearms Museum *is available for purchase in the Historical Center's Museum Store, online at* www.bbhcstore.com, *or by phoning 800.533.3838. Further explore firearms through our Web site and online collections at* www.bbhc.org.



Cody Firearms Museum. By Herbert G. Houze. Introduction by Peter H. Hassrick, acknowledgements, table of contents. 79 pp. Buffalo Bill Historical Center, 1991, reprinted 2011. ISBN 9780931618116. Hardcover, $19.95. Softcover, $12.95.

Glass plate negative by Charles J. Belden (1887 – 1966). Alton Wickwire and Carl Dunrud with the boat *Spirit of the Pitchfork* on the Big Horn River before it was dammed, August 1928. Charles Belden Collection. PN.67.432b

Photographer Charles J. Belden captured this image of fellow adventurers Alton Wickwire and Carl Dunrud with their craft, *Spirit of the Pitchfork*, on the Big Horn River in August 1928—a rare view of Big Horn Canyon before the river was dammed in the 1960s.

The three friends, joined by Percy W. Metz, traveled the river from Basin, Wyoming, to Hardin, Montana. Belden took both still photos and film of the canyon, which varied in terrain from the relatively open view shown here to a deep and narrow gorge. Belden described it thus: "It seemed sometimes as though we were stationary and that these massive cliffs were moving by us in a constantly changing scene of color and form…[A]t times the walls seemed closer together at their tops than at the water's edge." Although Yellowtail Dam and the resulting reservoir have altered the canyon dramatically, it still presents scenic wonders to those who take advantage of its recreational opportunities. ■

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

The McCracken Research Library at the Buffalo Bill Historical Center offers access to thousands of historic images for research and publication. To learn more, contact the library at 307.578.4063, or search the online collections at *www.bbhc.org/research/mccracken-research-library/digital-collection.*

BUFFALO BILL HISTORICAL CENTER
720 Sheridan Avenue
Cody, Wyoming 82414
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