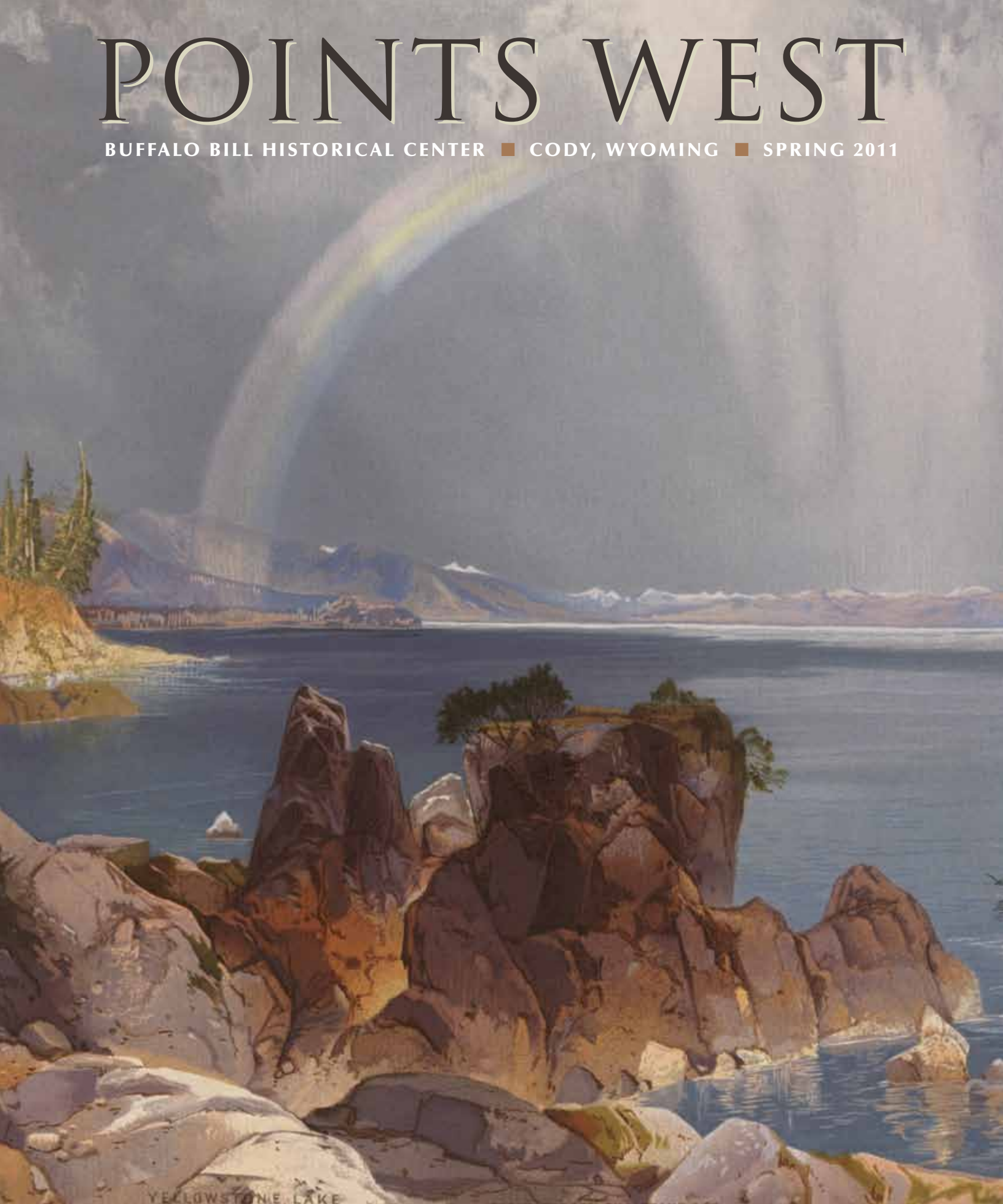


# POINTS WEST

BUFFALO BILL HISTORICAL CENTER ■ CODY, WYOMING ■ SPRING 2011



YELLOWSTONE LAKE

Thomas Moran ■ Karl May ■ Samuel Franklin Cody



By Bruce Eldredge  
Executive Director

Oliver Wendell Holmes once said, “Man’s mind, once stretched by a new idea, never regains its original dimensions.”

We here at the Buffalo Bill Historical Center couldn’t agree more. In the last ten years, our minds have been stretched in extraordinary directions, and none of us has ever been the same. Then again, how could we remain unchanged when, through our exhibitions, we’ve encountered

the likes of artists John James Audubon, William Ranney, and contemporary artist Charles Fritz? Or, photographers Gertrude Kasébier, Gus Foster, Robert Turner, and our own Charles Belden and Jack Richard? We met Samuel Colt and the Colt Collectors Association, and our galleries have featured wild horses and quadrupeds as well as the arts and culture of the Ute Indians, and *Splendid Heritage: Perspectives on American Indian Art* from last summer.

In addition, we broke enormous new ground—quite literally—with a brand new Draper Museum of Natural History in 2002, preceded by a “new” Plains Indian Museum just two years before, and followed by a “new” Whitney Gallery of Western Art in 2009.

Yes, I believe that in the first decade of the new millennium, we’ve given new meaning to “Celebrating the Spirit of the American West™!”

As our celebration continues, we are constantly exposed to new collections, new ideas, new viewpoints, and, most of all, new stories. We can hardly contain our excitement when the next exhibition is on display or the next reinterpretation of one of our galleries is underway. We are, after all, storytellers at heart!

As we anticipate the coming year, we have more stories to share with you in three outstanding exhibitions that open this spring: *Yellowstone to Yukon: Freedom to Roam*; *Arapaho Journeys: Photographs and Stories from the Wind River Reservation*; and *Dressed Just Right: An Evolution of Western Style from Function to Flamboyance*.

Finally, with the countdown begun toward a “new” Buffalo Bill Museum in 2012, you’ll be hearing plenty this year about one of the greatest storytellers of them all, William F. “Buffalo Bill” Cody. Within the pages of *Points West*, you’ll read more about Cody, the museum’s reinterpretation efforts, and ways in which you can contribute.

Rest assured: We know that as our story continues, we are grateful to you, our patrons, for making it all possible. Thank you! ■

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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 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.



#### About the cover:

Detail: Thomas Moran (1837 – 1926). *Yellowstone Lake, ca. 1875*. Chromolithograph from the portfolio *The Yellowstone National Park, and the Mountain Regions of Portions of Idaho, Nevada, Colorado, and Utah*. L. Prang & Co., 1876. Gift of Clara S. Peck. 18.71.5. Read more starting on page 20.





# Contents

From the earliest Native Americans and explorers to the visitors of today, Yellowstone National Park holds a particular, sometimes peculiar, fascination. This “you won’t believe it until you see it” landscape is the essence of countless photographs, sketches, and paintings—including the myriad of masterworks by Thomas Moran. Starting on page 20, read Christine Brindza’s story about Moran and how his images were parlayed into chromolithographic prints and ultimately sold the nation on Yellowstone.

Thomas Moran (1837 – 1926). *The Castle Geyser, upper Geyser Basin, Yellowstone National Park*, ca. 1875. Chromolithograph from the portfolio *The Yellowstone National Park, and the Mountain Regions of Portions of Idaho, Nevada, Colorado, and Utah*. L. Prang & Co., 1876. Gift of Clara S. Peck. 18.71.3

## FEATURES

- 4 **A case of mistaken identity: Samuel Franklin Cody and William F. Cody.** He purposely confused the public into thinking that he, Samuel Franklin Cody, was *the* William F. “Buffalo Bill” Cody, the famous scout, buffalo hunter, showman, and entrepreneur. To many it must have been a disappointing experience, but others enjoyed the performance, never realizing that they hadn’t seen the real Buffalo Bill and his Wild West. By Lynn Johnson Houze
- 8 **Families can have fun together at museums.** We created *active* experiences for families by supporting monthly Family Fun Days in the outdoor gardens of the Historical Center. Activities included relay races, crafts, dancing, and kid-approved competitions. By Emily Buckles
- 10 **Karl May: “I am Hakawati.” The storyteller, who was Old Shatterhand.** For Karl May, Shatterhand was not only a literary character: Shatterhand was his alter ego—the man he wanted to be. In a letter dated April 15, 1897, he wrote to one of his readers: “I am really Old Shatterhand, Kara Ben Nemsi (Karl, son of the Germans), and have experienced everything that I tell.” For this total identification with the persona, he was celebrated by his fans. By André Kohler

## DEPARTMENTS

- 15 **BBHC BITS AND BYTES** News, activities, and events
- 16 **CALENDAR OF EVENTS**
- 19 **WAYS OF GIVING** By Wendy Schneider
- 20 **IN OUR BACKYARD: YELLOWSTONE**  
*Thomas Moran and his chromolithographs.* Moran painted watercolors based on his western experience that were just as spectacular as the large canvases, but more intimate. To reach diverse populations on a smaller scale, it was logical to reproduce some of the watercolors in print form, particularly chromolithographs. By Christine C. Brindza
- 28 **TREASURES FROM OUR WEST**  
This month’s look at our collections
- 30 **BETWEEN THE BOOKENDS**  
*East of Yellowstone: Geology of the Clarks Fork Valley and the Nearby Beartooth and Absaroka Mountains.* By Robert J. Carson. Review by Charles R. Preston, PhD
- 31 **A THOUSAND WORDS**

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A CASE OF MISTAKEN IDENTITY

# Samuel Franklin Cody and William F. Cody



S.F. Cody lithograph, ca. 1890.  
Mary Jester Allen Fund. 1.69.5951 (detail)



Buffalo Bill poster, 1887. A. Hoen & Co., Baltimore.  
Original Buffalo Bill Museum Collection. 1.69.430 (detail)



By Lynn Johnson Houze

Turn back the years, all the way back to early 1891, and try to imagine how excited you would be to attend a performance of Buffalo Bill's Wild West.

Now, imagine how badly you would feel when you found out that the show you were viewing was a "knockoff" of the original, and that "Buffalo Bill" was a "wannabe," merely a look-alike. He purposely confused the public into thinking that he, Samuel Franklin Cody, was the Wil-

liam F. "Buffalo Bill" Cody, the famous scout, buffalo hunter, showman, and entrepreneur. To many it must have been a disappointing experience, but others enjoyed the performance, never realizing that they hadn't seen the real Buffalo Bill and his Wild West.

Everything about the life of S.F. Cody, born Franklin Samuel Cowdery, was confusing and misleading. For more than a hundred years, it was believed that he was born in Birdville, Texas, in 1861. Only in the past ten years—thanks to author Garry Jenkins in his book, *Colonel Cody and the Flying Cathedral*—have we learned that Cody's real birthplace was Davenport, Iowa, where he was born in 1867. Perhaps S.F. felt that a Texas birthplace gave him more credence as a man of the frontier, though Iowa was certainly fine for the real "Buffalo Bill," who was born in Le Claire in 1846.

Leaving home by 1881, S.F. Cody tried various occupations—according to his stories—including participating in one of the longest cattle drives from Texas to Montana, as well as the Klondike

gold rush. While it can't be verified that he did either, he did become an excellent horseman along the way and definitely loved the cowboy life. By the mid-1880s, S.F. was working as a "mustanger," a cowboy who rounded up wild horses on the Plains, and then "broke" them so they could be sold to ranchers and cattlemen.

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**"Everything about the life of S.F. Cody... was confusing and misleading."**

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In spring 1888, Cody joined *Adam Forepaugh's New and Greatest All-Feature Show and Wild West Combination* as a sharpshooter. The main star was Doc

Carver, who had been Buffalo Bill's partner in the first year (1883) of *Buffalo Bill's Wild West Prairie Exhibition, and Rocky Mountain Show*. When Carver departed the Forepaugh show in the fall of '88, S.F. claimed that Forepaugh gave him the title of "Captain Cody: King of the Cowboys." However, the latter part of that title was already in use by Buck Taylor—hero of a series of dime novels by Prentiss Ingraham—and, beginning in 1885, the "King of the Cowboys" for Buffalo Bill's Wild West. S.F. Cody's claim to that title has not been verified.

It was during this season, while

performing with the Forepaugh show in Pennsylvania, that S.F. met Maud Lee, and after obtaining her father's permission, married her the following year. Whether to impress his new wife, her family, or both, Cody began to claim kinship to Buffalo Bill during this time. Due to Forepaugh's death in 1890 and the dissolution of his show, among other things, S.F. decided to travel to England to see if he, and ultimately Maud, would enjoy greater acceptance by the British public as western entertainers than they had in America. The popularity of Buffalo Bill and his Wild West exhibition in 1887 – 1888 certainly had indicated that England was enthralled with the American West.

After several appearances with theatrical productions, S.F. and Maud, who had joined him in England by then, were hired by Frank Hall in

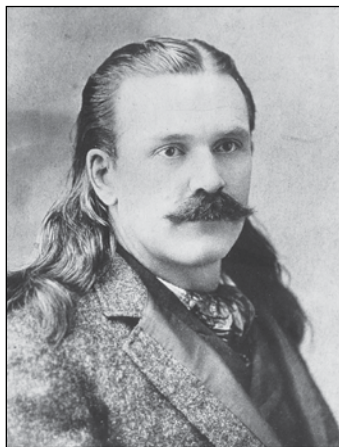
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**They, S.F. and Maud, appeared as "Buffalo Bill" and "Any O'Klay" ...**

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December 1890. A producer of burlesque shows, Hall picked the two to appear in a production designed to lampoon Buffalo Bill's Wild West. They appeared as "Buffalo Bill"

and "Any O'Klay," according to Jerry Kuntz in his newly-released biography of the couple titled *A Pair of Shootists: The Wild West Story of S.F. Cody and Maud Lee*, published by the University of Oklahoma Press in 2010. It was this show that first sought to confuse the public into thinking that they were seeing Buffalo Bill's Wild West, which had just closed for the season two months earlier in Germany. Theoretically, it was therefore possible for "Buffalo Bill's Wild West" to be in London at this time—although, of course, it wasn't.



William F. "Doc" Carver, 1869. P.6.419



Buck Taylor, ca. 1900. The Bradford-Decker Collection. P.69.596

# Samuel Franklin Cody and William F. Cody

In fact, William F. Cody filed a lawsuit against Hall to prevent the use of “Wild West,” a term he had protected over the years from use by Doc Carver, Adam Forepaugh, and others. Nevertheless, the impersonators continued to confuse the public by appearing in a drama titled *The Wild West* with S.F. billed as the son of William F. Cody and Maud billed as his sister, Lillian, thus representing themselves as Buffalo Bill’s children! On November 2, 1891, the lawsuit finally came to trial and was won by Frank Albert Hughes, one of the producers using the term “Wild West,” probably because Buffalo Bill’s representatives did not show up, according to Kuntz.

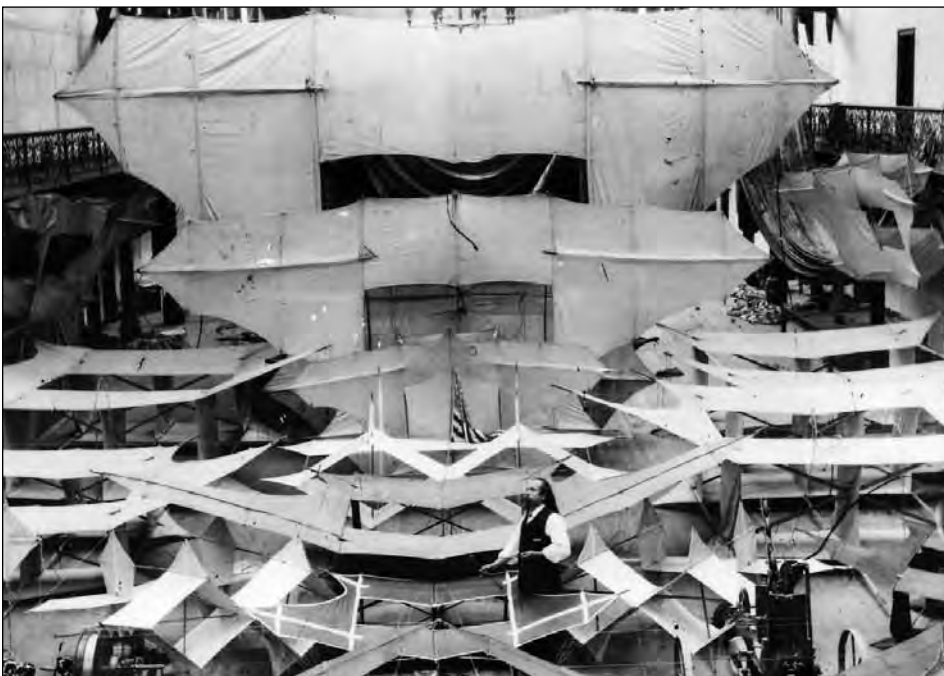
For whatever reason, or reasons, the marriage of Maud and S.F. became strained, and they separated during their next theatrical endeavor, *Germania*. In the shooting act, Cody replaced Maud with their mutual friend Lela King. In fact, as soon as the drama closed, Maud Lee returned

to Pennsylvania and to her parents’ home, never to see her husband again. She subsequently was diagnosed with both schizophrenia and drug (morphine) addiction from which she never recovered. She did have periods of remission and tried to continue with her career as a sharpshooter and horseback rider, both extremely dangerous pursuits for someone in her condition.

In the meantime, S.F. continued his shooting act and became so close with King that he moved in with her and her two sons, so that they were soon a “family.” By 1892, the family was traveling to France and other European countries putting on their wild west-type exhibitions. S.F. also became involved with bicycle races against horses, which were popular with the public but not with the cycling world, according to *Cycling Magazine*. Other acts that Cody included were chariot races, wrestling matches, and dramatic western scenes.

By 1898, S.F. became interested

in melodramas and produced a five-act play he called *The Klondike Nugget*, capitalizing on the gold rush in the Yukon Territory that began a year earlier. While this aspect of his invented autobiography lent authenticity to the plot, it seems unlikely that he ever travelled to Alaska, let alone prospected for gold there. In this play, the extravagant set designs depict everything from a mine shaft to a collapsing bridge. According to author Kuntz, the audience was enthralled by the sets but probably cared little for the plot. To publicize this play, Cody created a poster patterned after one of William F. Cody’s posters for the Wild West



Samuel Franklin Cody with his kites, Alexandra Palace, London, England, 1903. Royal Aircraft Factory image courtesy Exhibition Study Group, England, [www.studygroup.org.uk](http://www.studygroup.org.uk).



Poster for a race between S.F. Cody on horseback and French cycling champion, Meyer of Dieppe, on bicycle, Paris, 1893. United States Library of Congress. POS - Fr .L485, no. 1. LC-USZ62-80343





William F. Cody, ca. 1876. P.6.134



Samuel Franklin Cody, 1909. George Grantham Bain Collection, United States Library of Congress. LC-DIG-ggbain-03572

by replacing Buffalo Bill's head with his own. S.F. even had the audacity to stage *The Klondike Nugget* in some of the same towns and at the same time where Buffalo Bill's Wild West was appearing.

S.F. continued to dress like Buffalo Bill at least until 1905, and by that time, King George V addressed him as "Colonel," thereby—in Cody's mind, at least—entitling him to use that honorary title. Yet, *The Klondike Nugget* was really S.F.'s last overt attempt to purposely confuse the public into thinking that he was William F. Cody. S.F.'s consuming interest was in kite flying and the lifting of heavy objects by balloons, which he'd been using as targets in his shooting act for several years. He began working on a system that combined the principles of both kite flying and hot air balloons to create a "man-lifting kite system," something other hopeful inventors of flying machines were working on in both Europe and the United States.

It is interesting to note that hot air balloons had been around for over a century. The first hot air balloon ride with "passengers" on board took

place in France in 1783 when the Montgolfier Brothers put goats in a basket hanging below the balloon. At the time, it was deemed too dangerous for people; so the goats were sent airborne and returned safely to earth.

In February 1905, S.F. was hired as a "kiting instructor" for the British Army Royal Engineers Balloon Factory in Aldershot, England, leaving behind forever his wild west career. He was successful as an aviation pioneer, becoming the first person in Great Britain to achieve sustained, powered flight, and also acquired a British patent for his variation of the double-cell box kite. He even became a British citizen in 1909. His interest in aviation led S.F. to develop and fly six versions of kites and biplanes, including one known as the "Flying Cathedral." His love of aviation eventually led to his death when his plane crashed near Farnborough, England, not too far from the English Channel, on August 7, 1913.

The confusion between Samuel Franklin Cody and William F. "Buffalo Bill" Cody did not end with their deaths but continues to this day. From

time to time, visitors to the Buffalo Bill Museum at the Buffalo Bill Historical Center will ask why Buffalo Bill's aviation career isn't covered in our exhibits. The answer, of course, is that William F. Cody was not an aviator and many believe that he may have even been leery of flying.

*Since 2000, Lynn J. Houze has served as Assistant Curator for the Buffalo Bill Historical Center's Buffalo Bill Museum, where she's delved daily into William F. "Buffalo Bill" Cody's life here in Cody as well as with Buffalo Bill's Wild West.*

*She belongs to the local historical society, the Wyoming State Historical Society, and several other historic-minded organizations. In 1996, she was part of the Cody Centennial Committee which coordinated the 100th anniversary of the founding of the town, the occasion of the release of Houze's first book which she co-authored on the history of Cody, Buffalo Bill's Town in the Rockies. Her most recent book, Images of America: Cody, was published in 2008. Her next book, Then and Now: Cody, is scheduled to be released in April of this year. ■*

# Families can have

# FUN

By Emily Buckles

**T**raditionally, museums have often been regarded as places where young families were uncomfortable creating memories together. With a “Quiet Please” here, and a “Look, Don’t Touch” there, families with young children may have felt unwelcome and out of place in a museum environment. The Buffalo Bill Historical Center is trying to change that perception with a renewed focus on families and more immersive, engaging activities.

Over the summer, families became our focus as an Interpretive Education Department. We created *active* experiences for families by supporting monthly Family Fun Days in the outdoor gardens of the Historical Center. Activities included relay races, crafts, dancing, and kid-approved competitions. We encouraged the

children to run, touch, be loud, and get messy. One of our challenges, though, was figuring out how to allow the kids back into the galleries with their crazy crafts and messy clothes!

Another important component for us was to make sure that the themes for each of the Fun Days related to at least one of the galleries within the Center. We aren’t interested in playing games simply for the sake of playing games; we try to incorporate learning into the fun. In June 2010, we kicked off the Fun Days with “Fun and Games in the West.” All the activities explored historic forms of entertainment for children like marbles, cornhusk dolls, line dancing, and blind horse relays.

In July, we hosted “National Day of the American Cowboy” Fun Day with children creating their own stick horses, and then racing them in a stick-horse barrel race. They also learned how to

rope and brand a calf—made of wood and hay, of course. And in August, youngsters tested their physical skills against other Yellowstone wildlife in “Animal Olympics.” The participants got a taste for the wild as they jumped like mountain lions, flew like falcons, and ran like pronghorn.

It can be challenging to implement new ideas into a museum atmosphere, especially when we try to promote such active learning. We want to help families and others feel more comfortable in these spaces, but we also take great care that we don’t inadvertently





# N together at museums

compromise the safety of our amazing collections. Thankfully, our visitors are often the ones to reassure us. As one mother shared at the end of Animal Olympics, "Every museum should have activities like this. It is exactly what we needed."

We continued our Family Fun Days this winter with "A Muzeum" Race in January. Inspired by television's "Amazing Race," families competed with one another as they "swiftly sauntered" (as actual "racing" wasn't

permitted!) through the galleries completing tasks and answering questions. Another competitive family event is scheduled for March 11, titled "Family Ties." These family activities are meant to provide an experience that will bring families closer together and help them enjoy the museum in a very inviting atmosphere.

Check out our next issue of *Points West* to learn more about interpretation and

how we will continue to develop it here at the Buffalo Bill Historical Center. ■

*Emily Buckles is the Buffalo Bill Historical Center's Interpretive Specialist for Programs.*





# Karl May: "I am Hakawati."

THE STORYTELLER, WHO WAS OLD SHATTERHAND

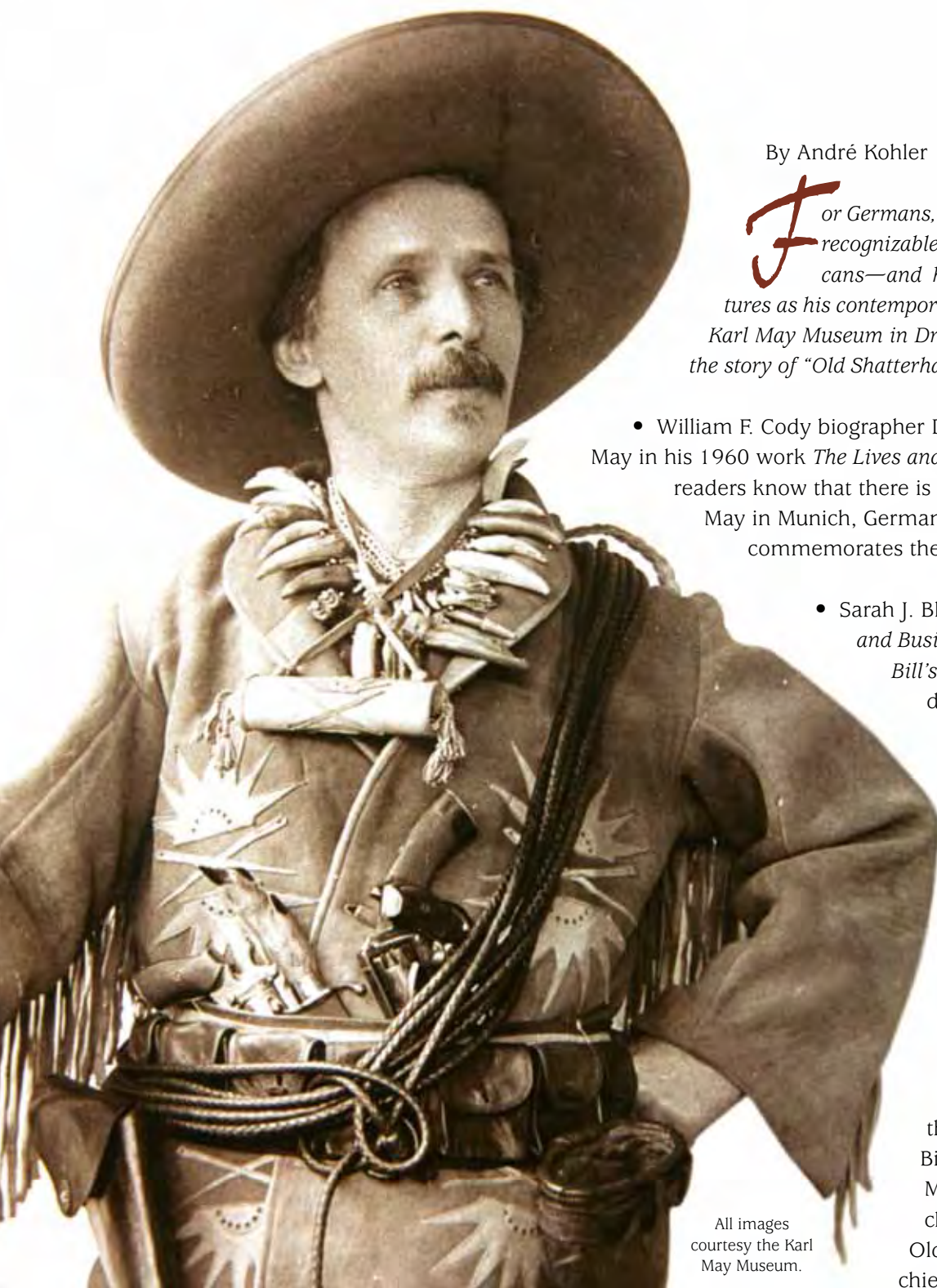
By André Kohler

**F**or Germans, Karl May (pronounced "my") is as recognizable as William F. Cody is to Americans—and he's had nearly as many adventures as his contemporary, too. Here, André Kohler of the Karl May Museum in Dresden-Radebeul, Germany, shares the story of "Old Shatterhand."

- William F. Cody biographer Don Russell introduces Karl May in his 1960 work *The Lives and Legends of Buffalo Bill*, letting readers know that there is a museum dedicated to Karl May in Munich, Germany—an organization that commemorates the days of Buffalo Bill.

- Sarah J. Blackstone's *Buckskin, Bullets and Business: A History of Buffalo Bill's Wild West* (1988) tells how dime novels started to shape the imagined American West. She notes that May was a German novelist who had never been to America, whose work was translated into twenty languages, and who was deemed Germany's [James Fenimore] Cooper.

- In *Buffalo Bill's America* (2005), Louis Warren refers to Karl May in several details in his thorough research about Buffalo Bill, specifically mentioning May's most famous literary characters: the heroic German Old Shatterhand and the Apache chief Winnetou, his Indian sidekick.



All images  
courtesy the Karl  
May Museum.

Karl May as Old Shatterhand, 1896.



For me, these were interesting facts to discover during my research at the Buffalo Bill Historical Center as a Cody Institute for Western American Studies (CIWAS) research fellow in fall 2010. Or, as an American might say, “This was news to me!” Coming from the Karl-May-Museum/Foundation in Germany, I knew there were errors to be amended here very quickly:

- The Karl-May-Museum is not in Munich but in Dresden-Radebeul, Germany;
- Karl May really did visit America near the end of his life in 1908 when he travelled to Niagara Falls as a tourist;
- May’s leading novels are translated into forty languages, not just twenty; and
- Winnetou in Europe is kind of an icon of the American Indian, not merely a sidekick.

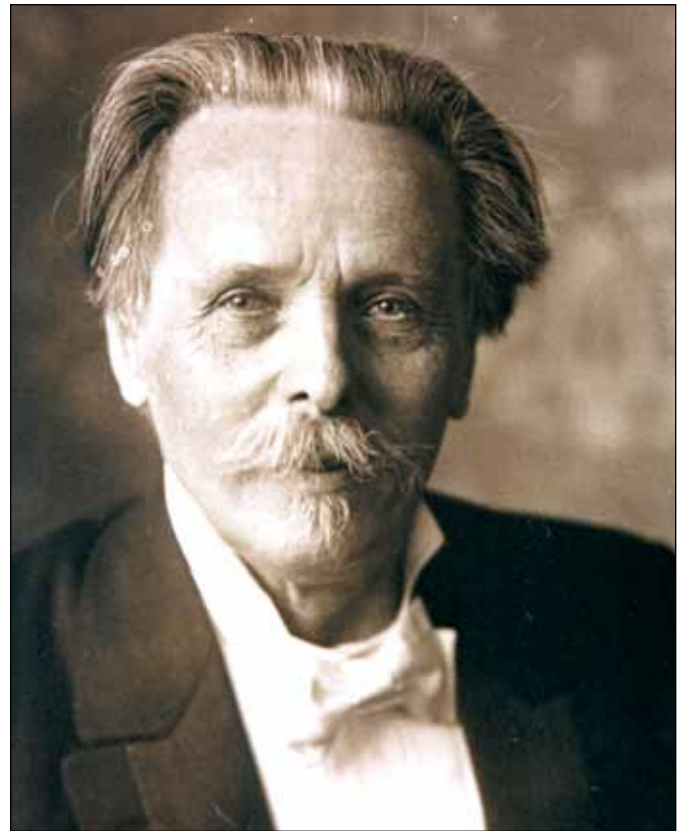
Karl May is one of Germany’s most admired writers, becoming myth and part of German popular culture. He is commemorated not only in scholarly literature, but his stories and heroes fill up open air theatres with several hundred thousand visitors each summer all over Germany. Those stories provide the content for movies and documentaries, as well as the three-day long Karl-May-Festival that takes place in spring each year—an event that draws more than twenty thousand guests to Radebeul.

The May myth originated at the Villa Shatterhand in Radebeul. Karl Friedrich May (1842 – 1912) was as much Old Shatterhand himself as William Frederick Cody (1846 – 1917) was Buffalo Bill. What follows is an overview of Karl May’s life.

**“Your imperial majesty, should I as a cowboy or as a writer conduct the conversation with you?”**

Karl May asked this question at the beginning of his lecture before the royal family in Vienna, Austria, February 23, 1898. By this time, he had climbed the pinnacle of success. He was almost 56 years old, but in his mind, bright as a kid and vivid as a young man flourishing with power and self-confidence. His travel tales were bestsellers all over Germany; his stories inspired by the American West were sought throughout the country. It is little wonder that May had to ask royalty what persona they expected to meet in him.

The year before, in July 1897, the German *Bayerische Kurier* reported on a public lecture Karl May presented in front of his keen audience, noting that “...a crowd of several hundred people of the fast-rising celebrity, the world traveler, and writer Dr. Karl May”...assembled in the dining room of the Treffler hotel in Munich. “They wanted...to see the popular travel/novel writer face to face and pay homage to him personally.



Karl May, 1904.



Karl May, 1896, in his study at the Villa Shatterhand.

# Karl May

The account continued: “Not only were there students, there were also many mature men and numerous ladies observed at the auditorium...” High school students, as well as adults from all layers of society—publishers, journalists, physicians, workmen, chaplains, and aristocrats—were eagerly reading May’s stories and waiting for the next adventure to be told. Newspapermen and publishers were yearning for the next manuscripts to satisfy their readers.

Karl May lived in Dresden-Radebeul at his villa, Shatterhand, named after his fictional character—the very hero and first-person shooter of his narratives about the American West. Shatterhand was so named because of his ability to knock out his enemy with a fist. In a chapter titled “A Greenhorn,” in one of May’s most victorious books, *Winnetou, Volume 1*, we read how the young German—new to the West—works as a survey engineer at a railroad building camp and ultimately gets into some trouble with Mr. Rattler:

“Knock me down?” he [Rattler] laughed. “This greenhorn is really silly enough to believe [he can]...”

He couldn’t finish, for I [Shatterhand] hit Rattler on the temple with my fist. He was knocked unconscious and crashed like a log. For a few moments, no one said a word. Then one of Rattler’s companions exclaimed, “What the devil! Are we going to look on as this no good Dutchman beats up our chief? Let’s get him!”

He jumped at me. I received him with a kick in the stomach, an infallible way of bringing down an opponent, but it is essential to stand firmly on the other foot. The attacker fell. Loosing [sic] no time, I jumped on him and knocked him unconscious as well. Then I quickly got up, pulled both my revolvers from my belt, and called out, “Anyone else? Come on!”

White [the chief survey-engineer in the story] looked on in amazement, his eyes wide open. Now he shook his head and said without a trace of insincerity, “... I wouldn’t want to get into a fight with you. They should call you Shatterhand since you can knock down a man as tall and as strong

as a tree with a single blow. I’ve never seen anything like it.”

The suggestion seemed to please little Sam Hawken [the loyal and sympathetic companion of Shatterhand]. He cackled. “Shatterhand, hee hee hee. A greenhorn, and he’s already got a warrior’s name, and what a name! Well, when Sam Hawken takes a greenhorn in hand, you get results, if I’m not mistaken. Shatterhand. Old Shatterhand.”

Hawken teaches the greenhorn how to hunt bison, how to rope and ride mustangs, how to read tracks, and how to operate precious guns. Shatterhand is far ahead of his teacher most of the time and surprises Hawken with his outstanding abilities. [It is also here that] Shatterhand becomes the friend of Winnetou, the young Apache.

For Karl May, Shatterhand was not only a literary character: Shatterhand was his alter ego—the man he wanted to be. In a letter dated April 15, 1897,



Karl May’s “Collected Travel Novels,” 1892.



Winnetou Volume 1, 1893, Friedrich Ernst Fehsenfeld, publisher.



he wrote to one of his readers: “I am really Old Shatterhand, Kara Ben Nemsi (Karl, son of the Germans), and have experienced everything that I tell.” For this total identification with the persona, he was celebrated by his fans. His character was supported by personal promotional photographs, newspaper accounts, personal letters, and public lectures. The interplay of exotic study, research, and very fine interwoven comments in his novels blurred the lines between imagination and reality.

But the mixture of fact and fiction in public is a dangerous cocktail. Celebrities today face this challenge, too. At the end of his life, May wanted to be understood as a “hakawati,” the Arabic word for storyteller. His real

life is the outstanding story of a man who believed in his dreams and who worked hard for his mission. But, it was a long way to fame and glory.

*André Koehler is the Director of Public Relations at the Karl-May-Museum in Dresden-Radebeul, Germany, and holds a degree in tourism marketing from Hochschule Harz University of Applied Science in Wernigerode, Germany. He received one of the Historical Center's Cody Institute for Western American Studies (CIWAS) fellowships in 2010 where he researched the life and personality of William Frederick Cody from the perspective of Cody's marketing and public relations qualities as a public entertainer and promoter of different kinds of businesses. ■*



Karl May as Kara Ben Nemsi (“Karl, son of the Germans”), 1896.

## Karl May's life, 1842 – 1912

### 1842 – 1855: Birth and childhood

Karl Friedrich May is born into an impoverished weaving family on February 25, 1842, in Ernstthal, a small city within the Schönburg-Hinterglauchau county in Germany. He is the fifth of fourteen children—nine of whom died because of the poor living conditions. His childhood in Hohenstein-Ernstthal in Saxony is not quite what one would call happy. Poverty, worries, financial plight, and social misery permeate the community as well as his family.

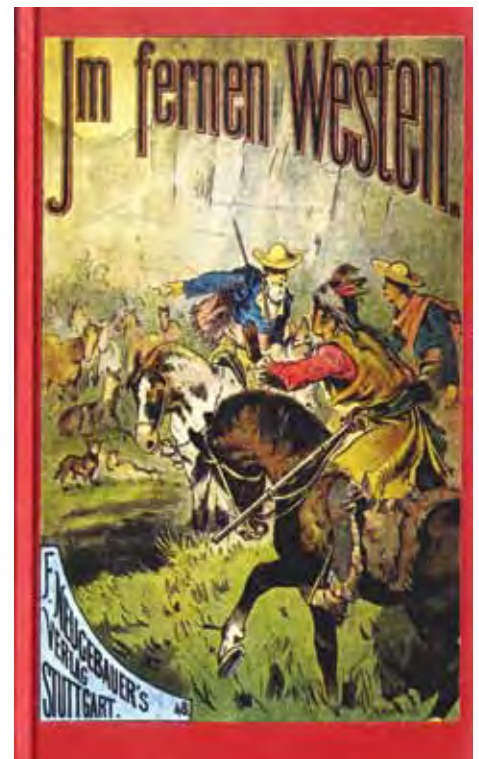
### 1856 – 1862: Teen years

May receives formal training as a teacher, but his first job assignments in Glauchau and Chemnitz end quickly amid accusations that he was having an affair with a married woman and that he stole a pocket-

clock from a roommate. Finally, May ends up in prison for six weeks, losing his teacher's license.

### 1863 – 1874: Strolling through life

Driven by desperation and unable to earn a living as a teacher, May strolls through life playing different roles. For instance, at one time he is a kind of tramp. He dresses up as “Polizeileutnant von Wolframsdorf” (police lieutenant) and secures counterfeit money—which turns out not to be counterfeit money at all. He impersonates one Dr. Heilig, a physician who writes prescriptions, which he was not allowed to do, of course. He dresses up at a store with a brand new, expensive coat, leaving the store without paying the bill. What was the result of these and other real adventures? More than seven years in prison.



*Im Fernen Westen (In the Far West)*, 1879, Karl May's first book. Friedrich Ernst Fehsenfeld, publisher.

# Karl May's life

## 1875 – 1891: A writer emerges

May moves to the city of Dresden where he works as an editor for the Münchmeyer publishing house. Eager to work hard for a new life, he discovers his ability to write fantastic, exotic stories, and in 1879, his first book, *Im Fernen Westen* (*In the Far West*), appears. After that, he is able to freelance for well-known German magazines such as *Deutscher Hausschatz* (*German Treasure House*) and *Der Gute Kamerad* (*The Good Comrade*).

## 1892 – 1898: Travel with May

The first volume of Karl May's "Collected Travel Novels," *Durch Wüste und Harem* (*In the Desert and Harem*), appears in 1892. Five more volumes, the so-called "Orient-Zyklus," mark the beginning of a phenomenon in German literature. May writes elaborate travel-adventure narratives about the Ottoman Empire, where his main character is Kara Ben Nemsî ("Karl, son of the Germans"). In 1893, three volumes of *Winnetou—The Red Gentleman* continue the Karl May series, which will be renamed in travel accounts in 1896. May starts proclaiming to be Old Shatterhand himself and rises in public awareness, gaining fame as a celebrity. He not only writes, but travels to give public lectures—all of which make him a wealthy man. Now he has the resources to travel abroad, see the world, and easily pay for Shatterhand's new villa.

## 1899 – 1912: Travel ends

For more than sixteen months, May travels throughout the Middle East, visiting the pyramids of Egypt, as well as Lebanon, Palestine, and Syria. The city of Istanbul and the Acropolis in Athens are on his itinerary, as are

Ceylon and Sumatra. However, seeing the real world causes deep depression in May, what can be described as a turnaround of his personality. From that point, he never again plays Ben Nemsî or Shatterhand, and he starts all over with new writing intentions.

May's later works are deeply symbolic and pacifistic tales. *Und Frieden auf Erden!* (*And Peace on Earth!*) is not only the title of volume number 30, but part of his vision, too. In 1908, he crosses the Atlantic for his only journey to America and visits New York, Albany, Buffalo, Lawrence, and Boston—stops on his itinerary that are pulled straight from the *Baedeker Travel Guide*. He doesn't see the pueblos of the Southwest or the prairies of the Far West that he had described so vividly before, based on literature of his library and his own fantasy. Copyright disputes and accusations of his opponents regarding his early life are topics at the court and run through the last decade of May's life.

May dies March 30, 1912, in Radebeul at his Villa Shatterhand. He is buried in a monument at the cemetery Radebeul-East—to this day, a destination for pilgrimages still. ■



*Durch Wüste und Harem* (*In the Desert and Harem*), 1892. Friedrich Ernst Fehsenfeld, publisher.



*Und Frieden auf Erden!* (*And Peace on Earth!*) Volume 30, 1904. Friedrich Ernst Fehsenfeld, publisher.



The Villa Shatterhand in Radebeul near Dresden, Germany, ca. 1900.



## *Patrons Post*

*It pays to be a patron!*

Just after an extraordinary photography exhibition debuts at the Buffalo Bill Historical Center this spring, the photographer shares her work with women patrons of the Center at the next Buffalo Gals Luncheon in the John Bunker Sands Photography Gallery.

On Tuesday, May 10, noon – 1:30 p.m., Sara Wiles discusses her personal journey among the Arapaho people of the Wind River Reservation in central Wyoming and her relationships with the Arapaho women who made the journey possible. For almost forty years, Arapaho women have acted as Sara's cultural guides, mentors, sisters, and defenders, and have encouraged not only her photography, but also the publication of her book *Arapaho Journeys: Photographs and Stories from the Wind*



Tessa Bell and her daughter Patricia Wallowing Bull. Photo by Sara Wiles, 2000.

*River Reservation*—also the title of the exhibition at the Historical Center.

As a way to thank supporters at the Centennial Circle level and above, giving \$100 or more, advanced registration is now underway

for these members. Open registration begins April 10 and runs through April 29. The cost is \$20 per person with limited seating. To register, or for more information, contact Carol Boyce at [development@bbhc.org](mailto:development@bbhc.org) or 307.578.4008. ■

## **Plains Indian Museum Powwow celebrates 30th year**

The Buffalo Bill Historical Center's longest running public program, the Plains Indian Museum Powwow, kicks off its celebration of thirty years on June 18 and 19 at the Center's Joe Robbie Powwow Garden with Saturday's Grand Entries at noon and 6 p.m. and Sunday's Grand Entry at noon. Gates open at 10 a.m. each day.

A favorite for guests from all over the world, powwow is yet another way the Historical Center celebrates the Spirit of the American West™. With its dancing, music, craftsmanship, and artistry, the Plains Indian Museum Powwow is a weekend of high energy that honors culture and family.

According to Emma Hansen, Curator of the Plains Indian Museum, "This is an opportunity for Indian people to interpret their own culture rather than having visitors becoming familiar with Native cultures only through lecture-based learning."

To learn more, visit [www.bbhc.org/events/powwow/](http://www.bbhc.org/events/powwow/). The Plains Indian Museum Powwow is supported in part by the Silas Cathcart Memorial Fund. Thank you! ■

Wayne Fox, Arikara, Mandan, North Dakota. Plains Indian Museum Powwow, 2009. Photo by Ken Blackbird.



For the latest information on programs and events, please see our Web site at [www.bbrc.org](http://www.bbrc.org), find us on Facebook, or call 307.587.4771. Unless otherwise noted, all events take place at the Buffalo Bill Historical Center.

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Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday			
<div>For up-to-date information on programs and events, please visit our Web site at <a href="http://www.bbhc.org">www.bbhc.org</a>, or find us on   </div>			CENTER HOURS MARCH 1 – APRIL 30: 10 a.m. – 5 p.m. daily MAY 1 – SEPTEMBER 15: 8 a.m. – 6 p.m. daily		<b>APRIL</b> General registration for Buffalo Gals Luncheon on May 10 begins today <b>1</b>	CFM Records Office open 8 a.m. – 4 p.m. for Wanenmacher's Tulsa Arms Show in Tulsa, OK <b>2</b>			
			<b>3</b>	<b>4</b>	<b>5</b>	<b>8</b>	<b>9</b>		
			<b>10</b>	<b>11</b>	<b>12</b>	<b>15</b>	<b>16</b>		
			<b>17</b>	<b>18</b>	<b>19</b>	<b>20</b>	<b>21</b>	<b>22</b>	<b>23</b>
			<b>24</b>	<b>26</b>	<b>27</b>	<b>28</b>	<b>29</b>	<b>30</b>	
<b>MAY</b>		<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	
		Buffalo Gals Luncheon \$ Sara Wiles: <i>Arapaho Journeys</i> Noon – 1:30 p.m. Members only Registration required and begins April 1		CFM Records Office open 8 a.m. – 5 p.m. for Colorado Gun Collectors Association Annual Gun Show in Denver, CO Records Office will have a table at the show.					





## Extraordinary exhibitions kick off 2011

From the land to its people, the Buffalo Bill Historical Center's summer exhibitions are a blend of photography, artistry, and craftsmanship.



**April 15 – August 7**

*Yellowstone to Yukon: Freedom to Roam*

Photographs by Florian Schulz highlight conservation issues and efforts to link existing parks with connected corridors throughout this region.



**April 29 – October 2**

*Arapaho Journeys: Photographs and Stories from the Wind River Reservation*

Photographer Sara Wiles shares her photos of the Northern Arapaho people of central Wyoming.



**June 3 – October 2**

*Dressed Just Right: An Evolution of Western Style from Function to Flamboyance*

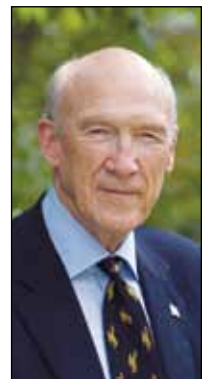
The real West sometimes became the idealized West through the clothes on the backs of its people.

*Learn more about these special exhibitions online at [www.bbhc.org](http://www.bbhc.org) or read more in the summer issue of Points West.*

## Board chairman Al Simpson to retire

The Honorable Alan K. Simpson (former U.S. senator, R-Wyo.) has announced his plan to retire as Chairman of the Board of Trustees of the Buffalo Bill Memorial Association, effective in September 2011. Simpson joined the board in 1968 and became its chairman in 1998.

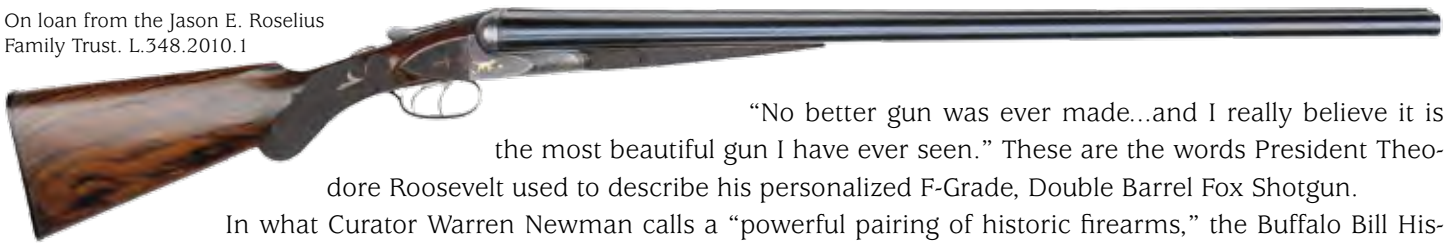
"It has truly been a rare honor and privilege to chair this incredible board," Simpson said. "Now it is time to 'hand over the gavel' to new leadership. There are so many decent, loyal, dedicated people on this board and thus I am very confident the next chairperson will continue to be able to do many great and progressive things."



The Center's Board of Trustees Governance Committee has begun a search for Simpson's successor. ■

## Firearms museum receives Theodore Roosevelt's shotgun

On loan from the Jason E. Roselius Family Trust. L.348.2010.1



"No better gun was ever made...and I really believe it is the most beautiful gun I have ever seen." These are the words President Theodore Roosevelt used to describe his personalized F-Grade, Double Barrel Fox Shotgun.

In what Curator Warren Newman calls a "powerful pairing of historic firearms," the Buffalo Bill Historical Center is now privileged to exhibit this shotgun in its firearms collection along with Roosevelt's vintage Winchester Model 1895, Lever Action Sporting Rifle—a firearm already on loan to the Center from the Sagamore Hill National Historic Site and the Boone and Crockett Club.

"I feel I have been given the great responsibility of ensuring [this firearm] will be protected for future generations," says private collector Jason Roselius of Oklahoma City, Oklahoma, who loaned the firearm. "To say the least, Roosevelt was a larger-than-life American and a great visionary. I am proud to play a small part in presenting this firearm to the viewing public."

From its extraordinary engraving to its craftsmanship and presidential tales, Newman says that many firearms authorities consider it to be the most historically important shotgun in existence. ■



# Ways of giving



Wendy Schneider

*By Wendy Schneider,  
Director of Development*

**T**he Merriam-Webster Dictionary defines development as “the act or process of growing, or causing something to grow, or become larger or more advanced;” “the act or process of creating something over a period of time.” These very phrases describe the growth and advancement that are taking place in the Development Department at the Buffalo Bill Historical Center as we are in the process of creating a sustainable fundraising effort over a period of time.

It has been two years since I became the Director of Development at the Historical Center. In that time, we have been working on strengthening the basics of fundraising such as developing our case for support of the Center. Our message to you has been that the Buffalo Bill Historical Center is the guardian and storyteller of the Spirit of the American West, and how important your support is to tell this story. To that end:

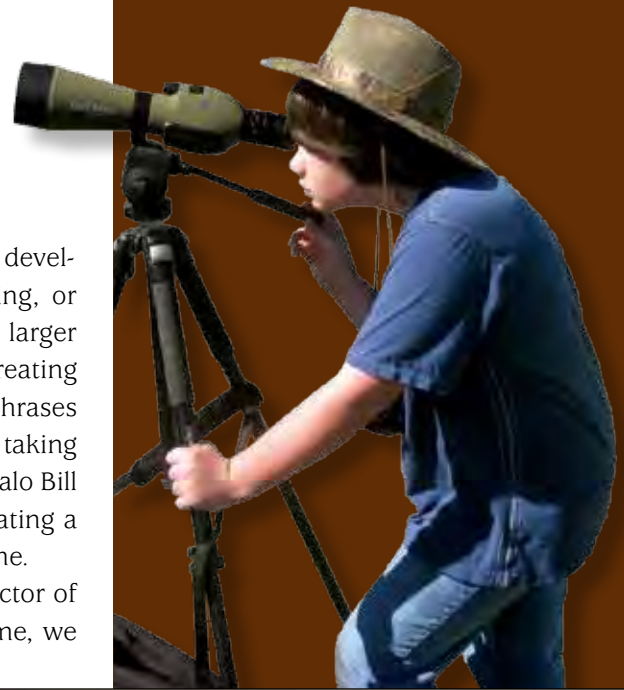
- We have been building the infrastructure necessary to communicate with donors in a more personal and consistent manner;
- We have carefully examined and listened to our donors and members; and
- In 2011, all members will be donors, and all donors will be members—each patron being recognized as such!

For this new year, we in the Development Department continue to work to raise dollars for general operational support to provide for educational programming, special exhibitions, and keeping the lights on. We will also work on a successful completion of the Buffalo Bill Museum Reinstallation Campaign. The New Buffalo Bill Museum will reopen in spring 2012.

In addition, this year’s work has more focus on endowments for positions and programs. Endowments ensure that the Center continues into perpetuity. Supporters can find many ways to leave a legacy at the Historical Center in 2011.

For we here at the Buffalo Bill Historical Center—our leadership, staff, and a host of supporters—the Spirit of the American West continues to refine the spirit of our nation and its timeless values. This spirit reflects the optimism and persistence of its people, their willingness to sacrifice and take risks, their belief in success, and their commitment to greatness.

Inspired by the Spirit of the American West and the example of William F. Cody, we continue to celebrate the experiences and traditions of the past, while remaining grounded in the reality of the present and focused on the promises of the future. We invite you to join us on this journey as we continue to grow and develop. We’re waiting to hear from you! ■



Destiny manifest in the landscape of the West

# Thomas Moran

## AND HIS CHROMOLITHOGRAPHS



It took an artist, Thomas Moran, and a photographer, William Henry Jackson, working together to validate some of the extraordinary first glimpses of Yellowstone such as *Mammoth Hot Springs* in the park's northwest corner. 18.71.1; NPS 09581

By Christine C. Brindza

*Unless otherwise noted, all Thomas Moran prints pictured here (ca. 1875) were generously donated to the Buffalo Bill Historical Center by Clara S. Peck in 1971, and all W.H. Jackson photographs (1871 Hayden Survey) are from the National Park Service.*

The essence of American landscape painting, particularly scenes of the romantic and majestic West, is found in the art of Thomas Moran (1837 – 1926). Through his images of Yellowstone, Yosemite, the Grand Canyon, the Rocky Mountains, and various sites

in between, the public had the opportunity to view places previously only imagined. By means of print media, Moran brought powerful grand vistas into homes across America in the latter nineteenth century.

In 1871, when the young Moran, an illustrator with *Scribner's Monthly* magazine, was asked to join Ferdinand V. Hayden on a scientific expedition through the West, that would concentrate on the area known as Yellowstone, he eagerly accepted. Even before the trek, though, he had already illustrated his first Yellowstone image for his employer, although Moran had never seen it for himself, nor did he

have clear and documented images from which to work.

At that time, in fact, there were only amateur drawings in existence of Yellowstone scenes. Moran's given task was to enhance the field studies so they were presentable to larger audiences. This resulted in a set of wood engravings for an article titled "The Wonders of the Yellowstone" that appeared in the May and June 1871 editions of *Scribner's*. It is little "wonder," then, that after this, Moran's great desire was to see Yellowstone and convey it accurately in his work.

After the historic journey with Hayden's Geological and Geographical



Survey of the Territories in 1871, Moran went back to his studio and began creating masterpieces of great western lands, works that remain unsurpassed. At the time, though, he may not have been aware of the impact his accompaniment of the expedition would have on himself as an individual, the country, or the world. Nor did Moran likely consider how his work would come to influence public perceptions of the West. Still today, whether in painting or print form, his western scenes have a prominent place in American history and art.

## *Destiny manifest*

One of Moran's artistic approaches, capturing landscapes on large canvases, captivated audiences on a grand scale and inspired the creation of the world's first national park: Yellowstone. His *The Grand Canyon of the Yellowstone*, 1872, with its vibrant colors, powerful geological formations, and fantastical viewpoints awed and astounded viewers. (It is featured on the cover of the spring 2009 issue of *Points West*.)

The luminosity evident in Moran's oeuvre—the hues of a sunset, a softly backlit environmental formation, or shimmering waters upon a lake—convey a feeling of wonder and admiration that many could attribute to a higher power. In her book *Thomas Moran's West: Chromolithography, High Art, and Popular Taste*, author Joni L. Kinsey suggests that Moran's

landscapes convey a spiritual connection with the environment—an ideal, fertile, bounteous place blessed by God. In a sense, Moran's hand conveyed the quintessence of Manifest Destiny.

An instrumental concept in the nineteenth century, Manifest Destiny suggested that there was a divine mission that drove the nation



"Getting a Specimen," a woodcut by Thomas Moran, in the "Wonders of the Yellowstone," *Scribner's Monthly* magazine, May – June 1871. [BBHC] SM.V2.1.5.1871



The exploration party of Hayden's Geological and Geographical Survey of the Territories, Firehole Basin, Yellowstone, 1872. NPS 14829

# Thomas Moran

AND HIS CHROMOLITHOGRAPHS

westward. The mid-continent—particularly those lands west of the Mississippi River acquired from France in the early 1800s—was still sparsely populated, though inhabited by Plains Indian tribes, small pioneer settlements, mountain men, and others. Most people who lived in the eastern part of the United States did not know what unique features could be found throughout those lands; many thought it to be full of magic and wonder or danger and peril—based on the tales they heard.

Writing in *Frederic Church, Winslow Homer, and Thomas Moran: Tourism and the American Landscape*, Dr. Karal Ann Marling observed that during the post American Civil War period, the

West was a source of national pride and brought a fresh start to the war-torn country. The country needed to come together around something “uniquely American”—a quality evident in the land of the West. It was like no other place on the planet, and many Americans felt they had ownership of it.

## *Sharing the vistas*

Though *The Grand Canyon of the Yellowstone* was an absolute sensation upon its debut, not everyone could view Moran’s grand landscape painting or his other western scenes. Very few could afford to buy one of the paintings, and the number of audiences who were

able to visit an exhibition was limited. However, Moran painted watercolors based on his western experience that were just as spectacular as the large canvases, but more intimate. To reach diverse populations on a smaller scale, it was logical to reproduce some of the watercolors in print form, particularly chromolithographs.

“Chromo” is from a Greek word for color, and the origin of the word “lithography” means “stone writing.” Lithography was a print technique employed by publishers producing advertisements, magazines, and other illustrated media since its invention around 1798. Used in America as early as the 1840s, chromolithography was a revolutionary print method that



*Head of the Yellowstone River. 18.71.7*



reproduced images in color.

The chromolithography procedure begins with a smooth stone or plate. It is a planographic or “flat” process in which an image is drawn on the stone with grease-based medium, and then the stone is wetted by water. Since water and grease repel, the parts of the image without the grease are saturated, and the parts with the medium applied are undisturbed. The idea is that when the ink is applied, it only adheres to the image.

Paper is then carefully placed on the stone and pressed, and then the ink lifts onto the paper. In chromolithography, individual colors are applied one at a time, using one stone at a time—a tedious and expensive process. It required a very skilled worker, called a chromiste, to model the original image onto the stone. Transfer paper was often used to exactly reproduce the image from one stone to another. The more exact an image, the better quality the print, according to Kinsey.

Because he was employed as an illustrator, Moran was exposed to printing processes. Earlier in his life, starting in 1853, he served as an apprentice in a print shop, a position he held for three years. His brothers Edward and Peter were also trained lithographers. When he was hired to work on a series of chromolithographs for Louis Prang, Moran likely understood what kind of image could be reproduced well, the painstaking process involved, and the power of public visibility that printed matter attained. More viewers would be able to see a print in a magazine than the actual painting on display.

*An extraordinary  
portfolio*

Publisher Louis Prang of L. Prang



Top: *Great Falls of the Snake River, Idaho Territory.*  
18.71.13



*The Towers of Tower Falls, Yellowstone:*  
from the photographer's lens and the artist's brush.  
18.71.9; NPS  
03115

# Thomas Moran

AND HIS CHROMOLITHOGRAPHS

& Co. believed that art should not be viewed or owned only by the elite and thought that chromolithography was the best way to present images of fine art to the general public. He had been producing chromolithographs since the 1860s along with greeting cards and advertisements. He worked with Moran in the mid 1870s to create *The Yellowstone National Park, and the Mountain Regions of Portions of Idaho, Nevada, Colorado, and Utah*. The portfolio, published in 1876, was primarily designed by Moran and had accompanying text written by Hayden. Moran originally submitted twenty-four images, but the publication used only fifteen.

In the Prang publication, Moran's watercolors were converted into chromolithographs and took on a new existence. They appeared much bolder and more vibrant than Moran's

originals due to the print process. *The Great Blue Spring of the Lower Geyser Basin*, for example, features a once very active geyser now called Excelsior Geyser Crater. This natural site lent itself to dramatic color, which Moran captured in his representation. The vivid deep blues, reds, and rusts portray the magnificent display of the geyser and its water runoff into the Firehole River. The mineral deposits from this overflow leave swirls of color which lead the eye from the background to the foreground.

Moran was quite taken by the blue spring when he saw it in 1871 and created a watercolor field sketch of the scene which he referenced later. (He recreated this image again in several watercolors, one of which is in the Whitney Gallery of Western Art collection.) In *The Yellowstone National Park*, Hayden wrote of the scene,

"...It is almost impossible to give an idea either in words or picture of the exquisite beauty of the springs of which the Great Blue Spring is a type." Though Hayden did not think it possible to replicate this scene, Moran's endeavor met with remarkable success.

## Mountain of Holy Cross

Moran painted *Mountain of the Holy Cross*, an idealized interpretation based on an actual mountain located in Colorado. After viewing a photograph of the mountain by William Henry Jackson, a friend and fellow explorer on the Hayden Survey in 1871, Moran's fascination with the site inspired him to paint it. Jackson accompanied Hayden in 1873 and captured the distinct cross-shaped snow formation on film along with other scenes of the Rocky Mountains.



*The Great Blue Spring of the Lower Geyser Basin Yellowstone. 18.71.2*



Moran visited the mountain himself the next summer and completed the painting of *Mountain of the Holy Cross* in 1875. It became the prime attraction at the Centennial Exposition in Philadelphia, Pennsylvania, the following year. Visitors were able to examine the photograph and painting together, both of which represented what authors William H. and William N. Goetzmann describe as "...the pinnacle of America's fascination with the Rocky Mountains as manifestations of the romantic sublime."

Poet Henry Wadsworth Longfellow was one of thousands who viewed Moran's painting. Later he wrote a poem about it, mourning the loss of his wife. The excerpt below is from his *A Cross of Snow*:

There is a mountain in the distant West  
That, sun-defying, in its deep ravines  
Displays a cross of snow upon its side.  
Such is the cross I wear upon my breast  
These eighteen years, through all the  
changing scenes  
And seasons, changeless since the day  
she died.

The United States, traditionally considered a Christian nation, took *Holy Cross* as an archetypal image they could apply to the struggle of their country in the post Civil War period: The burden of the cross marked America itself. Once again, people viewed Moran as a master painter for his portrayal of the West. He included *Holy Cross* in the Prang series of chromolithographs, incorporating the luminous color and drama prevalent in his original painting.

## *Moran and the West*

Moran's *The Valley of the Babbling Waters* chromolithograph depicts



After seeing Jackson's photograph of Holy Cross, Moran decided to see it for himself, accompanying the 1873 Hayden expedition. U.S. National Archives, ARC NWDNS-57-1248



*The Mountain of the Holy Cross, Colorado. 18.71.10*

# Thomas Moran

AND HIS CHROMOLITHOGRAPHS

today's Zion National Park in southern Utah. In 1873, while Hayden and Jackson saw the Mountain of the Holy Cross, Moran was on another expedition, this time led by John Wesley Powell. Moran saw and depicted the Virgin River and steep Zion Canyon—particularly featuring Angel's Landing. Moran's rendition of Zion is not an exact view, but a compilation of beautiful perspectives found in the area. He worked from sketches he created during the Powell Survey, and it is evident that the artist was compelled to capture the characteristic colors of the canyon walls.

During his lifetime, Moran accompanied three geological surveys of the West, with either Hayden or Powell as leader. He learned a great

deal from the scientists who were part of the expeditions and applied this knowledge to his art. Moran came to understand how the earth was constantly evolving and that there were geological forces at hand that created the formations he saw before him. Further evidence of this is found in how he would often describe places in geological terms in his personal notes, even after the survey was completed. His image of *Babbling Waters* demonstrates how he used his appreciation and recognition of geological creations.

Moran's chromolithographs covered many scenes across Idaho, Nevada, Colorado, Utah, and, of course, Yellowstone, located in the northwest corner of Wyoming. Most of the chromolithographs featured a part of

Yellowstone, including a print version of the famous *Grand Canyon of the Yellowstone*, along with *Castle Geyser* (see table of contents page), *Yellowstone Lake* (of which he composed several different scenes), and others.

Typically, Moran worked from sketches and photographs, as in the case of *Yellowstone Lake* (see cover) where the painting was based on a real viewing position, Promontory Point, located on the southern arm of the lake. While on the 1871 Hayden Survey, Moran made several drawings as William Henry Jackson photographed the lake. He incorporated a perfect rainbow arched across the water—perhaps a symbol of new life in the “promised land” of the West or a reminder of the rainbow that appeared after the great



*The Valley of the Babbling Waters, Southern Utah. 18.71.14*



flood recorded in the Biblical text of Genesis, according to Kinsey.

## *Chromolithographs for sale*

Moran thought that published art was a mode of creative expression that should be viewed with no less enthusiasm than “original” work, and he made particular efforts in the creation of his chromolithographs. His scenes of far away lands could be brought into homes and enjoyed by a close captive audience. However, due to the time and skill required, the prints had to be sold at higher prices than most people could afford. The original publication was sold at \$60 a copy, which converts to about \$1,000 today.

The chromolithograph series started with a run of a thousand copies. Only 10 percent of those produced were sold or given away. Prang hoped that the influence of Hayden, as well as the survey’s position as part of the federal government, would help boost sales. L. Prang & Co. sent copies to politicians in hopes that their interest would spark more purchases. The company sought endorsements from many noteworthy persons, including President Ulysses S. Grant and Queen Victoria of England, but only a few wrote endorsements for the series. Queen Victoria did not give her endorsement, but did enjoy the illustrations and deposited the book in her Royal Library.

Most of the remaining inventory from the press run was destroyed in a fire in 1877, along with many of the plates. The portfolio became a rarity in its own time, and today has significant aesthetic and monetary worth.

## *Epilogue*

In her book, Kinsey says that Moran was “...very mindful that printed images disseminated his vision to a wide public and raised awareness of an interest in the vast reaches of American landscape.” He also was conscious of the power messages from the West provided in the late nineteenth century. The idea of Manifest Destiny and spiritual fulfillment revealed by the West coincided with Moran’s own destiny to paint the ideal and romantic western landscape.

Upon Moran’s death in 1926, the director of the National Park Service, Stephen Mather, remarked, “...he more than any other artist has made us acquainted with the Great West.” Moran brought to light how both paintings and print media could depict the grandiose landscapes he once considered “...beyond the reach of human art.” Using technology of the day and crossing into multiple artistic disciplines and scales, Moran was able to reach more audiences and convey idealized versions of the West. He incorporated authentic geological forms, but added his own imaginative spin—sometimes with religious connotations. He embraced some of the standards of Manifest Destiny, intertwining it with his own artistic destiny and his role in shaping the attitudes of the public about what lay west of the Mississippi.

*Christine C. Brindza currently serves as Acting Curator of the Whitney Gallery of Western Art. Along with the recently opened West of Thomas Moran, she also curated the exhibits Curator’s Choice: The Art of Frederic Remington (on view in the Center’s H. Peter and Jeannette Kriendler Gallery)*

and Brush, Palette, and Custer’s Last Stand. She has a Master of Arts degree in Archival, Museum, and Editing Studies, and a Bachelor of Arts degree in Art History from Duquesne University in Pittsburgh, Pennsylvania. ■

- *The West of Thomas Moran*, featuring this famous series of Moran chromolithographs is on view this summer! The McCracken Research Library is also fortunate to have a Prang portfolio.
- For further reading: Joni Kinsey’s *Thomas Moran’s West: Chromolithography, High Art, and Popular Taste* and *Frederic Church, Winslow Homer, and Thomas Moran: Tourism and the American Landscape* by Dr. Karal Ann Marling.
- *Great Blue Spring of the Lower Geyser Basin* is available as a print from our Museum Store; call 1.800.533.3838 to purchase yours today.
- This collection brought to you by a donor—thank you!



Thomas Moran, age 85, 1922. Photographer unknown. NPS 13213

# Treasures from our West

## GREATER SAGE-GROUSE

The greater sage-grouse (*Centrocercus urophasianus*) is an iconic species of the sagebrush-steppe ecosystem of the American West. The largest grouse in North America at up to seven pounds, it is one of the few wildlife species completely dependent on sagebrush habitat.

The greater sage-grouse was once widespread and tremendously abundant, ranging across portions of thirteen western states and three western Canadian provinces. It has declined significantly during the last fifty to seventy years, currently inhabiting only eleven states and two provinces—less than 60 percent of the range it occupied prior to Euro-American settlement.

Greater sage-grouse numbers continue to decline, and the species is a candidate for listing under the Endangered Species Act. In 2010, the United States Fish and Wildlife Service declared the greater sage-grouse “warranted but precluded” from federal protection; although imperiled, it is currently a lower priority than some other, more critically threatened species. Elimination, fragmentation, and degradation of sagebrush habitats are generally considered to be the primary causes of the decline of greater sage-grouse.



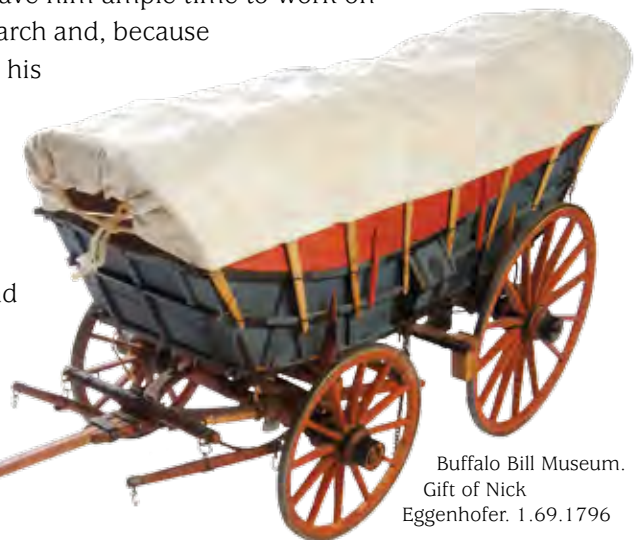
Draper Museum of Natural History. DRA.304.7

In spring, male sage-grouse perform elaborate displays to attract females in communal mating grounds called leks. This specimen introduces visitors to a lek in the Draper Museum’s Plains-Basin Environment. ■

## CONESTOGA WAGON MODEL

This Conestoga wagon was made by the donor Nick Eggenhofer, a well-known western artist who immigrated to New Jersey from Germany in 1913 after being inspired by the West of William F. “Buffalo Bill” Cody. He earned the nickname “King of the Pulp” because he specialized in dry-brush illustrations for western novels. Eggenhofer made his wagon models, including this one, while working as a coastal defense lookout along the Jersey coast during World War II. His hundreds of hours watching for submarines and ships gave him ample time to work on models. He also collected cowboy accoutrements as part of his research and, because of his thoroughness, earned a reputation for historical accuracy in his artwork. Later in his career, he painted in watercolor and authored and illustrated books on western transportation. In 1961, he moved to Cody, where he resided until his death in 1985.

This model ca. 1800 Conestoga wagon is 19 x 9.5 inches, a scale of almost 1:11 inches compared to a real wagon. All the parts and accessories, including feed trough, wooden bucket, and grease bucket, are accurate and made by hand. The wheels have heavy metal rims, the brakes are unpadded, and everything on the wagon is operational. The Conestoga is currently on display in the Buffalo Bill Museum’s last alcove, where new cases and color schemes are being tested in preparation for the gallery’s reinstallation in 2012. ■



Buffalo Bill Museum.  
Gift of Nick  
Eggenhofer. 1.69.1796





Whitney Gallery of Western Art. William Shepherd (b. 1943). *Poultry Mash*, 2010. Oil on panel, 34 x 48 inches. Gift of The Alexander Bodini Foundation in memory of Alexander Bodini. 9.10

A representative example of Wyoming native William Shepherd's (b. 1943) latest body of work, *Poultry Mash*, is a still life of western-themed objects. Shepherd purposefully positions his objects until a compelling composition emerges. The chosen visual relationship accentuates light and shadow and demonstrates the artist's ability to photo-realistically depict various materials with different finishes: porcelain, canvas, silk, a woven blanket, and pottery.

Shepherd creates a social commentary in his work by simply observing objects that many have in their homes. In a style reminiscent of pop art, *Poultry Mash* clearly tells us that booming tourism in the West has created a market for western kitsch—affordable, mass-produced remnants that travelers will use to remember and relive their experiences.

Shepherd captures the colorful, familiar charm of the objects, but

a darker side, too—the cheapening influence of consumerism on the idyllic Old West. Artists used to be overwhelmed by the beauty of the natural landscape, the rugged excitement of cowboy culture, and

the exotic magnificence of the Native Americans. Shepherd's modern "portrait" shows the American West being overwhelmed by generic objects only vaguely inspired by the West's true essence. ■

### **LAKOTA BREASTPLATE**



Plains Indian Museum. Adolf Spohr Collection. Gift of Larry Sheerin. NA.203.236

Of Lakota origin, this breastplate from approximately 1890 is made of bone hair pipes with brass beads and leather fringe. A cowrie shell and a maroon silk ribbon hang from the fringe on one side.

"Hair pipes," the cylindrical beads often used in breastplates, necklaces, and hair ornaments, were a popular trade item on the Plains. The beads were originally made by southwestern tribes from conch shells, but only became widely available on the Plains when a New Jersey entrepreneur mass-produced them for the lucrative Indian trade, replicating them in bone on a lathe. ■

### East of Yellowstone: Geology of the Clarks Fork Valley and the Nearby Beartooth and Absaroka Mountains

By Robert J. Carson

Review by Charles R. Preston, PhD

The Greater Yellowstone region is renowned throughout the planet as a place of supreme beauty, drama, and importance. It is home to the world's first national park—Yellowstone—and our nation's first national forest—the Shoshone. More than three million people visit the region annually to view the abundant wildlife, geothermal features, and amazingly diverse landscapes occupying one of the last virtually intact temperate ecosystems on the face of the earth. The region is so overwhelmingly rich that even some of its most remarkable treasures are overlooked by visitors and residents alike. The Clarks Fork Valley, near Cody, Wyoming, is one of these treasures, and thanks to Bob Carson, it can now bask in the bright light it deserves.

Robert J. Carson is the Phillips Professor of Geology and Environmental Studies at Whitman College, in Walla Walla, Washington. He first explored the Clarks Fork Valley and Greater Yellowstone region as a summer student at the Yellowstone Bighorn Research Association Field Camp in 1963. Bob has since conducted research and led field trips in magnificent locations throughout the

world, but has maintained a connection with Yellowstone and Clarks Fork Valley since that first experience. Since 1998, he has returned to this area almost every summer with students and alumni of Whitman College. He knows the region well, and his excitement about exploring nature, geology, and the area “East of Yellowstone” is absolutely contagious.

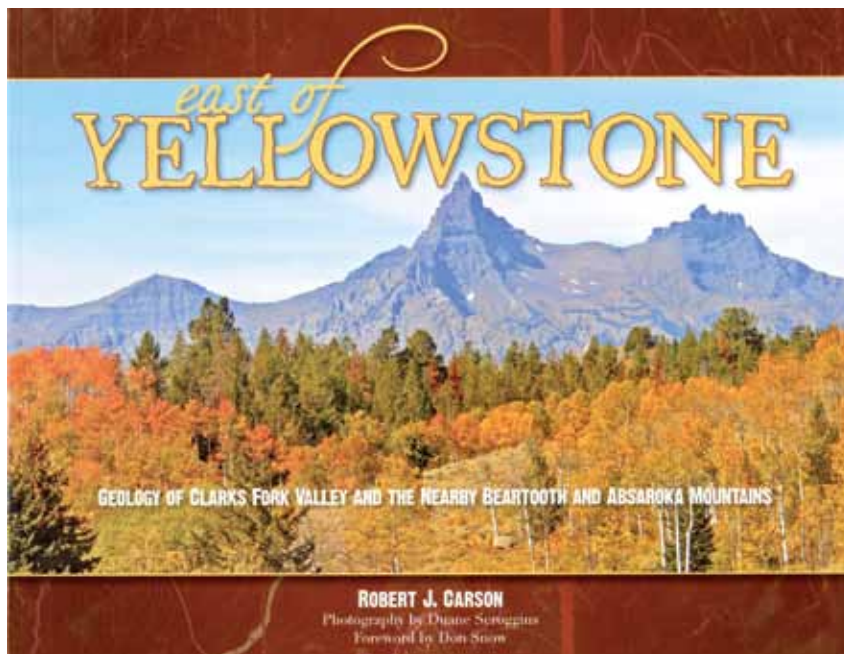
Carson sets the stage with an introduction that follows the path of water (including both running rivers and glaciers) that has shaped the Clarks Fork Valley from high in the Beartooth Mountains down through the Bighorn Basin. In addition to Bob's academic interests, he is also an accomplished mountaineer and whitewater boatsman, and insights gained through these activities enrich the book's narrative throughout. Following the introduction, Carson provides a broad overview of the powerful forces, from mountain-building to volcanism and

glaciation, which have shaped the region's landscapes.

The heart of the book is a series of road logs, highlighting and explaining what the traveler sees while driving along five routes in the region: 1) Cody to the mouth of Clarks Fork Canyon; 2) Chief Joseph Scenic Highway over Dead Indian Pass; 3) Sunlight Basin; 4) Beartooth Highway from Red Lodge, Montana, to Clarks Fork Valley; and 5) Beartooth Highway from Clarks Fork Valley to the northeast entrance to Yellowstone National Park.

The book is illustrated by color photographs captured by Duane Scroggins and the author, and several easy-to-read maps. It contains a listing of general references and a bibliography for those who would like to dig deeper. This book is a wonderful, long overdue companion for both casual and serious explorers to the Clarks Fork Valley and environs. I heartily recommend it.

*Charles R. Preston, PhD, is Senior Curator of the Buffalo Bill Historical Center and Founding Curator of the Center's Draper Museum of Natural History.*



*East of Yellowstone* is available for purchase in the Center's Museum Store. Robert J. Carson. *East of Yellowstone: Geology of the Clarks Fork Valley and the Nearby Beartooth and Absaroka Mountains*. Preface, illustrations, maps, bibliographic references, 166 pp. Sandpoint, Idaho: Keokee Co. Publishing, Inc., 2010. ISBN 978-1-879628-38-0. Softcover, \$25. ■





Cowgirls with stagecoach on backlot of Buffalo Bill's Wild West, c. 1908 – 1916. William F. Cody Collection. P.69.903

**F**ive cowgirls from the cast of Buffalo Bill's Wild West dress the part, hats and all, and perch atop a stagecoach on the show's backlot—with a sixth taking aim with a pistol from inside the coach. Never great in number in the exhibitions of the wild west show era (roughly 10 percent of any given cast), women nevertheless performed in diverse roles through the years. They represented traditional domestic women in dramatic frontier scenarios—including Indian attacks on settlers' cabins or bandit raids on trains but also performed as sharpshooters (think Annie Oakley), trick riders, and participants in races and relays. These six likely posed sometime between 1908 and 1916, as the earlier years of Buffalo Bill's Wild West generally had fewer women in the cast. ■

■ *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 about the full range of photographic resources, contact the library at 307.578.4063 or search the online collections at [www.bbhc.org/mccracken/collections](http://www.bbhc.org/mccracken/collections).



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## Online shopping at the Museum Store

Look for it this spring at [www.bbhcstore.com](http://www.bbhcstore.com) or  
on the Buffalo Bill Historical Center's Web site,  
[www.bbhc.org](http://www.bbhc.org), under the "Shop" tab.

### Museum Selections

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Alfred Jacob Miller  
(1810 – 1874). *The  
Lost Greenhorn*,  
c. 1860. Oil  
on canvas,  
17.875 x  
23.875  
inches.  
Gift of  
The Coe  
Foundation.  
9.70  
(detail)



## Donor Spotlight

As a nonprofit organization committed to educating and entertaining audiences about the American West, the Buffalo Bill Historical Center depends on donor support. Our donors are truly a mixed group with diverse interests and backgrounds; some live nearby and others far away. One thing they all have in common is their commitment to us!

Meet Casey Horton, Mary Caucutt, and their daughter Miriam. When the family moved to Cody in 2006, they quickly became members. They were experienced museum patrons before they came "out West," and they wanted to do their part to support the Historical Center.

Mary and Casey so value their family experiences here that they recommend all Cody area families become donors and take full advantage of all we have to offer. As Mary puts it, "There is always something going on at the Center to engage children of all ages—and their adult friends too!"