

POINTS WEST

BUFFALO BILL CENTER OF THE WEST ■ CODY, WYOMING ■ SUMMER 2013



- Distinctive firearms from the Smithsonian
- Kateri, the golden eagle
- Buffalo Bill's horses



By Bruce Eldredge
Executive Director

As I look across the page to the photo above the Table of Contents, it hits me: We're officially the Buffalo Bill Center of the West, and we have a new façade to prove it.

Our name change—from Buffalo Bill Historical Center—is moving along with lightning speed; the sign on the front

of the building is just one of the most obvious. We've changed voicemail messages and e-mail signatures; we've created new ads and billboards. We have bright, new signs along Eight Street in front of our facility. Our visitors now sport Center of the West admission stickers, and merchandise in our Museum Stores carries the Center's logos. Business cards are on order, and name badges are in the works. An upgrade to our Web site is on the agenda, too.

And the list goes on...

While we're excited about these changes, our bigger mission is incorporating what the Center represents throughout our collections and within our activities: The Buffalo Bill Center of the West preserves, protects, and promotes the authentic story of the American West. We want you, our visitors on site and online, to gain new appreciation and insights into the West. Simply put, we want you to experience the West first hand—to see it, hear it, taste it, draw it, tap your toes to it, smell it, and support it. We can't think of a better place to do that than one where the West is so central.

And that, friends, is the reason the word "Center" takes center stage in our new name.

Still, Buffalo Bill is a big part of the West, too, and a big part of Cody, Wyoming. We kept his name in ours because of the roots and heritage of the museum, the town, and the surrounding area in which William F. "Buffalo Bill" Cody envisioned and developed the Cody community.

I hope you like our new direction and the new look of the Center's communications to you. Let me know how we are doing!

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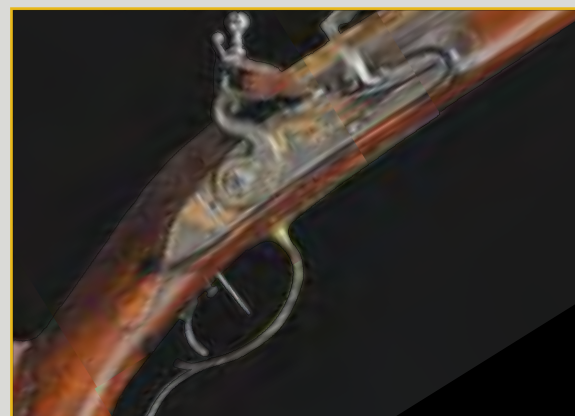
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Points West is published quarterly for patrons and friends of the Buffalo Bill Center of the West. For more information, contact the editor at the address above.

The Center of the West 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, the nature and science 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 Buffalo Bill Center of the West in particular, through exceptional images and appealing, reader-friendly stories—all in celebration of the Spirit of the American West.

About the cover:



The Buffalo Bill Center of the West is pleased to partner with the Smithsonian Institution in the extraordinary *Journeying West: Distinctive Firearms from the Smithsonian*. Included in the exhibit is Catherine the Great's Russian Jaeger Flintlock Rifle, ca. 1780 (detail). Read more about the exhibit beginning on page four. Smithsonian Institution, National Museum of American History, Kenneth E. Behring Center. L.373.2012.52



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22 Buffalo Bill and His Horses. From those early scouting days on, he [William F. Cody] was continually on horseback, except for a few years when he was playing in melodrama. He early mastered the accomplishment of riding bareback and leaping off and on his horse while the animal was galloping at full speed. By Agnes Wright Spring

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Thank you donors!

Throughout this issue of Points West, there are numerous gift icons. Each one represents a donor(s) who has made the event, program, or acquisition possible.

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Smithsonian Affiliations

Magazine of the Buffalo Bill Center of the West • Cody, Wyoming

JOURNEY IN



Distinctive Firearms from

In 1876, the Smithsonian's National Museum of American History established the National Firearms Collection in honor of the American Centennial. Since then, it has grown to nearly 7,000 artifacts. In the collection are a range of firearms that have helped shape the American experience and identity.

The Buffalo Bill Center of the West (formerly Buffalo Bill Historical Center), an Affiliate of the Smithsonian Institution, is proud to announce the journey westward of sixty-four unique firearms from this collection—including four which many consider national treasures. Among these artifacts are numerous patent models documenting innovations in the field, international imagination, and historic distinction. The Smithsonian entrusted the Center with the conservation of these firearms and is honored to display them at the Cody Firearms Museum.

Included in this exhibition is a seven-foot-long gold Miquelet lock musket given to President Thomas Jefferson in 1805 by the Bey of Tunisia after the Tripolitan Wars—an extravagant firearm often considered a national treasure.

Another treasure is a beautifully embellished Jaeger rifle that belonged to Catherine the Great of Russia (1729 – 1796). A velvet cheek piece added to this firearm ensured her imperial face would not touch the stock.

The Gatling gun, western cinematic favorite, is easily recognizable in the category of patent innovation. Before inventor Richard Gatling could make his invention a reality, he first created a miniature wooden prototype for the U.S. Patent Office—on display with this collection. Patent officials approved the design in 1862, allowing for the production of the full scale Gatling guns, examples of which visitors can see throughout the Cody Firearms Museum.

The Buffalo Bill Center of the West and the Smithsonian Institution invite you to explore these firearms that have helped shape our nation and beyond. Both institutions hope that you'll allow this exhibition to mold your own experiences and conceptions of firearms from invention to production, and then illuminate for you their roles in the development of our nation.

Patent and experimental models

Obtaining a patent is not a new process; in fact, the procedure has been around since ancient Greece. Patents were well known in North America as early as the eighteenth century, but weren't strictly enforced. Thomas Jefferson formed a patent committee in 1790, but the group dissolved three years later. The process was revived in the early nineteenth century, but was placed under investigation in 1836—prompting the U.S. Patent Act of 1836, which standardized the patent process.

According to the Act, all inventions had to be novel and useful. A look at these patent model firearms shows that some proved to be innovative technological advancements; others were downright dangerous.

Throughout history, amateur and professional inventors have attempted to improve upon firearms technology with rare and unique experimental designs. Some were successful; others were never produced past their experimental phase. Moreover,

Above: Ambassador of the Bey of Tunisia, Siddi Suliman Mella, presented this musket to President Thomas Jefferson in 1805. It marked the conclusion of the Tripolitan Wars. This gift influenced the inclusion of the lyrics "to the shores of Tripoli" in the Marine's Hymn. President Thomas Jefferson's North African Miquelet Jezail (musket), .69 caliber, 1789. Muhammad of Montenegro, maker. L.373.2012.11

NG WEST:

om the Smithsonian

craftsmen sometimes custom-made an experimental firearm for a particular individual, never intending to mass produce it.

The U.S. Patent Office donated the firearms that comprise the Smithsonian Collection of Patent

Firearms. The patents for the selection of firearms on display range from 1836 to 1879.

Possessors and users

Firearms reveal stories and reflect diverse cultures. Some of these stories become disjointed when the object is separated from its owner. However, when the two come together, the stories are rich and entertaining, and can reveal previously untold stories from history as well as the origin of a particular firearm.



The Holler Firm in Germany created this folding knife for display in a store window in New York City. The only feature not included in this folding knife is the crown bottle cap opener, featured on Swiss Army knives today; that wasn't invented until 1892. Multi-bladed folding knife with .22 caliber pistol, ca. 1880. John S. Holler, Germany, maker. L.373.2012.5



Decorated firearms

While the National Firearms Collection is located at an American history museum, the collection is not limited to strictly American firearms. It contains firearms from around the world. Firearms experts know that some of the most embellished guns ever designed were developed in foreign countries. In fact, many art museums display these types of firearms in their galleries as works of art. ■

The Buffalo Bill Center of the West thanks the Smithsonian Institution's National Museum of American History, Kenneth E. Behring Center, for sharing this extraordinary exhibit. The collection is on display through 2015.

On the pages that follow, read more about other firearms in this special exhibit, along with photos and objects from the Center's own collections.

Model 1875 Colt Gatling gun, 1875 – 1876. Cody Firearms Museum. Gift of Olin Corporation, Winchester Arms Collection. 1988.8.2626.1



Gatling gun battery, Fort Lincoln, Dakota Territory, showing military quarters and blockhouse, June 1877. Photographed by Frank Jay Haynes within the year following the 1876 Battle of Little Bighorn. Buffalo Bill Center of the West. MS 021 Yellowstone National Park Collection. P.21.41

(Left and opposite) Catherine the Great's Russian Jaeger Flintlock Rifle, ca. 1780. Smithsonian Institution, National Museum of American History, Kenneth E. Behring Center. L.373.2012.52



Colt Model 1883 Gatling gun, ca. 1886. Cody Firearms Museum. Gift of Olin Corporation, Winchester Arms Collection. 1988.8.3327



This patent model is a miniature wooden prototype of Richard Gatling's original design for his Gatling gun. The Miles Greenwood Foundry and Machine Works of Cincinnati, Ohio, made the first six Gatling guns, but they were destroyed by a fire. The Cooper Firearms Manufacturing Company in Philadelphia, Pennsylvania, improved this patent model from 1865 through 1866. Gatling gun patent, November 4, 1862, Hertford County, North Carolina. L.373.2012.51



Smithsonian Affiliations

The journey continues: more

A three-cylinder revolver. Sliding breech chamber. Revolving firearm that uses a chain. A sundial. Two cylinders, a central axis pin, and two triggers. Blunderbuss.

Turkey, Albania, Germany, Japan, North Africa, France, England, and America.

As you've read on the previous pages, *Journeying West: Distinctive Firearms from the Smithsonian* is a collection of extraordinary and unusual guns, and gun parts from around the world. Read on for more information about additional firearms in this exhibit (indicated by ID numbers that begin with "L"). We've also included images from the Center of the West's Winchester Arms Collection, a gift of the Olin Corporation, indicated by numbers beginning with "1988."

North & Cheney Model 1799 Flintlock Pistol First Contract. L.373.2012.9



The United States government first commissioned this pistol with Simeon North and Elisha Cheney of Berlin, Connecticut, in two separate contracts. The North & Cheney pistol in the Smithsonian exhibit hung in President Kennedy's Oval Office. Cody Firearms Museum. 1988.8.249

Belton Fusil Repeating Musket, 1758. L.373.2012.2

Joseph Belton of Philadelphia, Pennsylvania, developed his .72 caliber fusil repeating musket in 1758. Designed to fire eight musket balls in a row, it acted like a Roman candle as it ignited a fused chain of charged musket balls stacked in a single barrel and packaged in one paper cartridge. While the military initially commissioned one hundred of these muskets, Congress later cancelled the commission because they were too expensive.

Ellsworth Colt Model 1860 Army Revolver.

L.373.2012.63

Colonel Elmer E. Ellsworth of New York was the first notable casualty of the Civil War and a martyr for the Union cause. He was killed by an innkeeper in Alexandria, Virginia, for lowering a Confederate flag. Private Francis E. Brownell avenged Ellsworth's death and became one of the first heroes of the Civil War. Brownell donated this Model 1860 Army Revolver to the National Firearms Collection.

McClellan's British Lang Pepperbox Pistol, 1845.

L.373.2012.12

According to American Civil War General George B. McClellan, the Duke of Wellington presented him with this pepperbox.

Pair of Harpers Ferry Model 1805 Smoothbore Pistols, 1806.

L.373.2012.6 & L.373.2012.7

Only thirty of more than three hundred Model 1805 pistols manufactured at Harpers Ferry bear an "1806" stamp; this makes the firearm extremely rare.

Mighill Nutting Patent, April 25, 1838, Portland, Maine. L.373.2012.18

This firearm connects two cylinders by a central axis pin and two triggers. Nutting received his patent two years after Colt received his first revolver patent, and Colt wanted to sue Nutting for patent infringement. However, the secretary of the Colt Manufacturing Company advised him against it. Instead, he drove Nutting into obscurity: Colt lowered prices, increased advertising, and publically threatened challengers of Colt's patents.



This Model 1816 U.S. Contract Musket was adapted to Morse's breech loading system. Springfield Armory, Springfield, Massachusetts, 1839, altered in 1860. Cody Firearms Museum. 1988.8.1508

Morse Patent, October 28, 1856, Worcester, Massachusetts.

L.373.2012.45

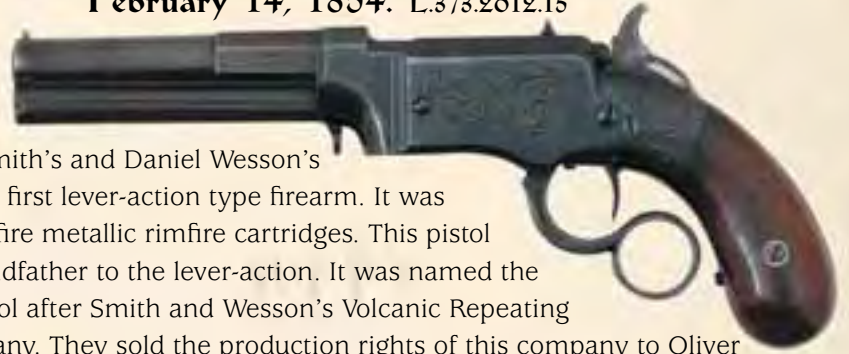
firearms from the Smithsonian

Lord Patent, June 12, 1860, Minersville, Pennsylvania.

L.373.2012.44

James Lord altered a Pennsylvania Kentucky long rifle for this patent. The design includes percussion caps that explode within the barrel, so they can operate in all weather conditions.

Smith & Wesson Magazine Lever Action Patent February 14, 1854. L.373.2012.15



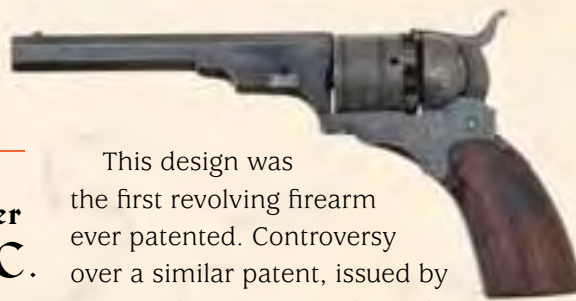
Horace Smith's and Daniel Wesson's design is the first lever-action type firearm. It was designed to fire metallic rimfire cartridges. This pistol was the grandfather to the lever-action. It was named the volcanic pistol after Smith and Wesson's Volcanic Repeating Arms Company. They sold the production rights of this company to Oliver Winchester in 1855. Cody Firearms Museum. 1988.8.418

Harpers Ferry Model 1805 Rifled Flintlock Pistol.

L.373.2012.8

There is only one other rifled Model 1805 pistol known. It is on display at the Jefferson County Museum in West Virginia.

Colt Patent, February 25, 1836, Hartford, Connecticut. L.373.2012.22



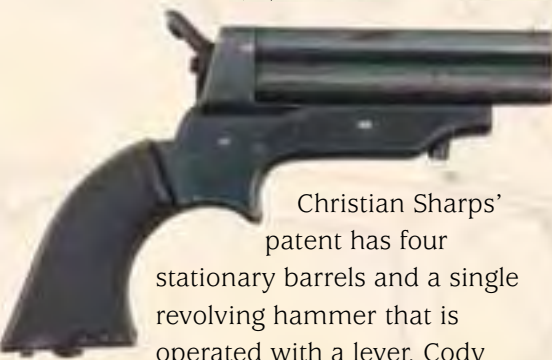
This design was the first revolving firearm ever patented. Controversy over a similar patent, issued by B.M. Darling in 1836, plagued this invention. A fire destroyed the original designs of Darling before a full investigation could occur. The Colt's Patent Fire Arms Manufacturing Company, originally in Paterson, New Jersey, produced rifles and revolvers from this patent. The revolvers would become known as Paterson revolvers. Colt-Paterson No. 3 Belt Revolver, 1838 – 1839. Cody Firearms Museum. 1988.8.962

Porter Turret Rifle, July 8, 1851, Memphis, Tennessee. L.373.2012.17

This patent consists of an eight chamber vertical revolving cylinder. A canister magazine that contains the charge and ball is on top of the cylinder. G.P. Foster in Taunton, Massachusetts, created four models from this patent. The early model with canister magazine closely follows the patent. Only two were reported to have been produced. The first and second models had a nine-shot turret, while the third had an eight-shot turret. This is similar to the production models found at the Cody Firearms Museum. A fictitious story surfaced that Porter was killed while demonstrating this model to Samuel Colt. The rumor is that this story was created to make an auction catalog more interesting.

Sharps Patent, December 18, 1849, Washington, DC.

L.373.2012.25



Christian Sharps' patent has four stationary barrels and a single revolving hammer that is operated with a lever. Cody Firearms Museum. 1988.8.711a

This patent opens the breech chamber and cocks the weapon simultaneously. Morse claimed that the firearm was sealed so tightly that the weapon could be discharged under water.

Breech-loading rifle, patented by G.W. Morse, October 28, 1856, U.S. Patent number 15,995 G.W. Morse, Worcester, MA, U.S.A. Cody Firearms Museum. 1988.8.1510



Kateri:

good as gold

By Melissa Hill

The eagle let the warmth of the rays wash over her, slowly moving across her feet and up her body until the feathers on the back of her neck glistened like gold. She slowly raised her feathers and shook her whole body vigorously. A cloud of dust and dander surrounded her. It was a morning like any other. Nothing extraordinary for the eagle, but her stomach was telling her it was time to look for food.

With one smooth motion, she opened her wings and launched her massive body off the cliff into the wind. Gliding lazily along the ridge, she scanned the valley below for signs of movement. What would be on today's menu? A jackrabbit would be wonderful, but she hadn't seen many lately. A cottontail might be nearly as tasty. She landed gracefully on a small hill that allowed for a great view of the area. Unfortunately, she could see no movement so she waited patiently for her prey to expose itself.

Soon she spotted a cottontail creeping along the prairie, darting between patches of sagebrush for cover. Again, the eagle took to the air, flapping laboriously to gain altitude and the perfect position from which to sneak up on the rabbit. When the moment was right, she tucked in

her seven-foot wingspan and sped toward the ground at a 45 degree angle. The rabbit was in her sights with its back to her. As she drew closer, she threw her powerful feet out in front of her body, ready to strike. A moment before impact the rabbit spotted the eagle and dove into a nearby hole. The eagle hit the ground with a thud, sending a cloud of dust into the air. No cottontail for breakfast today.

After a moment of rest, the eagle launched herself back into the air to find a new hunting spot. From the immense height of a power pole, she would have a great view of any critters moving below. She landed at the peak of a pole, glanced around quickly to rule out the approach of another eagle, and began scanning the ground again.

Several hours passed with no significant hunting opportunity. She had even moved to different locations, hoping the prospects would be better. Finally, she spotted a potential meal: a mule deer several hundred yards away. It was not moving as it had recently collided with a car and would make a very easy meal indeed. It wasn't a great find, but it was a meal nonetheless.

She moved to a power pole closer to the deer and surveyed the area. No other predators had

found the carcass. A few ravens and crows had gathered, but they were no match for a golden eagle. Finally, she descended and landed a few feet from the deer, and the corvids immediately scattered. She walked to the deer and began to feed. Glancing over her shoulder occasionally, she made quick work of a hind leg.

When she'd eaten her fill, she spread her wings, ready for the flight back to her cliff perch. But, the meal weighed her down, and it was much more difficult to take to the air. She turned her thirteen-pound body into the wind to gain lift. She heard the familiar roar of a passing vehicle. The sound grew louder and louder.

Whack!

In that one moment, the golden eagle's life changed forever. She would never again fly free over the open spaces of Wyoming.

Unfortunately, this is a story that comes true far too often across not only Wyoming, but throughout the world as well. This is the story of Kateri, a golden eagle, and the newest "Avian Ambassador" for the Greater Yellowstone Raptor Experience.

As the story suggests, a semi-truck smacked into Kateri. The collision occurred along Interstate-90 in the

It was a warm summer morning. The sun was coming up over the Big Horn Mountains, and its rays were just reaching the cliff where the magnificent golden eagle stood. She had a commanding view of northeastern Wyoming stretching all the way to the Black Hills of South Dakota.



Powder River area outside Gillette, Wyoming, and resulted in a severe fracture of her right humerus (upper wing bone). Kateri is one of the lucky ones, however, because she received care for her injuries. The majority of wild animals who are injured are killed instantly or are never discovered and die of their injuries.

The amazing people at Northeast Wyoming (NEW) Bird Rescue and Rehab picked up and cared for Kateri. Once at the rehabilitation center, the staff examined and stabilized the eagle until she could be seen by a veterinarian. Due to the severity of the fracture in her wing, the vet performed surgery and placed a pin in the long bone to support the break as it healed. During her recovery, she received meals to increase her strength, shelter to protect her from the elements and predators, and medications to control pain and infection.

Finally, the day came to remove the pin from her wing and begin physical therapy to rebuild her muscles in preparation for returning to the wild. Rebuilding muscle is not easy, and the staff at NEW

Eagle feather lance, ca. 1900. Frederic Remington studio. Gift of The Coe Foundation. 1.67.470



Dr. Charles R. Preston with the Center's newest raptor, a golden eagle named Kateri.

Kateri: good as gold



Bird Rescue and Rehab watched Kateri closely, ever hopeful that she would fly farther and farther, and higher and higher in the flight barn. Unfortunately, that did not happen. She could fly from one five-foot tall perch to another perch of the same height twenty feet away, but she couldn't move any higher. The realization hit: While the fracture had healed nicely, there was too much damage to the muscle and tissue in the wing for her to regain flight. Kateri could never be released back into the wild.

At the same time, we here at the Greater Yellowstone Raptor Experience of the Buffalo Bill Center of the West had pretty much given up the dream of having a golden eagle for our program. They are extremely difficult to acquire because every program like ours wants one, and very few rehabilitation centers have golden eagles that they are trying to place in permanent homes. Every day, I searched the animal placement postings on the

International Wildlife Rehabilitators Council Web site, hoping to discover the perfect bird for our program.

Finally, in late October 2012, I saw a posting for a golden eagle from our rehabber here in town—Ironside Bird Rescue! I immediately called owner Susan to inquire about the eagle, but she already had two other programs interested in this particular bird. The odds of this transfer falling through twice were pretty slim. Luckily, Susan informed me that her rehabber-friend in Gillette had a couple of golden eagles that were not going to be releasable, and I should contact her at NEW Bird Rescue.

I immediately called NEW Bird to inquire about the eagles. After an exchange of messages and missed returned calls, I was finally able to speak to staffer Diane about the eagles she had. She asked what

we were looking for, what kind of housing we had lined up for an eagle, and how much and what type of experience I had with eagles.

We had two options for our eagle: either a small, second-year male who had suffered severe head trauma, or a very mellow adult female with a fractured humerus. Diane suggested I think it over and give her a call back in a couple days.

At first glance, the male appeared to be the better choice. None of our volunteers had ever worked with an eagle, and a female eagle can weigh up to fourteen pounds while a male is typically only eight or nine pounds. Simply put: A male would be easier on our arms! A female, however, is bigger and more impressive on the glove, but the size definitely can be harder to handle. Still, the decision was easy for me: Even though her weight might be a challenge, I would rather have a large, mellow bird than a smaller one who might have issues due to head trauma.



Melissa Hill and Kateri

As it turns out, that day of “thinking it over” was more for Diane than for me. Like any good rehabber, she wanted to make sure that the bird she had rescued and cared for over the last several months would be going to a great home. Luckily for us, the folks she talked to about me and our program had only good things to say. By November 2, 2012, we agreed that the female golden eagle was ours. Now, I just had to convince the U.S. Fish and Wildlife Service (USFWS) that it was a great match, too.

I quickly added the last bits of information to the USFWS Eagle Exhibition Permit Application and reviewed it one last time. I had worked on this application for a year and a half in anticipation of getting an eagle. Finally, in early November, I dropped the eighteen-page application in the mail...and the waiting began.

After two months of agonized waiting, we finally received word on our application. I expected a reply stating that they would be finishing it soon, and that they would get back to me. Instead, the reply simply stated that our approved permit and transfer papers were attached, with hard copies to follow in the mail.

I stared in shock for a few minutes. Finally, I picked up the phone with a shaking hand and called my boss, Dr. Charles Preston, to give him the good news. He was as ecstatic as I was—possibly more so—as he’d been waiting for this moment since he began planning the Draper Natural History Museum in 1998.

A couple more phone calls followed, and we had arranged to

pick up our new bird on January 21, 2013. Diane was gracious enough to meet us in Buffalo, Wyoming, and give us a little more information about the bird’s journey from the wild to this point. True to her caring and protective nature, Diane made me promise to be patient and take good care of this amazing animal as she was truly something special. As she carefully moved the eagle from her vehicle to ours, Diane told Kateri, “Be patient with them, they’re only human.”

Kateri has now been with us for seven months and it has been an incredible journey. She received her beautiful and fitting name through a worldwide online contest. Her name means “child of nature” and brings to mind the first Native American saint of the same name. She is doing amazingly well in her training. Since her arrival, we have moved at her pace, never asking her to do more than she could handle or that with which she was uncomfortable. Surprisingly, she’s coming along quite quickly. She’s completely comfortable in her new home, steps onto my glove very willingly and gently, and now works with the volunteers as well.

Kateri now makes appearances in public—she is the “grand finale” of our summer programming. Like all the birds here at the Center, Kateri has a very important role as an ambassador for her species. These birds represent the power, beauty, wildness, and true spirit of the West, and although they can no longer be free, we hope that spirit is contagious and inspires everyone who sees them to take a moment to appreciate what Mother Nature has to offer.



Isham



Kateri



Teasdale



Hayabusa



Suli

Center of the West Bits & Bytes

Center of the West earns 2013 TripAdvisor Certificate of Excellence

The Buffalo Bill Center of the West has just learned that we are a recipient of TripAdvisor's 2013 Certificate of Excellence award. The accolade is presented only to businesses that consistently achieve outstanding traveler reviews on the travel Web site TripAdvisor and is extended to qualifying businesses worldwide. Only the top-performing 10 percent of businesses listed on TripAdvisor receive this prestigious award.

To qualify for a Certificate of Excellence, businesses must maintain an overall rating of four or higher, from a possible five, as reviewed by travellers on TripAdvisor.com and must have been listed on TripAdvisor for at least twelve months. Additional criteria include the volume of reviews received within the last twelve months. The Center of the West is the top-rated attraction in Cody according to visitor reviews on TripAdvisor.



"We are delighted with the TripAdvisor award," says Bruce Eldredge, Executive Director and CEO of the Center of the West. "It is due to the tireless efforts of our staff that we've received this honor; we congratulate them for all they do to create an extraordinary experience

for our visitors. Because of their hard work, the people who interact with us—in person or online—get to know the American West in a personal and meaningful way. These individuals' votes of confidence through 664 reviews to date—561 of which are 'excellent'—are evidence that we're achieving our goal of helping visitors connect with the American West."

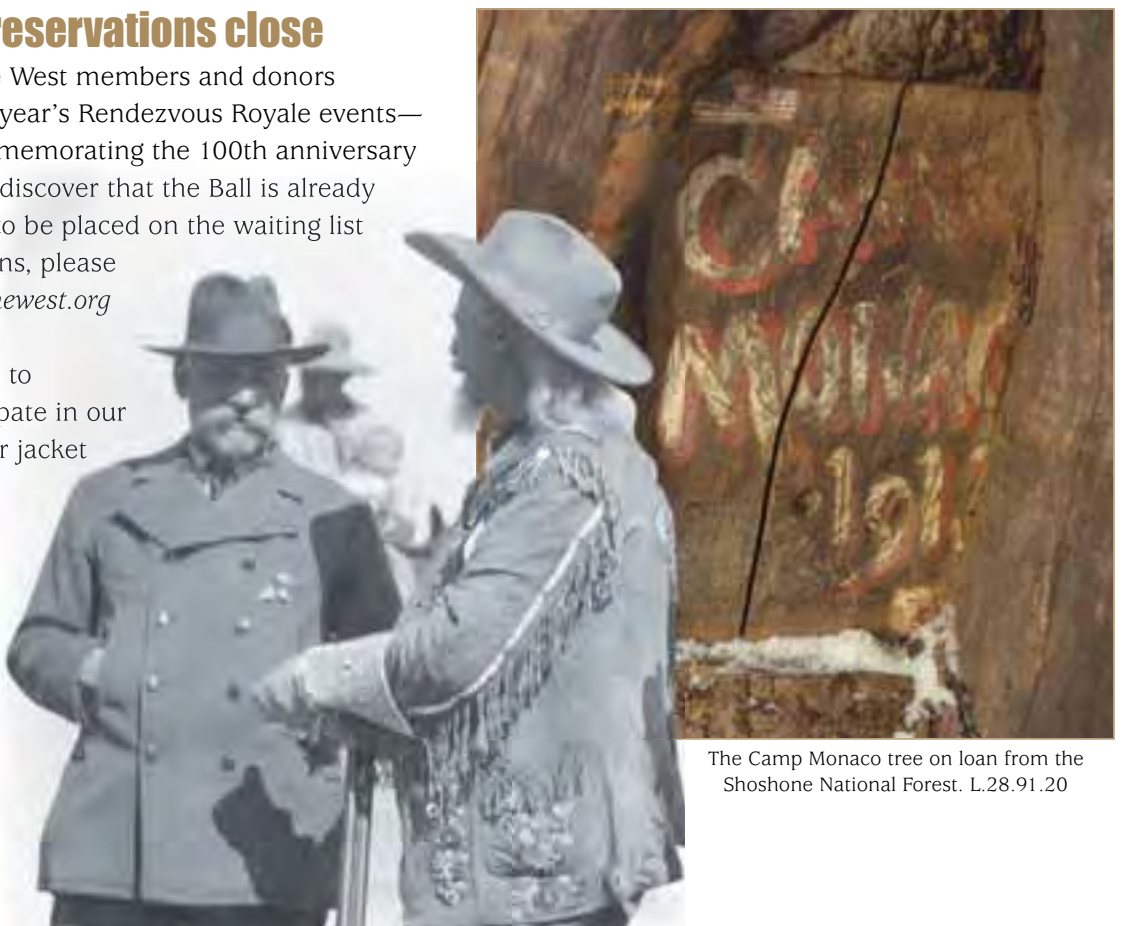
TripAdvisor is the world's largest travel Web site, and its branded sites make up the largest travel community in the world, with more than 200 million unique monthly visitors and more than 100 million reviews and opinions. Stephen Kaufer, President and CEO of TripAdvisor wrote that, "At TripAdvisor, we understand the power of traveler reviews—and today we're proud to recognize Buffalo Bill Center of the West for the exceptional feedback you've earned from travelers over the past year."

Patrons Ball reservations close

Buffalo Bill Center of the West members and donors received invitations to this year's Rendezvous Royale events—including Patrons Ball commemorating the 100th anniversary of Camp Monaco—only to discover that the Ball is already sold out! If you would like to be placed on the waiting list should there be cancellations, please contact laurenm@centerofthewest.org or call 307.578.4021.

Looking for another way to support the Center? Participate in our car raffle (see back page) or jacket raffle (opposite). Check out www.rendezvousroyale.org for all the great activities in Cody during this "immerse yourself in the arts" event.

Right: William F. "Buffalo Bill" Cody and the Prince of Monaco on Sheridan Avenue in Cody, Wyoming, 1913. P.69.1611



The Camp Monaco tree on loan from the Shoshone National Forest. L.28.91.20

Center of the West Bits & Bytes

Center curator receives grants to study the work of naturalists Olaus and Adolph Murie



Buffalo Bill Center of the West Curator of Western History, Dr. John Rumm, has received the 2013 Joseph M. Carey Research Fellowship, awarded annually by the American Heritage Center at the University of Wyoming. Rumm will use the \$2,500 grant to study the wildlife research, management work, and writings of brothers Olaus and Adolph Murie in Wyoming and other parts of the West. Rumm is also the recipient of a \$750 Lola Homsher research grant from the Wyoming Historical Society for the same project.



who spent much of their careers in wildlife research and management in Wyoming, especially at Grand Teton and Yellowstone.” He notes that while much scholarship work exists on the Muries’ research in Alaska, their wildlife research in Wyoming and other areas in the American West has received less attention.

According to Rumm, the Muries were “prominent twentieth-century

naturalists and leaders in the American environmental movement,

Rumm plans to produce two monographs: a dual biography of the lives and careers of the Muries, as well as the development of the wildlife profession, 1920s – 1950s. As research is completed, Rumm expects to begin presenting his findings later this year.

Win this Buffalo Bill-inspired jacket

William F. “Buffalo Bill” Cody knew a thing or two about “bling.” We’re sure his embroidered and fringed jackets for his Wild West show captured considerable attention—even among the colorful performers.

Leather artist Jan Faulkner of Ramseur, North Carolina, says that what she creates “is meant to be worn, lived in, danced in, and filled with a life”—including her own version of that Buffalo Bill show jacket-style, one of the raffle prizes at this year’s Patrons Ball. The extraordinary tan, lambskin woman’s jacket has fringed and embellished



pockets, front, and cuffs with long fringe on the sleeves and shoulders. The late silversmith Roger Miller created the jacket’s sterling silver buffalo buttons. This hand-crafted and designed leatherwork is a ladies size medium and valued at \$3,000.

Tickets are \$10 each or six for \$50; you can purchase them at the Center’s admission desk, in the museum store, or online at www.centerofthewest.org.

The drawing is September 21, 2013, and ticket holders need not be present to win. All proceeds benefit the educational programs of the Buffalo Bill Center of the West.



William F. Cody buckskin jacket, ca. 1890.

Gift of Robert F. Garland. 1.69.776

Name change. Prince of Monaco. Patrons Ball. Paul Dyck Plains Indian Buffalo Culture Collection. Wielgus firearms exhibit. Watch for our special combination fall/winter issue with these stories and much more, arriving at your mailbox in November.

CALENDAR of Events

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



Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<ul style="list-style-type: none"> • Gatling Gun patent model from 1862. Smithsonian Institution, National Museum of American History, Kenneth E. Behring Center. From <i>Journeying West: Distinctive Firearms from the Smithsonian</i> exhibition. • Blacksmith demonstrator. • Patrons Ball celebrates the 100th anniversary of Prince Albert of Monaco's visit in the 1913. PN.89.16.2726.12 (detail, colorized). • Golden eagle Kateri of the Greater Yellowstone Raptor Experience is the focus of the October Buffalo Gals Luncheon. • John Woodhouse Audubon (1812 – 1862). <i>Hare—Indian Dog</i>, 1848. Whitney Purchase Fund. 14.88.2. From <i>Curator's Choice: Audubon and Friends</i> exhibition. 	<p>PHOTO CREDITS:</p>	<p>Greater Yellowstone Raptor Experience, daily through Sep 2 <i>Hunters on the Wing</i> program, 11:30 a.m.</p> <p>Informal <i>Relaxing with Raptors</i>, 8:30 – 10 a.m. & 3 – 4:30 p.m. (One daily program starting Sep 3; check schedule upon arrival)</p> <p>Chuckwagon Cooking Demonstrations, daily through August</p> <p>Guided Gallery Tours, daily through mid-September</p> <p><i>Wildlife in the West</i>, 10:30 a.m. / <i>People in the West</i>, 1 p.m.</p> <p><i>Yellowstone National Park: Yesterday & Today</i>, 2:30 p.m.</p> <p>Qu-Rator: Ask the Curator a Question!, through September</p> <p>Buffalo Bill Museum, Thurs 9:30 – 11 a.m. & Fri 1:30 – 3 p.m.</p> <p>For up-to-date schedule information for all of our programs and events, please visit our Web site at www.centerofthewest.org.</p>	<p>Buffalo Bill Art Show & Sale Preview Exhibition opening reception & Scout's Miniature Show 6 – 8 p.m.</p>	<p>AUGUST Draper Natural History Museum Lunchtime Expedition <i>Cougar Ecology in Wyoming</i> Dan Thompson 1 12:15 p.m.</p> <p>Buffalo Bill Invitational Shootout, Center of the West and Cody Shooting Complex Registration & reception August 8, and awards dinner August 10 at Center</p> <p>Draper Natural History Museum Bonus Lunchtime Expedition <i>What Does Environmental Change Mean to You?</i> Ingrid "Indy" Burke, 12:15 p.m.</p>	<p>Blacksmithing demonstrations, front lawn, 8 a.m. – 6 p.m. (free)</p> <p>CFM Records Office open For coverage of Big Reno Show in Reno, Nevada</p> <p>Cody Wild West River Fest (around Cody) More info: codyriverfest.com</p> <p>Flyfishing film tour & auction Center of the West, 5:30 p.m.</p>	<p>3</p>
<p>Blacksmithing demonstrations 8 a.m. – 6 p.m. (free)</p>	<p>19</p>	<p>20</p>	<p>21</p>	<p>22</p>	<p>23</p>	<p>24</p>
<p>25</p>	<p>27</p>	<p>28</p>	<p>29</p>	<p>30</p>	<p>31</p>	
<p>SEPTEMBER</p>			<p>Garand Collectors Association & Civilian Marksmanship Program Conventions, & U.S. Navy Competitive Shooters Reunion. An affiliated event. Cody Shooting Complex and Center of the West, with banquet at Center September 6, evening</p>	<p>Draper Natural History Museum Lunchtime Expedition <i>Tracking Science with Collections</i> Colleen Curry, 12:15 p.m.</p>	<p>CFM Records Office open For coverage of Great Eastern Show in Louisville, Kentucky</p>	<p>7</p>
<p>1</p>						

Recurring Summer Programs

Greater Yellowstone Raptor Experience, daily through Sep 2
Hunters on the Wing program, 11:30 a.m.

Informal *Relaxing with Raptors*, 8:30 – 10 a.m. & 3 – 4:30 p.m.
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For up-to-date schedule information for all of our programs and events, please visit our Web site at www.centerofthewest.org.



Buffalo Bill Center of the West



remembers Cort Dietler

The Buffalo Bill Center of the West Board of Trustees and Development Department are deeply honored and humbled by the recent legacy gift left to the Center by the estate of Cortlandt S. "Cort" Dietler. This planned gift will be instrumental in the institution's long-range planning—ensuring that future generations have the opportunity to experience and interpret the authentic stories of the American West that Cort so loved.

Read more about Cort Dietler in the story that follows, and learn more about your own legacy at www.bbhcleacy.org or by calling the Development Department at 307-578-4013.

Upon receiving the 2007 Citizen of the West Award by the National Western Stock Show in Denver, Cortlandt "Cort" Dietler quipped, "I'd like to thank my wife, Martha, and associates past and present who've helped me get to where I am today—wherever that is."

And Dietler's "wherever-that-is," according to the *Denver Post*, was being labeled "a serial entrepreneur... viewed in petroleum circles as a near-legendary figure who helped build Denver's reputation as a major corporate energy center."

For the Buffalo Bill Center of the West, Dietler was a noble friend.

Indeed, Alan K. Simpson, former U.S. Senator from Wyoming and former chairman of the Center's board of trustees, called his longtime friend a great human being. "Cort was the most generous guy—with his time, his friendship, his treasure, his talent. He flew under the radar. He did things we'll never find out about."

Dietler was involved in some thirty companies, and in 1995, he founded TransMontaigne, Inc., a fuel storage and transport company in Denver. In



Cortlandt S. "Cort" Dietler

early 2007, when the intensely private man was asked about the key to his success, he responded, "Staying out of jail. That's helpful." Ever the wit, he was also the consummate nice guy.

Among his accomplishments are helping to found the city of Vail, Colorado; serving on the boards of the Denver Museum of Nature and Science, University of Tulsa, and Denver Area Council of the Boy Scouts of America; generously contributing to the Denver Art Museum; and being named "2007 Citizen of the West" by the National Western Stock Show, a group for which he was a past director.

Dietler won numerous industry

and community awards including the Denver Petroleum Club's Oil Man of the Year; Pioneer Oil Man of the Year; Colorado Petroleum Association Man of the Year; Honorary Doctorate of Business, Hillsdale College, Hillsdale, Michigan; Colorado Business Hall of Fame; Distinguished Alumnus from the University of Tulsa; and Mizel Museum's Community Cultural Enrichment Award.

Born in Denver in 1921, Dietler's family moved to Tulsa, Oklahoma, when he was 10 years old. He graduated from Culver Military Academy in Indiana and served in World War II with the U.S. Army Corps of Engineers from 1942 – 1945, commanding a transportation company responsible for delivering fuel to combat units in North Africa, Italy, France, and Germany. After the war, he earned a bachelor's degree in history and political science from the University of Tulsa in 1947.

Dietler's wife of sixty years, Martha, passed away in 2012. The Trustees of the Buffalo Bill Center of the West adopted the resolution on the opposite page to commemorate Dietler's loyalty to the Center.

Buffalo Bill Center of the West Board of Trustees

Resolution of appreciation and fond remembrance – September 26, 2008

Smart. Savvy. Wise. Honest. Forthright. Compassionate. Generous.

Oilman. Entrepreneur. Wit. Trailblazer. Leader. Legend.

The descriptions fit to the proverbial “T.”

But even more so, this:

Gentleman and Friend.

Cortlandt Scoville “Cort” Dietler

September 19, 1921 – July 10, 2008.

Whereas,

The Denver native insisted he wasn’t a cowboy—

Although he owned a racehorse or two and some cattle before it was trendy—

The National Western Stock Show begged to differ

And named him its 2007 Citizen of the West.

“He illustrates the spirit and determination of the Western pioneer

And who is committed to perpetuating those Western ethics.”

Cort put it a different way: “They have no better choice at this time.”

Whereas,

Some said, “He started or bought companies every year or two

Like most people buy suits and ties,”

Cort’s gut instinct was fine-tuned; his business acumen unparalleled.

He was involved with more than thirty companies, explaining,

“I couldn’t hold a job, so I decided I’d have to create my own,”

Including TransMontaigne, which moves oil “from Point A to Point B.”

Whereas,

He worked just as hard for his community as for his business,

A host of organizations benefited from his charity:

The arts with the Denver Art Museum,

History with the Denver Museum of Nature and Science and the Colorado Historical Foundation,

Education in the Culver Educational Foundation and the University of Tulsa,

The infirmed with the St. Joseph’s Hospital Foundation,

Kids with the Boy Scouts of America, to whom he directed memorials,

And the Buffalo Bill Center of the West.

Whereas,

On his appointment to the Board of Trustees ten years ago,

Cort announced, “For what little I can offer, I would be honored to contribute.”

And contribute he did—on an extraordinary scale:

Capital campaign. Posse. Annual Fund. Conservation. Acquisitions. Member.

As we came to know and hold in our hearts Cortlandt Dietler,

We learned what Dwight Eisenhower meant as he said,

“A sense of humor is part of the art of leadership,

Of getting along with people, of getting things done.”

We’re sure Cort would have agreed.

***In his memory, and in appreciation for his life of service, we, the Board of Trustees
of the Buffalo Bill Memorial Association, do approve this resolution in fond remembrance of our
friend and fellow Trustee, Cort Dietler.***

Studying the *American West* from Scotland



Jeremy Johnston, Gregory Davis, and Alessandra Alice Magrin

**The Papers of William F. Cody
and University of Strathclyde**

To further academic research examining the international legacy of William F. Cody, the Papers of William F. Cody at the Buffalo Bill Center of the West collaborated with the University of Strathclyde in Glasgow, Scotland. We began this endeavor in 2009 through the work of Chris Dixon who edited Charles Eldridge Griffin's book Four Years in Europe with Buffalo Bill. In June 2010, the Papers hosted an international academic conference at the University of Strathclyde titled "Buffalo Bill and Europe." In addition to drawing international attention to the mission of the Papers project, the conference demonstrated the value of examining William F. Cody and the American West in a transnational context. To facilitate academic research in this area, we sponsored two scholarships at Strathclyde. Under the supervision of Dr. Mark Ellis, doctoral candidates Alessandra Magrin and Gregory Davis are completing their doctorate degrees in American Studies this year. The two researchers share with us their experiences and discuss how they benefited from their connection to the Buffalo Bill Center of the West.

Gregory Davis

I grew up in Shropshire, an English county that borders the eastern



limit of Wales. I received both a Bachelor of Arts Degree in History and a Master of Arts Degree in American History, with distinction, from the University of Sheffield.

My research explores the relationship between Mormons and non-Mormons in the desert environment of mid-nineteenth century Utah Territory. I had a particular interest in how each of these communities—including both Indian and white peoples—created its own exclusive definition of the surrounding landscape as a means toward developing and maintaining its own survival, identity, and hegemony in the region.

From my study, I learned how the natural landscape of the mid-nineteenth century American West existed as much in the imagination as it did in reality. From the encompassing Myth of the Garden to the contending Myth of the Desert,

the experiences in Utah Territory during this period highlight how the physical environment is neither physically nor metaphorically static. Rather, it is an ever-changing entity, continually re-perceived and redefined by communities living both concurrently and at different points in time. This reminds us that the fundamental human sense of place is important—not just because it provides physical sustenance, but also because it provides personal identity

and bolsters personal justification through the meanings we attach to it.

Beyond the parameters of independent research, I have been able to exchange knowledge while developing my skills for public speaking through the presentation of papers at numerous academic conferences. I have also been privileged enough to teach graduate level students currently studying history at the University of Strathclyde, which has been invaluable in preparing me for a



Frederic Remington's (1861 – 1909) undated desert sketch is a good illustration of the landscape that can be at once garden or desert, according to Gregory Davis's research. Gift of The Coe Foundation. 37.67

potential career in lecturing.

Finally, in the autumn of 2012, I undertook a research trip to Salt Lake City where I was able to collate a wealth of both primary and secondary material to narrow the focus of my work. This visit gave me the opportunity to experience the desert landscape for myself, and to consider—within the context of my studies—the respective reactions of both Mormons and non-Mormons to that environment some century and a half ago. I appreciate all the support the Buffalo Bill Center of the West provided to further my academic career.

Alessandra Alice Magrin



I am originally from Varese, which is located in northwest Italy. Since 2006 I have lived in the United Kingdom. I hold a Bachelor of Arts degree in Foreign

Languages and Literatures from the University of Milan, a Master of Letters with Distinction in American Studies from the University of Glasgow, and I am currently completing my Doctorate at the University of Strathclyde, Glasgow. I have presented lectures at several national and international conferences including the British Association for American Studies, Heidelberg Spring Academy, and the American Indian Workshop at the European Network of Native American Studies. Recently I received an “Eccles Center Postgraduate Award” to research at the British Library of London.

My doctoral dissertation, “W.F. Cody and Italy” focuses on Buffalo Bill’s Wild West tours in the nineteenth and twentieth centuries and their influence on Italian society and culture. Drawing upon archival, visual, and oral history records located in Italian repositories, I examined the reaction of the Italian people to

American culture as represented by Buffalo Bill Cody: cowboys, American Indians, and American technological advancements. The evidence I uncovered demonstrates how Buffalo Bill’s Wild West marked a watershed in the development of a new Italian popular culture—resulting in Italian versions of the Wild West myth in operas, novels, comics, and “Spaghetti western” films.

Studying this topic made me aware of the complex and fascinating history of the American West and its people, of how frequently reality and myth intermingle, and how difficult it is to discern one from the other—especially in the case of Buffalo Bill. Also, examining extensively the figure of Cody made me cognizant of the important role he played as an active participant in the process of cultural/national formation, and how little of this merit has been so far acknowledged in academic discussions. In particular, researching Buffalo Bill in relation to Italy made me realize the extent of the impact of the American West in

shaping my own culture—thanks to its living emblem Buffalo Bill.

Working on behalf of the *Papers of William F. Cody* at the Buffalo Bill Center of the West has been an invaluable experience. It has allowed me many opportunities including traveling to Wyoming to carry out research at the McCracken Research Library to immerse myself in genuine western culture. I have had the fortune to collaborate with a great network of researchers associated with the *Papers* who are located in the United States and abroad. I would like to take this opportunity to thank my fellow scholars and all the donors who contributed to the *Papers* for providing me with an enriching and collaborative academic journey. ■

In upcoming issues of Points West, read more about the people of the Papers of William F. Cody. Visit www.codyarchive.org for additional information about the Papers project.



Buffalo Bill's Wild West in Italy, 1890, with Mount Vesuvius in background. Original Buffalo Bill Museum Collection. P.69.806. Sidebar Image: William F. “Buffalo Bill” Cody in front of his Wild West tent, Italy, 1906. The Bradford-Decker Collection. P.69.86



Buffalo Bill and His Horses

By Agnes Wright Spring

Cody liked riding at full speed. In this undated photo, he races his horse in an arena. Vincent Mercaldo Collection. P.71.40.1

In the acknowledgements of her book, author Agnes Wright Spring wrote, "I wish especially to acknowledge the assistance of James White, editor of Western Farm Life, who envisaged the story and gave me the assignment in 1948." The Buffalo Bill Center of the West thanks Alice Beatty, Agnes's niece, for loaning her copy of Buffalo Bill and His Horses (1935) for the excerpts that follow.



Frederic Remington (1861 – 1909) painted several of William F. Cody's horses. Here, he and his mount share the spotlight. *Buffalo Bill in the Limelight*, ca. 1899. (detail) Gift of The Coe Foundation, H.P. Skoglund, Ernest Goppert Sr. and John S. Bugas. 23.71

William F. "Buffalo Bill" Cody was, above all else, a superb horseman with the horses linked to almost every phase of his life. Born in Iowa on February 26, 1846, Cody went with his family, by saddle, to the new western frontier called Kansas before he was eight years old.

When Cody was 10 years old, his father died, and Bill went to work for William Russell [as a teamster] in order to help support his mother. He began as a herder and had a small mule for a mount. Through hard work he rapidly advanced and in time became a wagonmaster.

After the Pony Express was inaugurated in 1860, Bill Cody, 14, became a rider [a fact often disputed by historians]. He made a name for himself for endurance as a carrier. Later he joined the Seventh Kansas Cavalry, and then became a scout, guide and plainsman. From those early scouting days on, he was continually on horseback, except for a few years when he was playing in melodrama. He early mastered the accomplishment of riding bareback and leaping off and on his horse while the animal was galloping at full speed.

BRIGHAM, A BUFFALO HUNTER

Brigham, a horse which Bill Cody obtained from a Ute Indian and named for the Mormon leader, was considered by him to be the best horse he ever saw for buffalo chasing. He called him the "King buffalo killer." It was this horse that helped him to win the sobriquet of Buffalo Bill, which remained with him through life. He rode Brigham while he was hunting buffalo to supply the construction camps along the Kansas Pacific. Within seventeen months he killed, by his count, some 4,280 buffalo.

In the buffalo killing contest with Billy Comstock, one of General Custer's guides, Buffalo Bill rode Brigham and dropped thirty-eight of the shaggy animals on his first run [compared] to Comstock's twenty-three. His total score was sixty-nine

against forty-six for Comstock. After the competition was over, Cody removed his saddle and bridle and riding Brigham bareback, guided the horse with his hand and knee into a herd of buffalo. Shooting from the horse's back with his needle-gun, a breech-loading 50-caliber Springfield, which he called "Lucretia Borgia," Bill Cody killed thirteen additional animals. When the Kansas Pacific suspended work in 1808, Buffalo Bill, then 22 years old, was out of work as a supplier of meat to the construction crews. In order to get money with which to take his wife and baby back to Leavenworth for the winter, Cody raffled off Brigham. Ike Bonham, holder of the lucky ticket, took Brigham to Wyandotte, Kansas, where the horse continued to hold his own in various contests of speed and endurance.

BUCKSKIN JOE, THE LIFESAVER

Rated almost as high as Brigham as a buffalo hunter was another Indian pony, Buckskin Joe, an army horse, which Cody rode on and off on scouting and hunting expeditions from 1869 to 1872. Although "rather sorry looking," this horse was known all over the frontier as the greatest long distance horse of his day.

The longer the chase, the better the pony seemed to like it.

Old Buckskin was said to have been Buffalo Bill's favorite on the trail when work was dangerous. Cody usually rode another horse and let Buckskin Joe follow along to be used for reserve in case Cody had to make a run for his life. Buckskin Joe instinctively scented danger and showed his fear at once. He was almost human in thrusting his head into the bridle and in standing still to be saddled. The longer the chase, the better the pony seemed to like it.

In the great buffalo hunt engineered by General Phil Sheridan and staged along the Republican River for Grand Duke Alexis of Russia in 1872, Cody permitted the duke to ride Buckskin Joe. Frank Thompson, a fox hunter of Pennsylvania, also shared this honor. Later, Thompson, who became president of the Pennsylvania Railroad, referred to him as "the most celebrated horse of the plains."

Several times, because of his endurance ability, Buckskin Joe carried Buffalo Bill to safety from Indian attacks. One terrific ride, however, of 195 miles from the headwaters of the Republican River



As in his days of hunting buffalo for the Kansas Pacific Railroad, Buffalo Bill demonstrated buffalo hunting in the Wild West arena with live, running buffalo, ca. 1905. P.69.1002

to Fort McPherson was too much for the loyal animal. The strain of the trip caused him to go blind. When in 1877, Buckskin Joe was condemned by the government and sold at public sale, Dave Berry of North Platte [Nebraska] bought him and gave him to Cody. Cody kept him at the ranch and cared for him until he died of old age. The horse was buried and a tombstone was erected over his grave which was inscribed:

“Old Buckskin Joe, the horse that on several occasions saved the life of Buffalo Bill, by carrying him safely out of range of Indian bullets. Died of old age, 1882.”

TALL BULL, A FAST RUNNING HORSE

Among the best horses that Buffalo Bill ever possessed were Tall Bull and Powder Face. They were captured from Indians in 1869 during a fight under General Carr’s command at Summit Springs, Colorado.

Cody called Tall Bull “the fastest running horse west of the Mississippi.” He could ride Tall Bull bareback, and holding to his mane, he could jump to the ground and up again, repeating eight times. He won considerable money racing these two horses at Fort McPherson and nearby, until the army officers and others refused to compete with Cody.

Upon being summoned to Fort D.A. Russell near Cheyenne, Wyoming, as a witness at a court martial once, Cody was delayed for some time. In treating his friends while he waited for the trial, Cody spent the money which he had promised to use to buy furniture for Mrs. Cody. Finding himself without funds, he sold Tall Bull to buy furniture.



Buffalo Bill on his old warhorse Charlie, ca. 1883. Vincent Mercaldo Collection. P.71.34.1

CHARLIE, ALMOST HUMAN

Stranger and Charlie were two other horses which were Buffalo Bill’s companions in his scouting days. Charlie, a half-blood Kentucky horse, purchased for Buffalo Bill as a 5-year-old in Nebraska, was perhaps the most publicized horse of his day.

According to Buffalo Bill: “Charlie was an animal of almost human intelligence, extraordinary speed, endurance and fidelity. When he was quite young, I rode him on a hunt for wild horses, which he ran down after a chase of fifteen miles. At another time, on a wager of \$500 that I could ride him over the prairies 100 miles in ten hours, he went the distance in nine hours and forty-five minutes.”

When the Wild West Show opened at Omaha in May, 1883, Charlie was the star horse, and he held that position at all exhibitions in this country and in Europe during the first season abroad, 1887.

In London, Charlie attracted so

much attention that many members of royalty sought the favor of riding him. Among these was Grand Duke Michael of Russia, who several times rode him in a chase after Buffalo Bill’s herd of buffalo. When the Prince of Wales visited the show’s stables, he had the old horse stripped and examined him carefully. The Prince in speaking of his visit to the grounds, was quoted as saying: “I liked best looking at the mustangs.”

[Upon Charlie’s death,] one of the London reporters wrote, “I saw Buffalo Bill’s horse, Charlie, 20 years old, a tame old gee-gee who licked my hand. Mr. Cody has ridden him upwards of 14 years in all his campaigns and western exploits.”

Charlie raced around the arena at the American Exposition grounds near London while his owner shot dozens of glass balls that were tossed up as turrets. The horse appeared to be at his best when Buffalo Bill rode him at the “command performance” at Windsor Castle.

Willing speed, tireless courage...you have never failed me.

But on the homeward journey to America, when the S.S. Persian Monarch was in mid-ocean, Old Charlie became ill and died. His death cast gloom over the entire ship. The carcass was taken to the main deck, wrapped in canvas and covered with an American flag. Members of Cody's company and others assembled on the deck. Cody, standing alone near the lifeless form, is reported to have said in part:

Old fellow, your journeys are over...Obedient to my call, gladly you bore your burden on, little knowing, little reckoning what the day might bring, shared sorrows and pleasures alike. Willing speed, tireless courage...you have never failed me. Ah, Charlie, old fellow, I have had many friends, but few of whom I could say that...I love you as you loved me. Men tell me you have no soul; but if there is a heaven and scouts can enter there, I'll wait at the gate for you, old friend.

While the band played, Old Charlie was allowed to slide slowly down skids into the waves of the Atlantic Ocean.

ROSA BONHEUR PAINTS CODY

It was during the season of 1889, while Buffalo Bill's show was performing for the Great International Exhibition at Paris, that Rosa Bonheur, world-famous artist, spent many

hours at her easel in Cody's camp. There she painted her well-known picture of Cody on his "favorite" white horse, whose name is said by one authority to have been Tucker; by another, McKinley.

Prints of the picture were sold throughout the United States and Europe. The original painting was sent to Cody's home in North Platte, then called "Welcome Wigwam." It is reported that when Cody later was notified one day that his house was burning, he telegraphed to Nebraska as follows: "Save Rosa Bonheur's picture and the house may go to

blazes." [The painting is now in the Buffalo Bill Center of the West's Whitney Western Art Museum.]

BILLY DROPPED DEAD

After the Colonel's horse Old Charlie died, one of Charlie's companions, a white horse, took his place. This was Billy. His picture was placarded on walls and exhibited in windows all over the land. Billy probably appeared in more cities and before more persons of distinction, rank, wealth, and character than any of Cody's previous mounts.

Singularly enough, it was on the



Rosa Bonheur (1822 – 1899). *Col. William F. Cody*, 1889. Oil on canvas. Given in Memory of William R. Coe and Mai Rogers Coe. 8.66

return from the second triumphal tour of the Wild West show in Europe in 1892 that Billy, without any premonitory symptoms of sickness, walked off the gangplank of the ship, neighed as his hoofs struck his native shore, and dropped dead.

DUKE, A MAGNIFICENT HORSE

One of the most beautiful horses which Buffalo Bill ever owned was Duke, a magnificent chestnut, a present from General Nelson A. Miles. In 1898, on the day set aside as Cody Day at the Trans-Mississippi Exposition at Omaha [Nebraska], Cody, mounted on this splendid animal, led his show parade. Twenty-four thousand persons stood and cheered. Duke was known to audiences all over the country in the early 1900s.



Buffalo Bill on Duke, undated. Vincent Mercaldo Collection. P.71.56.1

"FAREWELL TOURS"

While the Wild West was playing on the Continent about 1905, glanders [an infectious disease primarily in horses, mules, and donkeys] broke out among the horses in the show. Little or no publicity was given to the fact that approximately three hundred fine animals, including racers, buckers, and Percherons belonging to the Show had to be shot. This was a severe jolt to the men who had come to know and love the horses.

About this time Cody began to make final "farewell tours," with the hope that he could retire to his Wyoming ranch near Yellowstone National Park to spend his last days in the great outdoors. But his mining and other ventures did not pay off. He was constantly in need of money and more money. It was therefore necessary to repeat many of his "farewells."

*...horses, camels,
mules, sacred cows,
and band wagons went
under the hammer.*

In August 1913, the failure of Cody's old Wild West Show was announced to Denver's public by the staccato rap of a whipstock and the whir of a buckskin thong-lash wielded by George Colliding, auctioneer for United States Marshal Bailey.

As the spieler, E.R. "Kid" Austin, ballyhooed and beat a tattoo on the rostrum with a cane—horses, camels, mules, sacred cows, and band wagons went under the hammer.

The most determined bidder of the day was Colonel C.J. Bills, who had come all the way from Lincoln,

Nebraska, just to bid on a white horse named Isham. To some, the horse was just a "flea-bitten nag," but to Bills, he was the most desirable animal on the lot. Isham had carried Buffalo Bill around the arena in many a show.

Slowly the bidding crept up—and then—Isham was "sold to the gentleman from Lincoln" for \$150. Bills' mission had been successful. He shipped Isham up to the TE Ranch in Wyoming and gave him to Buffalo Bill "for keeps."

But soon after his Show was closed, Cody spent many strenuous hours in the saddle in a last supreme endeavor to recoup his losses by promoting a motion picture. This picture he hoped would depict the Indian troubles at the time of the Wounded Knee battle in 1890. In that undertaking, he undoubtedly overtaxed his strength...

Cody, however, took to the road again with the Sells-Floto Circus. He greeted the great audiences under the white



Buffalo Bill on his horse Isham at his Wyoming TE Ranch, ca. 1914. Source unknown. P.69.1979



Buffalo Bill driving the Spider Phaeton carriage behind two white dappled horses in Sheridan, Wyoming, ca. 1916. Source unknown. P.69.1672

top from his saddle. But he was forced, because of his waning strength, to lead the parades as the driver of a team of white horses hitched to a phaeton.

Even so, he was still a striking figure as he skillfully “handled the ribbons.” Cody often said, “Back in 1870 I could drive any horse that ever had a bit in his mouth and a lot that hadn’t.” And he could drive just as well in his later years as in his youth.

A BRONZE RIDER SCOUTS ON

In 1922, Smokey, a favorite horse of Buffalo Bill, was shipped from the TE ranch on the South Fork of the Shoshone River in Wyoming, to the New York City studio of Mrs. Harry Payne Whitney, to be used as a model for a statue. The sturdy equestrian statue fashioned by Mrs. Whitney now stands on the edge of the little Wyoming city that bears the name of Cody. There in the shadow of the peaks where Buffalo Bill loved to hunt and to entertain his friends, a spirited bronze horse, on a great granite base, carries in his saddle a bronze rider who is scouting trail. ■

Born in Colorado and raised in Wyoming, Agnes Rebecca Wright Spring (1894 – 1988) was a noted historian and prolific writer, publishing dozens of books and short stories, and hundreds of articles. She held positions in the state governments of both Wyoming and Colorado, and was inducted into both the National Cowboy Hall of Fame and National Cowgirl Hall of Fame. She was director of the Wyoming Federal Writers Project during the Great Depression, was women’s editor for the Wyoming Stockman-Farmer for twenty-seven years, and received lifetime achievement awards from the University of Wyoming and Western Writers Association.



Gertrude Vanderbilt Whitney (1875 – 1942). *Buffalo Bill—The Scout*, 1924. Bronze. Gift of the artist. 3.58



NEZ PERCE PUNCTURED SHIRT



Nineteenth-century warriors of the Plateau and Northwestern Plains sometimes wore shirts with perforations for ceremonial and formal occasions. Such shirts signified membership in a military society that prepared men for battle and honored their victories. This Ni-mii-puu (Nez Perce) punctured shirt dates to around 1850 and is made of tanned hide, pigment, glass beads, human hair, and sinew.

The shirt is one of more than eighty items on view in the new Paul Dyck Plains Indian Buffalo Culture Gallery

of the Plains Indian Museum, open to the public as of June 15. The new gallery features exclusively objects from the Paul Dyck Collection, which dates from the late 1700s to the 1900s. Long recognized as the most historic and important privately-held collection of Plains Indian artifacts, artwork, and related materials in the world, it became part of the Center's collection in 2007. ■

Punctured shirt. ca. 1850. The Paul Dyck Plains Indian Buffalo Culture Collection, acquired through the generosity of the Dyck family and additional gifts of the Nielson Family and the Estate of Margaret S. Coe. NA.202.1209

THE WHEELLOCK

The wheellock mechanism was the first self-igniting firearm action, but it is probably the least known of all gun action types. Its functional capability depends on two elements: a spring-activated, serrated wheel that revolves when the trigger is pulled, and a piece of iron pyrite held in jaws that force it against the wheel. When the wheel spins against the pyrite, sparks are generated that ignite a small amount of gunpowder in the priming pan. The resultant "flash in the pan" is transferred through a small hole to the propulsion charge in the barrel,

causing the gun to fire.

By the first decade of the sixteenth century (1500 – 1510), the wheellock pistol was in extensive use in the German provinces. In 1517, its use was banned in the Hapsburg Empire, and in 1522 it was banned in Italy. It was feared as an ideal assassin's weapon.

Regardless of this stigma, the upper classes of the continent were quick to adapt the action to sporting arms, since it was no longer necessary to hunt with a smoldering match that betrayed a hunter's presence, or to stop periodically to rekindle

the match. These advantages, however, were outweighed by the wheellock's complexity and expensive construction. It usually had to be made, and repaired, by clock makers and locksmiths. By 1550, a simpler and less costly ignition system, the flintlock, had been introduced, and it would dominate firearms types for the next one hundred years.

Still, the often beautiful and more reliable wheellock would continue to be used by its wealthy and prominent owners well into the middle of the eighteenth century. ■



Wheellock musket. Gift of Olin Corporation, Winchester Arms Collection. 1988.8.1028

CHARLES CARY RUMSEY'S *DYING INDIAN*

Charles Cary Rumsey's *Dying Indian* portrays a slouched Native American male atop a starving pony. The subject matter may seem familiar because it is similar to James Earl Fraser's iconic *End of the Trail* (see *Points West*, Spring 2013). Rumsey's depiction, however, stands in contrast to Fraser's idealized figure and horse. Rumsey conveys immediacy and dramatic power through quick modeling and a lack of surface detail to further emphasize the symbolic plight of the defeated warrior.

Like Fraser, Rumsey studied sculpture in Paris and was exposed to the work of the great American sculptor, Augustus Saint-Gaudens. Rumsey's art, however, represents an early example of the shift

in American sculpture—away from realism and classic idealizing tendencies, and more toward concerns of abstract foundations of art—design, composition, and focus on emotion.

In his brief career (his life was cut tragically short in an automobile accident), Rumsey created a rich variety of sculpture. He created numerous small bronzes of horses, buffalo, and other animals; many studies of the human figure; and a multitude of polo players and horse and rider groupings. Rumsey's monumental public sculptures appear throughout his hometown of Buffalo, New York; his *Buffalo Hunt* frieze marks



Charles Cary Rumsey (1879 – 1922). *Dying Indian*, ca. 1904. Bronze, 27 1/2 x 30 1/4 x 8 1/4 inches. Gift of Mr. and Mrs. Charles Rumsey. 1.13

the New York City entrance of the Manhattan Bridge; and a monumental version of *Dying Indian* now rests in the Brooklyn Botanical Gardens. ■

ART HANSEN'S VIOLIN

Born in Norway, Arndt (Art) Hansen (1890 – 1963) longed to be a professional violinist until a hand injury ended his dream. Believing his life would be better in America, his parents put the 12-year-old on a ship, along with some money, his violin, a New Testament, and their good wishes. Hansen landed at Ellis Island and made his way to Wisconsin, where he worked on an uncle's dairy farm. He also attended school, becoming a barber after graduating. Around

1910, he joined up with a cousin who was homesteading near Miles City, Montana, and became a cowboy, herding cattle and breaking broncs.

In 1917, Hansen married Helen Evans, daughter of another homesteader. As their family grew (two sons and two daughters), Hansen supported them through butchering, fiddle-playing at dances, fur-trapping, giving skiing lessons, and training hunting dogs. When times turned tough in the Great Depression, the

Hansens moved to Cody. In summers, they worked at the 7D Ranch in Sunlight Basin—Helen as cook and Art as handyman. During winters, Helen ran a bakery, and Art was a butcher at the Cody Trading Company. "Even more important than the help they gave us, was who Art and Helen were," recalled Dewitt Dominick, owner of the 7D Ranch. "[T]heir lives were stories of settling the West." ■



Violin. 1.69.4824.1



Art Hansen

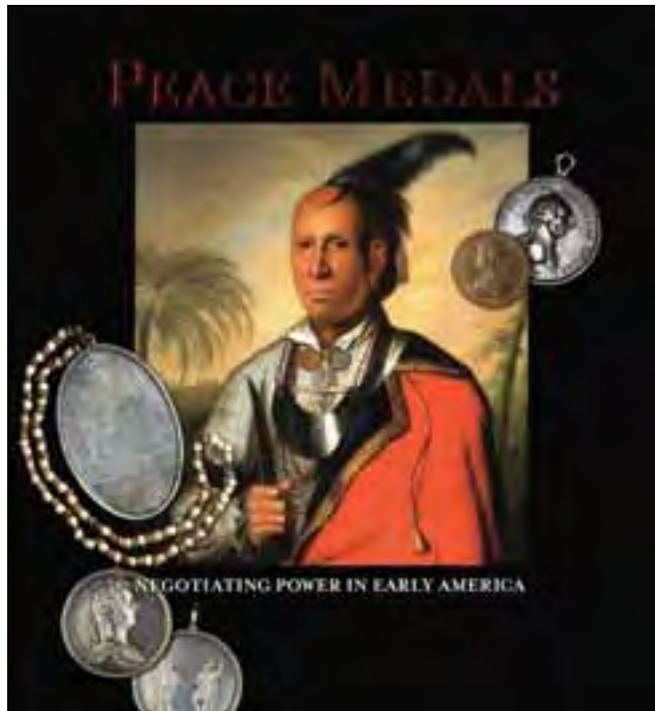
Peace Medals: Negotiating Power in Early America

Dr. Robert B. Pickering, editor • Review by Raymond J. DeMallie

The Gilcrease Museum in Tulsa, Oklahoma, produced this volume in conjunction with the exhibit *Peace Medals: Symbols of Influence and Prestige in North America*. As befits an exhibit catalog, the essays are brief, diverse, and specialized—offering perspectives that range from the numismatic (study of coins) to the ethnographic (study of cultures). Usually cast in silver, occasionally in gold, medals depicting kings and presidents were prized diplomatic gifts that dignitaries presented to American Indian leaders as tokens of allegiance. From Indian perspectives, they became valued status symbols, and objects of pride and jealousy.

As tokens of friendship, peace medals were “badges of power” and “trophies of renown” according to Commissioner of Indian Affairs Thomas L. McKenney in 1829. Non-Indians have long valued them as well, so that the majority of surviving medals that were actually presented to Indians are today in museums or private collections.

Robert B. Pickering opens the volume with a brief introduction to peace medals, their creation, and the differences between genuine and fake examples. Other essay authors and scholars write about ethnographic perspectives; the governments who produced peace medals, such as the Spanish, French, British, and American; and those tribes to whom



the medals were given including Cherokee, Iowa, Ojibwa, and Sac.

The final essay by Frank H. Goodyear III is a thoughtful investigation of the U.S. government's gift of peace medals to Sac chief Keokuk who had at least four, each one received after the signing of a treaty. Goodyear examines paintings and photographs of Keokuk for evidence of the medals. He finds that in portraits painted in 1824 by James Otto Lewis and 1837 by Charles Bird King, and in a photographic portrait in 1847, a year before his death, Keokuk is prominently wearing a peace medal; all these portraits were made on occasions when the chief was away from home. However, in 1835, when George Catlin visited Keokuk at his home in Iowa and painted two portraits of him, no medal is visible. Goodyear concludes that the

medal symbolized Keokuk's commitment to diplomacy—in contrast to the rival chief, Black Hawk, who chose the path of war—and that he wore it “when it suited his larger purposes” (p. 80).

The book is beautifully illustrated in color with photographs of medals, as well as historical paintings and photographs showing the ubiquitous presence of peace medals in the visual record. It will be of value to specialists, but it could also serve to introduce general readers to this important item of American Indian material culture and the multiple meanings peace medals have

had over time. ■

Robert B. Pickering, PhD is Senior Curator at the Gilcrease Museum and Director of the Museum Science & Management program at the University of Tulsa in Oklahoma. He is the former Collier-Read Deputy Director for Collections and Education at the Buffalo Bill Center of the West, as well as chairman of the department of anthropology at the Denver Museum of Nature & Science.

Raymond J. DeMallie, PhD is Chancellors' Professor of Anthropology and American Indian Studies at Indiana University where he also directs the American Indian Studies Research Institute.

Peace Medals is a 2011 publication of the Gilcrease Museum, Tulsa, Oklahoma, and is distributed by the University of Oklahoma Press.



Black and white postcard. Touch the Clouds wearing war bonnet and traditional regalia. Photo attributed to Julius Ulke. The Paul Dyck Plains Indian Buffalo Culture Collection, acquired through the generosity of the Dyck family and additional gifts of the Nielson Family and the Estate of Margaret S. Coe. P.69.810

When you walk into the newly-opened Paul Dyck Plains Indian Buffalo Culture Gallery in our Plains Indian Museum, you are drawn to a photo mural of this image. Touch the Clouds, a Minneconjou Lakota, is said to have been an imposing seven feet tall. Although not involved in the Little Bighorn Battle in 1876, he joined with Crazy Horse later that year. In early 1878 he settled at the Cheyenne River Agency in South Dakota, where he was a leader in the Minneconjou band for the remainder of his life.

In this 1877 image, one of hundreds collected by Paul Dyck, Touch the Clouds wears leggings, beaded moccasins, and an impressive full-length war bonnet in mid-nineteenth-century Lakota style. See similar and equally exquisite bonnets, leggings, and other clothing and accoutrements from Plains Indian tribes in the new Paul Dyck gallery at the Center.

The Wyoming Humanities Council, the Margaret A. Cargill Foundation, and Deborah and Rusty Rokita supported the creation of the new gallery, which opened to the public June 15. Read more about the exhibit in the fall issue of *Points West*.

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

The McCracken Research Library at the Buffalo Bill Center of the West 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 <http://library.bbhcc.org/cdm/>.

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