POINTS WEST

BUFFALO BILL HISTORICAL CENTER ■ CODY, WYOMING ■ SUMMER 2012

- Buffalo Bill Museum opens
- Buffalo Bill in Pennsylvania continues
- Buffalo Bill, Rosa Bonheur, and Oscar Wilde

To the point

By Bruce Eldredge
Executive Director

The stagecoach is careening; the bison are wallowing; and a 5,000 lb. chunk of spruce—affectionately called "The Camp Monaco Tree"—are all in place on a "new stage" called the reinstalled Buffalo Bill Museum.

As of this writing, the "new" Buffalo Bill Museum is now open. The reviews are phenomenal, and I think deservedly so. This is truly a museum for the twenty-first century that combines our extraordinary art and artifacts with the best in today's state-of-the-art electronics and technology. In fact, I believe it will be the epitome of the "three Es": engaging, educational, and entertaining.

In October 2011, we closed the gallery, and the space was dismantled down to the bare walls. Now, we have five alcoves that tell the story of William F. "Buffalo Bill" Cody—Man of the West, Man of the World. Or, as we like to say, "You may have heard of Buffalo Bill the Great Showman, but here, you'll also learn about William F. Cody, the man."

As I've watched the reinstallation process for the last eight months and have seen how individuals react to the new wing, I'm confident that all this hard work is totally worth the unparalleled effort by our staff and crew. Kudos to Curator John Rumm, PhD, Assistant Curator Lynn Houze, Curatorial Assistant/Visual Media Coordinator Laura Fry, designer Nick Paffett, Project Manager Paul Brock, and all those involved in this outstanding project.

But, as proud as I am of our endeavors, I'm reminded of one important fact: We couldn't have done it without the generosity of our friends both near and far. We surpassed our initial fundraising goal of $2.75 million and continue to receive contributions toward an endowment that will keep the new interpretation of William F. Cody's life fresh and exciting in the years ahead (see page 15).

Your support makes it possible for us to serve as the world's foremost authority and interpreter of the American West, and to protect and promote the *Spirit of the American West*—just exactly like our namesake, William F. "Buffalo Bill" Cody.

Plan your visit today! ■

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

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

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

About the cover:

Buffalo Bill's Wild West, 1909. Bequest in memory of the Houx and Newell families. P.69.15 (detail)

In preparation for the opening of the "new" Buffalo Bill Museum, conservation intern Kate Catanio touches up the original Deadwood-Cheyenne stagecoach from Buffalo Bill's Wild West.

Abbott Downing and Company, Concord, NH, 1867. Stagecoach featured in Buffalo Bill's Wild West. Gift of Olive and Glenn E. Nielson. 1.69.2726

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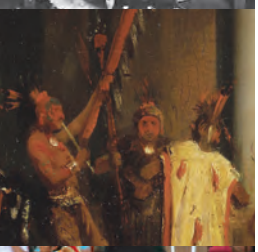

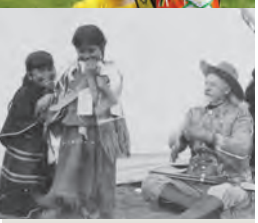

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19 ***Great Britain gets a visit from an Indian "princess" and her husband.*** On the August 20, 1887, when the "American Exhibition – Buffalo Bill" was proving to be the sensation of Queen Victoria's Golden Jubilee year, sharp-eyed readers of London's *Pall Mall Gazette* no doubt observed that this was not the sole Native American presence in London to be highlighted in that day's attractions column. For at the Great Assembly Hall on the Mile End Road, it was billed that "Mrs T. Tibbles ('Brighteyes') will lecture on Indian Life." By Tom F. Cunningham

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Magazine of the Buffalo Bill Historical Center • Cody, Wyoming

Encounter a Great American Icon Again . . . For the Very First Time.

Man of the West, Man of the World

A NEW BUFFALO BILL MUSEUM OPENS

Exhibit photography by Chris Gimmeson

Many know Buffalo Bill, the icon whose Wild West show brought the West to the world. Long after the Wild West's final performance, that phenomenon still affects how we envision the West—and America itself. Yet hardly anyone knows the individual behind the performer. Buffalo Bill was real, but so was William F. Cody.

Cody was born a "Man of the West," but as "Buffalo Bill," he became a "Man of the World," the first global superstar. Ironically, Cody's search for his true identity, and his effort to create a lasting legacy, ultimately returned him to the West he knew and loved.

This, in a nutshell, is the theme of the "new" Buffalo Bill Museum opened May 19, with a June 15 grand opening. The images that follow, along with the various historical quotations, are the perfect preview to what visitors will see in the new space.

I am about to take the back-trail through the Old West—the West that I knew and loved. All my life it has been a pleasure to show its beauties, its marvels, and its possibilities to those who, under my guidance, saw it for the first time.

Now, going back over the ground, looking at it through the eyes of memory, it will be a still greater pleasure to take with me the many readers of this book. And if, in following me through some of the exciting scenes of the old days, meeting some of the brave men who made its stirring history, and listening to my camp-fire tales of the buffalo, the Indian, the stage-coach and the pony express, their interest in this vast land of my youth should be awakened, I should feel richly repaid.

—An Autobiography of Buffalo Bill (Colonel W.F. Cody), *published 1920*

Going back west of the Mississippi and spending my pile out there in the country which an American statesman once said was fit only for the coyote and the rattlesnake. That's my home country and that's the place I love. Do I want to go back there? You just bet your life I do.

—*William F. Cody, interview,* The Baltimore Sun, *April 20, 1911*

Through my life I have always tried to conceal any troubles by putting on a smiling face outwardly while my heart might be aching inside. This I have to do in my business as a showman. I have learned that [my] capital and stock is a smiling countenance and a buoyant spirit.

—*W.F. Cody, deposition for divorce case, 1904*

This is the last round up," said the Hon. William F. Cody yesterday, "and as soon as I can get home to Nebraska, I will become once again for the summer, showman 'Buffalo Bill.'"

—*"Buffalo Bill's Preparations,"*
The Daily Inter Ocean *(Chicago), March 16, 1889*

[During the performance] we were yellin' and screamin', whoopin' and hollerin.' We'd see the cowboys and we'd yell directions to them—'Get those Indians over there!' and stuff like that. We were part of the fight. We were living out our fantasies and imagination—living [them] out, as part of the show.

—Winston Roche, interview done for "Buffalo Bill: Showman of the West," A&E Biography, 1996

Here in the Bighorn Basin, surrounded by mountain ranges, my pet scheme is laid. My whole aim in life is to open this new country and settle it with happy and prosperous people, and thus leave behind a landmark of something attempted, something done.

—William F. Cody, quoted in "Buffalo Bill, The Cowboy King," Echo, *December 31, 1902*

I have an oil boom on my Wyoming lands. Everything is booming at Cody. My health and spirits haven't been so good for years. I am climbing for another fortune. Yours broke or rich, Cody.

—William F. Cody to Mike Russell, late 1916

While I am a rover, and [have] traveled over lots of country, Cody, Park County, Wyoming, is my home, and shall always be my home as long as I live. And I want so to live that when I have gone from this world, my spirit shall still be with you in the country of my choice.

—William F. Cody, remarks in appreciation of 69th birthday tribute, Cody, Wyoming, February 26, 1915

Sometimes one might think that God was unjust. But we don't, do we? Here I've worked all my life and am a poor man. But I thank our Heavenly Father, for all His blessings to me.

—William F. Cody to his sister Julia Cody Goodman, October 31, 1916

You never would have had a West if it had not been for the heroes of the plains. It was the Cody spirit.

—Col. John Springer, Commander, Denver Lodge No. 17, Benevolent Protective Order of the Elks, eulogy for William F. Cody, January 14, 1917

The Buffalo Bill Historical Center is grateful for the generosity of so many faithful donors who made this renovation possible. (Read more on page 15.) Make plans today to see the "new" Buffalo Bill Museum, and read a unique first-person perspective in the next issue of Points West.

Wild West poster by Courier Litho Co., Buffalo, NY, 1896, featuring Napoleon, Rosa Bonheur, and Buffalo Bill. Gift of Dr. Tony Sapienza, Ridgewood, NJ. 1.69.5655

OUT WEST WITH BUFFALO BILL

Rosa Bonheur and Oscar Wilde

By Gregory Hinton

There were poets like Whitman and Stevenson, writers from Alcott to Twain, composers such as Verdi and Tchaikovsky, and artists from Monet to Bierstadt. Alexander Graham Bell created his telephone, and Thomas Edison developed the electric light. It was the nineteenth century, and galloping full speed into the thick of things was William F. "Buffalo Bill" Cody with his Wild West show. Looking at this myriad of his contemporaries, one catches a glimpse of the life and times of the "Great Showman," arguably one of the most famous celebrities in the world at the time.

In the story that follows, writer Gregory Hinton focuses on two of those contemporaries—artist Rosa Bonheur and writer Oscar Wilde—and how they came to know William F. Cody. Clearly, accepting the lifestyles of Bonheur and Wilde was not a problem for Buffalo Bill, a man known for his fair and non-judgmental treatment of people, both within and without his Wild West.

Edouard-Louis Dubufe (1820 – 1883). *Rosa Bonheur*, after 1857. Engraving by Oliver Pelton. Gift of the Jack Rosenthal family, Casper, Wyoming 1993. 21.93

ROSA BONHEUR

Rosa Bonheur came from simple but artistic roots. Her father was a painter and her mother a musician, which informed the artistic abilities of Rosa and her siblings. Whenever her father came into extra money, he would toss a few coins to the far corners of his hectic studio. When finances predictably grew tight, she scavenged under paints and old canvases to recover them.

Her beloved mother died very young, and from then on, it would be a man's world with which Rosa had to reckon. Her talent blossomed quickly, and her reputation as an "eccentric" who dressed in men's clothing was also well-known. She excused her need for masculine attire as necessary in order to research her chosen subject matter in slaughterhouses and stockyards.

Rosa eventually applied for and received an official permit from the French government to dress like a man—renewable every six months—

as long as she didn't appear that way in public. Her preference for masculine clothing would remain a life-long obsession of the international press.

She and Nathalie Micas were inseparable since Rosa was 14 years of age. They were so close in fact, that on his death bed, Nathalie's father begged them to never part. As Rosa's fortunes improved, she bought a castle at By on the edge of Fontainebleau, France, where the two women lived with a menagerie of farm animals, dogs, cats, and birds. Also in residence was a tamed lioness named Fathma.

Nathalie ran the household, managed their business affairs, and served as Rosa's studio assistant. When visitors arrived unannounced at By, Rosa, dressed to paint, was often mistaken as a handyman when she answered the gate. Nathalie learned to keep a long skirt at the ready near the door, in case a royal carriage appeared.

On one such day, the Empress Eugenie of France arrived and awarded Rosa the Cross of the Legion of Honor—the first woman artist ever to receive such a high accolade. The progressive wife of Napoleon III (out of the country at the time) wanted to underscore her belief that "genius has no sex."

Nathalie fancied herself an inventor. She created a railroad brake system and tested it on a miniature train with volunteer riders. It failed on a downhill run, tossing "several good ladies" off the grass and into the air. She was "naturally tragic" and gave off airs which amused the dowdy and humble Rosa. They often traveled together, and when Nathalie died in 1889, her devastated friend wrote to another:

> You can very well understand how hard it is to be separated from a friend like my Nathalie, whom I loved more and more as we advanced in life; for she had borne with me the mortifications and stupidities inflicted on us by the silly, ignorant, low-minded people. She alone knew me, and I, her only friend, knew what she was worth.

Even before the notoriety of Buffalo Bill, Rosa possessed a keen interest in the American West, sparked by George Catlin's 1845 visit to Paris with his troupe of Iowa Indians. She later owned an edition of his lithographic album of twenty-five plates called *Catlin's North American Indian Portfolio*. "I have a veritable passion, you know, for this unfortunate race," she said, "and I deplore that it is disappearing before the White usurpers."

Consequently, in an attempt to re-engage her from the depths of her loss of Nathalie, Rosa's art dealer arranged for her to visit Buffalo Bill's Wild West at the 1889 Paris Exposition Universelle in the shadow of the new Eiffel Tower. Cody was no stranger to the artist and in 1896, had even positioned two hundred Percheron and Norman horses into his Wild West arena as a living "tableau" of *The Horse Fair*, one of Rosa Bonheur's most famous paintings.

In addition to finding a great new friend in William F. "Buffalo Bill" Cody, she also found herself as artist-in-residence behind the scenes of the Wild West. She completed seventeen paintings, including *Mounted Indians Carrying Spears (Rocky Bear and Red Shirt)* which now hangs in the Whitney Gallery of Western Art at the Buffalo Bill Historical Center.

Rosa Bonheur, undated. PN.71.87

Karl Girardet (1813 – 1871). *Iowa Indians Performing their Dance before the King in the Galerie de la Paix at the Tuileries Palace (April 21, 1845)*. Oil on board. William E. Weiss Memorial Fund Purchase. 1.91

Rosa freely roamed the premises, and, especially interested in the Indians, said, "Observing them at close range really refreshed my sad old mind. I was free to work among the redskins, drawing and painting them with their horses, weapons, camps, and animals…Buffalo Bill was extremely good to me."

And to repay Cody, she invited him to lunch and offered to paint his portrait for free—unheard of since she rarely painted equestrian portraits, and at the time, her works sold for 300,000 francs (nearly $60,000) or more. When the painting was finished, Cody sent it to North Platte, Nebraska, where, a year later, his house caught fire. He wired his sister Julia, imploring her to save the Bonheur, and let the house go to blazes.

Over the years, the artist's *Col. William F. Cody,* 1889, was incorporated into countless posters and programs, including the famous *Napoleon, Bonheur and Buffalo Bill*, 1896, depicting a seated Rosa between paintings of Cody and Napoleon, each on horseback. This image also served to elevate Cody to the status of a great general. Copies of Rosa's painting were eventually reproduced by artist Robert Lindneux, who gracefully aged Cody by several years.

Three days after Rosa invited Cody to lunch at By, John Arbuckle, president of the Royal Horse Association, paid a visit. He arrived accompanied by the young American artist Anna Klumpke, who offered to act as translator. Several years before, Arbuckle, a devoted fan of Rosa's work, had sent a wild mustang from his Wyoming ranch to France for the artist to paint. She was forced to admit that it was too wild to sufficiently stand still, and only days before she had given it to Buffalo Bill. As it happened, a cowboy from his team had easily broken it, and the mustang was now appearing in Cody's Wild West!

An amused Arbuckle departed, but Anna, whose work Rosa admired, corresponded with the French painter over the years. She later found herself ensconced at By as Rosa's new companion. When Rosa died shortly thereafter in 1899, her entire fortune was left to Anna, to the exclusion of the rest of the family who had long resented her relationship with Nathalie Micas.

Anna was drafted as Rosa's chosen biographer, and she went on to enjoy a successful painting career of her own. Commemorating Rosa's one-hundredth birthday, Anna donated her first portrait of Rosa Bonheur—proudly sporting her Legion of Honor medal—to the Metropolitan Museum of Art.

Upon her death, Anna's ashes were entombed with the remains of Rosa Bonheur and Nathalie Micas in Pere-Lachaise Cemetery in Paris—Anna having first been assured beforehand by Rosa that Nathalie wouldn't be jealous.

Rosa Bonheur's reputation as an internationally-acclaimed animalier was well known, primarily as the result of *The Horse Fair*, reproduced in lithographs all over the world. Wealthy

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

In *American Mustangs* (after 1885), Rosa Bonheur painted these horses (Apache and Claire de Lune), gifts of John Arbuckle. Tweed Museum of Art, University of Minnesota-Duluth. Gift of Howard W. Lyon.

New York entrepreneur Cornelius Vanderbilt eventually purchased the painting for $55,000, donating it to the Metropolitan Museum of Art in 1887. At the time, his daughter, sculptor Gertrude Vanderbilt Whitney, was only 12 years old. It would be hard to believe that the Rosa Bonheur gifts escaped her attention. And later, when awarded the commission to sculpt *Buffalo Bill – The Scout* (1924), Whitney reportedly studied as many images of William F. Cody as she could find. One can't help but ask: Did she, too, contemplate Rosa's beautiful little painting of Buffalo Bill?

Indeed, of all the artistic renderings of William F. Cody, the Rosa Bonheur painting and the Gertrude Vanderbilt Whitney sculpture are among the most iconic, and deservedly so...

Oscar Wilde (1854 – 1900). Napoleon Sarony, photographer, ca. 1882. Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA. LC-DIG-ppmsca-07756

OSCAR WILDE

On April 10, 1882, the following missive was sent to the *Denver Daily Times* from a dusty train car in Cheyenne:

> I am told that Denver is a bad place and that some mischievous boys may make it hot for me. If this be true, I will bid farewell to my vow of peace. I am resolved to no longer tamely submit to being made a target for rude youngsters to shy things at. Having shown Americans what gentleness is, I am now determined to defend myself should circumstances so demand it of me. I am practicing with my new revolver by shooting at sparrows on telegraph wires from my car. My aim is as lethal as lightning. – O. Wilde

Denver would be the fiftieth among the 150 scheduled cities of the 1882 American tour of poet, playwright, and Oxford scholar Oscar Wilde, lecturing on decorative arts and aestheticism.

Attired in knee breeches, velvet cloaks, silk stockings, and low boots with buckles, with long flowing hair and a single lily in a vase, this oversized, calculatedly effete Irishman crisscrossed America thousands of miles by train. Oscar twice traversed Wyoming three years *before* the arrival of *The Virginian*'s Owen Wister.

Oscar arrived in America preceded by the publication of his acclaimed edition, *Poems*, and the Gilbert and Sullivan play, *Patience,* a direct parody of Oscar and aestheticism (i.e. pursuit of beauty). The heavy scrutiny of the American press took him by surprise, commencing with his off-hand observation that the Atlantic Ocean was a "disappointment" with a similar gaffe about Niagara Falls "flowing the wrong way" to follow. For most of the American tour, Wildean commentary was national front page news.

Packed audiences met Oscar with suspicion, derision, or reluctant respect. Rowdies in Boston and Rochester disrupted his talks, provoking Julia Ward Howe, author of the *Battle Hymn of the Republic*, to issue a backhanded apologia for having entertained him in her home. "To cut off an offending member of society from its best

influence and most humanizing resources is scarcely Christian…" she wrote.

While in America, Oscar made a pilgrimage to Walt Whitman. According to distinguished biographer Richard Ellmann, Whitman openly discussed his homosexuality and kissed Oscar on the mouth.

And if Oscar greeted the prospect of his Denver constituency with concern, imagine his surprise to find the mining town of Leadville among the most welcoming of his stops. Mining king Horace Tabor named a mineshaft "The Oscar" in his honor and dropped him by bucket deep into the pit. Oscar wryly suggested they might include shares in the mine with the honor. To the miners' great surprise and delight, Oscar lit a cigar, drank all their whisky, and was pronounced a "bully-boy with no glass eye."

THE CALL BOY.

FROM all accounts, the "Floweries" at Earl's Court is by no means wholly innocent of the dyed carnation. But this is not why you sometimes hear it called the *Wilde* West. Buffalo Bill is there, you know: that's the reason. Yes, Buffalo Bill is up in the saddle again, looking as handsome and as—but let the penning of a poet's name inspire me to poetry:

Again he rideth to the Court of Earl's,
Again he masheth all our English girls—
Their hearts with love he fills,
Again his pony sits he like a boy,
A thing we cannot but regard with joy,—
Like most re-seated Bills!

* * * *

And can't he ride! If only you and I—
But, hold on there, Miss Muse! Whither away in such a beastly hurry? Hang it all, woman, let Tennyson wait a moment! I haven't half finished with you yet. As I was about to say—

* * * *

O, my beautiful Buffalo Bill,
Should you mention this child in your will,
Make the Cody-cil, pray,
In the following way
(That's unless at the time you're too ill)—
"I bequeath to that genius, the *C. B.*—
(And a genius I calculate *he* be)—
The estate, all complete,
Of my West country seat;
And he ought to go steady *then*. *B. B.*"

THE *Wilde* WEST.

A sketch of Buffalo Bill and Oscar Wilde, May 1892.

Oscar stressed the importance of supporting local craftsmen and their handicrafts as an application of aesthetic doctrine. He advocated community arts and crafts museums, saying that "the most graceful thing I ever beheld was a miner in a Colorado silver mine driving a new shaft with a hammer; at any moment he might have been transformed into marble or bronze and become noble in art forever."

In San Francisco, Oscar witnessed a hulking Chinese "navvie" drinking his tea from a delicate painted porcelain cup instead of from the heavy coarse crockery Oscar abhorred. Of American garb, Oscar felt that its women might emulate the drapery of Greek statuary. America's most well-dressed men were his beloved Colorado miners with their wide-brimmed hats and flowing cloaks. He said if he "were a young man in this country, the West would have great charms for him." These firsthand observations document Oscar's true love of the American West.

So when Buffalo's Bill's Wild West came to London for the Queen's Golden Jubilee, in his prestigious position as editor of *Women's World*, Oscar wrote of "The American Invasion," saying:

> English people are far more interested in American Barbarism than they are in American

Thomas Nast (1840 – 1902). A cartoon from *Harper's Weekly*, September 9, 1882, depicting Oscar Wilde alighting from a hot stove. Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA. LC-USZ62-109579

> Civilization…The cities of America are inexpressibly tedious…Better the far west with its grizzly bears and its untamed cowboys, its free open-air and its free open-air manners; its boundless prairie and its boundless mendacity! This is what Buffalo Bill is going to bring to London; and we have no doubt that London will fully appreciate the show!

In 1887, when the Wild West hit London, Oscar had been married for three years and had two young sons. His wife, Constance, was attractive, intelligent, and unprepared for life as Mrs. Oscar Wilde. Her husband spared no expense with his friends, many of whom were single, attractive young men such as Henry James and James Whistler. While Oscar socialized in London, Constance was left to tend to childcare.

Constance was not Oscar's original choice as a wife. His first proposal went to actress Frances Balcombe, who instead married Bram Stoker, the manager of the Lyceum Theatre at the time. Frances didn't have it much better than Constance Wilde. Stoker, who ultimately wrote *Count Dracula*, was deeply obsessed with his boss, Henry Irving, the eminent Victorian actor. Irving saw the Wild West on New York's Staten Island and befriended William F. Cody before he came to London.

It was on Henry Irving's arm that Buffalo Bill came to know the British Royals. If Cody enhanced the underwhelming physicality of the actor, Irving, in turn, raised Cody's credibility mightily above mere circus-master. Some suggest that Bram Stoker may have been jealous of Cody, though it was clear that they had direct dealings.

Invitations by British nobility and upper echelons of the art and theatre world avalanched onto William F. Cody, so much so, that this personal note from Constance implies that Oscar Wilde, too, had to compete for an audience:

> Even Lady Wilde, Oscar's fantastically flamboyant mother[,] sent Cody a standing invitation to her Saturday salon. At the time she was struggling financially, and could not afford help, Speranza [Lady Wilde's pen name] kept her drapes drawn during the daylight and lit her rooms in red candlelight so no one could see the dust.

When Buffalo Bill took London by storm, Oscar was yet to write his plays, *Lady Windermere's Fan* and *The Importance of Being Ernest*, and his only novel, *The Picture of Dorian Gray*. His downfall would begin in 1892, when he became seriously involved with Lord Alfred Douglas, the son of the Marquess of Queensbury [of "The Queensbury Rules" of boxing fame]. When Queensbury publicly accused Oscar of sodomy, the writer foolishly sued for libel and lost.

In 1895, Oscar, the toast of London and Leadville, was sentenced to two years hard labor in London's Pentonville Prison for "extensive corruption of the most hideous kind." Five years later, he would die penniless in Paris—mostly friendless; not knowing the whereabouts of his sons; preceded in death by his parents, his brother, and poor Constance, too. Oscar Wilde was only 46.

In a review which followed Oscar's first Colorado lecture, the one warning of Denver's "mischievous boys," a *Times* editor, obsessed with Oscar's awkward girth and mode of dress, presciently forebode that "…Oscar Wilde was intended for manual hard labor instead of the impractical search for the beautiful." ■

Frederick Burr Opper (1857 – 1937). A cartoon portraying Oscar Wilde's aesthetic philosophy from the satirical magazine *Puck*, January 11, 1882. Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA. LC-USZC4-2894 (color) LC-USZ62-109755 (B/W)

A 2011 – 2012 Resident Fellow of the Buffalo Bill Historical Center, Gregory Hinton is the creator of Out West, a historic educational program series dedicated to telling all the complex stories of the American West. Believing western art museums to be safe places to have related complex conversations, Hinton also partners with the Autry National Center in Los Angeles and the Eiteljorg Museum of American Indians and Western Art in Indianapolis.

Why do people from across the nation and across the world become members of the Buffalo Bill Historical Center?

By Janet Hedrick

Our patrons have their own special reasons for becoming members of the Buffalo Bill Historical Center. For those who live in the region or spend their summers in the area, the unlimited admission they enjoy is important. For many, receiving *Points West* and learning about topics that deepen their understanding of the American West is a factor. For members of the Cody Firearms Museum, access to the records the Center maintains on firearms is important.

Regardless of the motivation, thousands of visitors, some who have never visited and only know of the Historical Center through what they have heard or read, become members or make contributions to support the organization each year. The contributions that come through memberships, outright gifts, and special events are used each day to make the Center a place that people of all ages can enjoy. These gifts comprise the Annual Fund.

The Annual Fund plays a significant role in meeting the organization's budget each year. The dollars provided through the Annual Fund are essential to the day-to-day operations of the Buffalo Bill Historical Center.

The Annual Fund supports the staff…from curators to security guards, from the person who cleans the paintings and other items in the collections to the one who designs the labels for items on display, from educational specialists who lead Family Fun Days to those who register newly-acquired items, from the Executive Director to those individuals who keep the grounds looking attractive.

The Annual Fund supports the collections…from cleaning to preserving, from displaying to storing, from borrowing to lending.

The Annual Fund supports the infrastructure… from telephones to computers, from electricity to water, from vehicles for field trips to carts for educational supplies, from supporting the Web site to printing guides for visitors, from feeding the live raptors to preparing Dutch oven biscuits in the chuck wagon cooking demonstrations.

The Annual Fund benefits…the Buffalo Bill Museum, the Cody Firearms Museum, the Draper Museum of Natural History, the McCracken Research Library, the Plains Indian Museum, and the Whitney Gallery of Western Art.

The Annual Fund supports…educational programs at the Buffalo Bill Historical Center, and provides learning trunks, lesson packets, and DVDs for teachers and students who cannot visit the Center.

For 2012, the cost to provide our extraordinary visitor experience at the Buffalo Bill Historical Center has risen to more than $61 per person. Admission fees, revenue from the Museum Store and the Eatery, as well as income from other activities and from the interest we earn through our permanent endowment funds, help to meet the budget. The Annual Fund also contributes significantly to meeting that overall cost per visitor.

When you become a member or make a contribution, you are playing a part in the experience of every man, woman, and child who visits the Historical Center in 2012 and beyond. With your membership or your donation, you can be proud of preserving and promoting the *Spirit of the American West* for nearly 200,000 individuals, who will see, hear, smell, touch, and even taste the American West at the Buffalo Bill Historical Center, and for thousands of others who will connect with the Center through the Internet.

Your support of the Annual Fund will make a difference!

For further information, contact Janet Hedrick at *janeth@bbhc.org* or 307.578.4013. ■

Patrons Post

It pays to be a patron!

Support continues for the campaign for the "new" Buffalo Bill Museum

In June 2010, the Buffalo Bill Historical Center formally launched the *William F. "Buffalo Bill" Cody: Man of the West—Man of the World* campaign to secure $2.75 million to fund the re-installation of the Buffalo Bill Museum, thus creating a "new" museum for the twenty-first century. In less than two years, individuals and businesses joined together to make gifts and pledges that exceeded the goal. As of this writing, commitments to the "new" Buffalo Bill Museum total more than $2,813,000.

The campaign continues through December 31, 2012, and all dollars secured beyond the cost of construction are used in an endowment fund for the continued support of the Buffalo Bill Museum. The annual income from that fund is used to keep this new interpretation of Buffalo Bill's life fresh and exciting in the years ahead. Not only is the creation of the "new" museum essential to fulfilling the mission of preserving and promoting the "Spirit of the American West," but ongoing support is critical to maintain the quality of the visitor's experience.

A campaign committee, chaired by Anne Coe Hayes and Michael Sullivan, led the fundraising effort. A community committee, led by K.T. Roes, conducted a special drive in Park County that secured more than $250,000.

The following businesses have made significant contributions to the project:

- Marathon Oil Corporation
- Stetson Hat Company and the Holden Foundation
- Rocky Mountain Power
- Pinnacle Bank
- Wells Fargo Bank

For information on participating in the campaign, contact the Development Office at *janeth@bbhc.org* or 307.578.4013. Learn more at *www.bbhc.org/get-involved*. ■

Reminder: The "new" Buffalo Bill Museum is now open! Make it part of your next trip to Cody, and watch the fall issue of *Points West* for more photos of this extraordinary new space.

36th Annual Patrons Ball set for September 22

It's been called the Rocky Mountain region's premier black tie gala of the year; we call it the Spirit of the American West at its best.

It's our 36th Annual Patrons Ball on Saturday evening, September 22. With gourmet fine dining, an extraordinary dance band, and a silent auction of unique jewelry, vacations, artwork, clothing, and much, much more, the evening is a great way to celebrate the end of summer. And since all proceeds benefit the Buffalo Bill Historical Center, it's the perfect way to support the Center, too.

Patrons Ball is sponsored by Chevron and Marathon Oil Corporation with additional underwriting and table sponsorship opportunities still available.

As the culmination of *Rendezvous Royale*, Patrons Ball wraps up a week of the best of absolutely everything western in Cody, Wyoming. For tickets, please call 888.598.8119; for general information, call 307.578.4008 or visit *www.rendezvousroyale.org*. ■

Firearms enthusiasts load shotguns for Shootout

The Buffalo Bill Historical Center and Cody Shooting Complex are gearing up for the 19th Annual Buffalo Bill Invitational Shootout, August 9 – 11. The 350-target event (skeet, wobble skeet, trap, wobble trap, 5-stand, and sporting clays) showcases the importance of the shooting sports, America's firearms industry, and firearms history. Any gauge shotgun may be used, and there is no class distinction as participants vie for Top Gun, Top Discipline Shooter, and Top Team—more than $20,000 in prizes in all. Registration forms and more information are available at *www.bbhc.org/explore/events/invitational-shootout* or by calling 307.578.4025. ■

CALENDAR *of Events*

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

Find us on:

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
JULY 1	2		4	5	Winchester Arms Collectors Association / Sharps Collectors Association Annual Gun Show, Riley Arena. An affiliated event. CFM Records Office open 8 a.m. – 5 p.m. WACA annual meeting, reception, auction, 5:30 p.m. 6 *Backstage* program series Dr. John Rumm, 12:15 p.m.	WACA awards dinner, 6 p.m. 7
Winchester Arms Collectors / Sharps Collectors Gun Show CFM Records Office open 8 a.m. – 5 p.m. 8	9	10	11	Draper Museum of Natural History Lunchtime Expedition *Atlas of Yellowstone* Dr. James Meacham, 12:15 p.m. Free 12	*Backstage* program series Dr. John Rumm, 12:15 p.m. 13	14
15			18			21
22			25			CFM Records Office open 8 a.m. – 4 p.m. for Missouri Valley Arms Collectors Association Annual Show, Kansas City, MO 28 Family Fun Day: National Day of the American Cowboy, 10 a.m. – 3 p.m.
29	30	31	**AUGUST** 1	Draper Museum of Natural History Lunchtime Expedition *Sage-grouse Management in the Big Horn Basin* Tom Easterly, 12:15 p.m. Free 2	*Backstage* program series Dr. John Rumm, 12:15 p.m. 3	4
5	6			9	Buffalo Bill Invitational Shootout, Historical Center and Cody Shooting Complex Shootout registration and reception, 5 p.m. 10 Family Fun Day 10 a.m. – 3 p.m. *Backstage* program series, Dr. John Rumm, 12:15 p.m.	Shootout awards dinner 6 p.m. 11
					Backstage program series Dr. John Rumm, 12:15 p.m.	CFM Records Office open 9 a.m. – 5 p.m. for Big Reno Show, Reno, NV

Summer Programming Notes

Greater Yellowstone Raptor Experience
Daily programs through September 3, 10 a.m. and 2 p.m. (small fee)

New this year: Guided Gallery Tours
Daily through mid-August (small fee)

Family Programs
Mon – Fri through mid-August, 1:30 – 3:30 p.m.
(included with admission)

Chuckwagon Cooking Demonstrations
Mon – Sat through August, 9 a.m. – 4 p.m. (free)

For up-to-date schedule information for all of our summer programs and events, please visit our Web site at *www.bbhc.org*.

Special Exhibitions

Yellowstone to Yukon: Freedom to Roam
On display through August 12

Buffalo Bill Art Show & Sale Preview Exhibition
On display August 23 – September 21

Dressed Just Right: An Evolution of Western Style from Function to Flamboyance
On display into the fall

Wes Adams Estate Firearms Collection Exhibition
On display through early 2013

12	13			16	17	18
19	20	21	22	Buffalo Bill Art Show & Sale Preview Exhibition opening reception and Scout's Miniatures live auction 6 – 8 p.m. 23	*Backstage* program series Dr. John Rumm, 12:15 p.m. 24	
26			29	30	Lecture and book signing George Black, *Empire of Shadows: The Epic Story of Yellowstone* 12:15 p.m. 31	**SEPTEMBER** 1
2			5	Draper Museum of Natural History Lunchtime Expedition *Whispers in the Rock: Geological Stories*, Gretchen Hurley 12:15 p.m. Free 6	*Backstage* program series Dr. John Rumm, 12:15 p.m. 7	8
9			12	13	*Backstage* program series Dr. John Rumm, 12:15 p.m. 14	15
16			"Play all Week" at Rendezvous Royale: Immerse Yourself in the Arts. For a detailed schedule and ticket information, go to *www.rendezvousroyale.org* or call 888.598.8119 $ Cody High Style: Designing the West exhibition, seminars, and demonstrations, Historical Center and around town 19 Cody High Style Fashion Show, Cody Auditorium, 7:30 p.m. $	Boot, Scoot 'n Boogie Downtown Cody, 5 – 9 p.m. 20	Buffalo Bill Art Show & Sale dinner and auction, 6:30 p.m. $ 21	Buffalo Bill Art Show & Sale Quick Draw, 9 a.m. $ Patrons Ball, 6 p.m. $ 22
23	24	25	26		*Backstage* program series Dr. John Rumm, 12:15 p.m. 28	29
30						

CENTER HOURS

MAY 1 – SEPTEMBER 15: 8 a.m. – 6 p.m. daily

SEPTEMBER 16 – OCTOBER 31: 8 a.m. – 5 p.m. daily

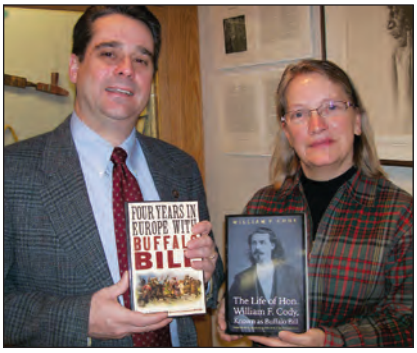
PHOTO CREDITS:

- Engraving detail on Winchester Model 1886 takedown rifle made for John F. Dodge, co-founder of Dodge auto company, Wes Adams Firearms Collection. James D. Julia, Inc. photo, L.367.2012.7
- Our Family Fun Days always offer activities, crafts, and a few surprises. Absaroka Mountain Thunder cloggers perform at National Day of the American Cowboy, 2011.
- Buffalo Bill in camp, London, 1887. Elliott & Fry photograph. Original Buffalo Bill Museum Collection. P.69.745
- "Play all Week" at Cody's annual Rendezvous Royale events each September.
- *Horse Power*, a bronze by Linda S. Raynolds, won the Premier Platinum award at the 2011 Buffalo Bill Art Show & Sale.

$ Denotes additional fee required.

Even in the 21st century, Buffalo Bill still speaks

The *Papers of William F. Cody* at the Buffalo Bill Historical Center has sent copies of its first two volumes to the Coe Library at the University of Wyoming, the Wyoming State Library, and all the Wyoming community college libraries. The Center and University of Nebraska Press have collaborated to reprint historic volumes related to the life and times of William F. "Buffalo Bill" Cody. Chris Dixon, University of Strathclyde in Glasgow, Scotland, edited the first book, *Four Years in Europe with Buffalo Bill* by Charles Eldridge Griffin, a sideshow performer who traveled with the Wild West tour through Europe, 1902 – 1906.



Managing Editor Jeremy Johnston presents books to Susan Richards, Library Director of Hinckley Library, Northwest College, Powell, Wyoming.

The 1879 autobiography of William F. Cody is the second publication. Although reprinted numerous times, the *Papers* offers the first annotated version thanks to Dr. Frank Christianson, Brigham Young University.

Coming this fall are *The Wild West in England* by William F. Cody, also edited by Christianson, and *Buffalo Bill From Prairie to Palace* by John M. Burke, Cody's publicist, also edited by Chris Dixon. The books are available—with this fall's books ready for pre-order—at *www.nebraskapress.unl.edu*.

In addition to written works, the *Papers of William F. Cody* regularly adds new archival material to its digital archive at *www.codyarchive.org*. ■

New firearms exhibit

The Buffalo Bill Historical Center's Cody Firearms Museum recently opened an exhibit of extraordinary guns from the renowned private collection of the late Wes Adams, a prominent and successful developer in Nevada.

Adams's deep and passionate interest in firearms enabled him to amass, in only about a decade, one of the finest collections of Winchesters and probably the finest collection of Savage firearms ever assembled. He was incredibly adroit in acquiring rare and premium firearms.

Among the guns on display is a superb, gold inlaid Winchester Model 1886 takedown rifle in unfired condition, made for John F. Dodge, co-founder of the Dodge automotive company. Winchester Master Engraver John Ulrich executed the special engraving using 195 grams of gold in his artistry.

Altogether, more than thirty examples of the Adams collection appear in this special exhibit.

To learn more about the Wes Adams exhibition, please contact Firearms Curator Warren Newman at the Historical Center at 307.578.4092 or *warrenn@bbhc.org*. ■

The family of Wes Adams.

Popular Lunchtime Expeditions return

The Draper Museum of Natural History announces the return of its Lunchtime Expeditions, a popular series that presents a wide variety of natural history topics and issues. The programs are free and open to the public, and take place the first Thursday of each month in the Coe Auditorium, 12:15 p.m. Attendees also receive a discount on lunch in the Historical Center's Eatery before or after the programs. ■

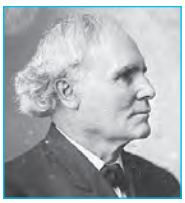
Upcoming expeditions:

- July 12: Dr. James Meachem, *Atlas of Yellowstone* (note date change this month only)
- Aug. 2: Tom Easterly, *Sage-grouse Management in the Big Horn Basin*
- Sep. 6: Gretchen Hurley, *Whispers in the Rock: Geological Stories from Northwestern Wyoming Strata*
- Oct. 4: Whitney Tilt, *Wildflowers, Wildlands and Tomorrow's Stewards*
- Nov. 1: TBD
- Dec. 6: Dr. Gregory Brown, *Berry Biodiversity Conservation Center and the University of Wyoming Biodiversity Initiative*

GREAT BRITAIN GETS A VISIT FROM AN INDIAN "PRINCESS" AND HER HUSBAND

A struggle for existence is not a decent living.

—Susette La Flesche Tibbles, "Bright Eyes"



Thomas and Susette Tibbles images from Wikipedia.org

By Tom F. Cunningham

At the same time that Buffalo Bill was in England in 1887, congregations in the United Kingdom also heard about America, specifically the plight of its Indian tribes, through a young Indian woman known as "Bright Eyes," along with her activist husband. Here, Scottish author Tom Cunningham captures the essence of their tour of the United Kingdom.

On August 20, 1887, the "American Exhibition – Buffalo Bill" was proving to be the sensation of Queen Victoria's Golden Jubilee year. Sharp-eyed readers of London's *Pall Mall Gazette* no doubt observed that this was not the sole Native American presence in London highlighted in that day's attractions column. For at the Great Assembly Hall on the Mile End Road, it was billed that, "Mrs T. Tibbles ('Brighteyes') will lecture on Indian Life."

William F. "Buffalo Bill" Cody, with the aid of scores of Lakota Indians, cowboys, and Mexicans, engaged in the work of spectacularly re-enacting the defining episodes of the epic of conquest of the American West. In his Wild West show, he presented the process of western expansion as a heroic, salutary endeavor in which savagery was by stages supplanted with civilization.

Simultaneously, an educated and civilized Native American lady and her white husband labored to spread abroad their own tragic account of the same process, in a far less flamboyant and less conspicuous manner.

Susette La Flesche (1854 – 1903), also known by her Indian name of Bright Eyes, undertook an extensive lecture tour of Great Britain accompanied by her husband, an American named Thomas Henry Tibbles. For the most part, their lectures were delivered in churches affiliated with a variety of protestant denominations. Their mission was to proselytize in support of the cause of Indian citizenship and to endeavor to create a sympathetic awareness of the bleak conditions prevailing on the reservations.

Susette was the daughter of Iron Eye (Joseph La Flesche), the last principal chief of the Omaha tribe of Nebraska. He was known as one of the "progressives," Native Americans who took a pragmatic approach in recognizing the hard reality that there was no turning back time. For better or worse, the progressives believed they were left with no alternative but to make their way, as best they could, in what was now irredeemably the white man's world.

In the same way, Iron Eye's daughter therefore made no plea for the retention of the old ways. Instead, Susette limited her aims to promoting conditions in which the Indians might participate in a grand synthesis of the races in as painless and all embracing a manner as possible.

In the same way, Iron Eye's daughter therefore made no plea for the retention of the old ways.

Thomas Henry Tibbles (1840 – 1928), several years his wife's senior, was a man of conscience. In his youth, he spent time among

Peyote fan, Omaha, ca. 1910. Chandler-Pohrt Collection, Gift of Mr. and Mrs. Richard A. Pohrt Sr. NA.502.183

the Omaha; had been personally associated with the liberationist John Brown of Harper's Ferry fame; was a Methodist minister on the borderlands; and years later, in 1904, would stand as the unsuccessful Populist candidate for Vice-President of the United States.

However, the zenith of his career as the conscience of the frontier came in 1879. As a crusading newspaper editor in the town of Omaha, Nebraska, Tibbles greatly publicized the plight of a dispossessed and fugitive fragment of the Ponca tribe who had been subjected to military arrest after taking refuge on the reservation of the Omaha to whom they were closely related. Tibbles then successfully coordinated a campaign to bring the landmark civil rights case of *Standing Bear v Crook* before the federal courts in 1879. The court upheld the view that Indians were "persons" in the eyes of the law and that the remedy of habeas corpus was therefore open to them.

After the case, a party of four—Tibbles, Standing Bear himself, Bright Eyes as his interpreter, and her brother Frank, also known as Woodworker, traveling as his sister's chaperone—toured the lecture circuits of the eastern United States, seeking to build upon their earlier success by keeping the plight of the Ponca, the Omaha (now themselves threatened with removal), and recently-conquered native nations generally in the public eye.

Following the sudden death of his wife, Tibbles and Bright Eyes subsequently became romantically involved and eventually married. Standing Bear never toured again, but Tibbles and Bright Eyes continued to fly the flag. They campaigned in the East for several years, proving themselves effective lobbyists capable of exerting a powerful influence on the actual course of events. A logical progression, similar to what had impelled Buffalo Bill across the Atlantic, next took them to Great Britain in order to seek support for their cause there, too.

It is a strange, picturesque, sad history, full of interest, of dramatic scenes of tragedy and of wild beauty.

A number of British newspaper articles chronicled the visit of Tibbles and Bright Eyes to England. For example, the July 30, 1887, issue of the *Blackburn Standard* (Blackburn, Lancashire, England) was one of several journals that published a syndicated story about the couple's cause:

> The curious spectacle of a member of a tribe of Indians preaching Christianity to an English congregation was witnessed on Sunday evening, when the daughter of the chief of the Omahas, known through the States as "Bright Eyes," with her husband (Mr. Tibbles), conducted special service at Hare Court Chapel, London.

The *Pall Mall Gazette* of August 2, 1887, published an article with a line drawing of the couple and the following elucidation of their mission:

> They will tell of Indian life before it was hedged in and harassed by civilization, and when there were fierce inter-tribal wars; of the domestic life and the social and religious customs of Indians; of their unwritten literature and their traditions; of their terrible experiences, as white men occupied the old hunting-grounds and drove the red men before them, not caring what became of them. It is a strange, picturesque, sad history, full of interest, of dramatic scenes of tragedy and of wild beauty.

By the middle of September 1887, the couple turned their attentions to Scotland, where they solicited invitations to present the message of the Indian Citizenship Society before congregations in the Glasgow area. A long-winded and mildly ridiculous article appearing in the *Glasgow Herald* on September 19 went somewhat overboard on the royal status to which Susette was ostensibly entitled. By virtue of being a daughter of the Chief of the Omaha, the story delineated her in such phrases as "a veritable scion of a Royal stock" and "a genuine Princess," going so far as to draw the corollary that Tibbles ought properly to be referred to as her "Consort" and her agent as "Prime Minister."

Later, in an interview appearing in the *Pall Mall Gazette* September 26, 1887, Tibbles stated that he had brought the concerns of the Aborigines Protection Society regarding the deteriorating conditions in Canada, where wrongs had been inflicted upon the Indian tribes in the name of the laws and government of the United Kingdom.

Tibbles opined that summary confiscations of land by the minority white population of British Columbia had left the Indians with just sixty thousand acres from a total acreage of about two and a half million. He also demanded the abolition of the reservation system, saying that the Indians should instead be placed upon an equal legal footing with whites. Instead of being a protection to them, confinement on the reservations kept the Indians in a perpetual state of

misery and degradation, and isolated them from all progressive influences.

On January 8, 1888, Tibbles and Bright Eyes appeared at the Gilcomston Free Church in Aberdeen, Scotland—a crowded facility with a seating capacity of twelve hundred. There Tibbles described the character of the American Indian as having been entirely misrepresented. Refuting the fallacy that the Indians were racially inferior and therefore incapable of civilization, he discussed the need for renewed missionary endeavor. He passed on the words of a chief who had remarked to him that the Indians had advanced further in the past fifty years than the Anglo-Saxons had in a thousand.

Next, Susette ascended the pulpit and outlined the principal incidents of her childhood and early career. The *Aberdeen Journal* (January 9, 1888) captured the essence of this address:

> The time had come when her people must give way; civilization was pushing them. They saw themselves as a nation melting away, and what was to become of them they did not know. Bright Eyes held that the only hope was to bring them under the power of civilization and the influence of the Gospel.

After that, Tibbles developed the argument that the entirety of economic advantages derived by the people of Great Britain from trade with North America, were received by virtue of lands which had been taken forcibly from their original owners, the Indians, without recompense. Consequently, there was a reciprocal obligation to send the blessings of the gospel and the influences of civilization among the Indians, as the means of enabling them to continue in existence.

The next month, on February 24, 1888, another British newspaper, the *Newcastle Weekly Courant*, carried a report with the arresting heading, "An Indian Squaw at the Central Hall." The newspaper observed that Tibbles and Bright Eyes had "attracted considerable and perhaps curious attention, both as regards their important mission and peculiar personal history." The article also commented on the success which the couple had enjoyed in campaigning for the temperance movement.

> Tibbles and Bright Eyes had "attracted considerable and perhaps curious attention…"

By the winter of 1890, Tibbles and Susette had returned to America and were present on the Pine Ridge Reservation, South Dakota, at the time of the infamous Wounded Knee massacre. In fact, Tibbles's body of work on the subject, in which he exonerated the Indians of all blame for the tragedy, was several generations ahead of its time for its enlightened and sympathetic perspective. After their return to the States, the couple continued to actively write and lecture on behalf of the rights of Native Americans. ■

Of Scottish descent, Tom Cunningham is a graduate of Glasgow University in Scotland. Because of health issues, he now has what he calls "many hours of enforced leisure," using the last two decades to pursue an intensive study of Native American history with particular emphasis upon connections with Scotland. He is the author of The Diamond's Ace—Scotland and the Native Americans, *and* Your Fathers the Ghosts—Buffalo Bill's Wild West in Scotland. *Cunningham has conducted extensive research at the Buffalo Bill Historical Center.*

Pipe tomahawk, Apsaalooke (Crow) Northern Plains, ca. 1865. Adolf Spohr Collection, Gift of Larry Sheerin. NA.504.1

Calumnet, Omaha, ca. 1875. Gift of Mr. and Mrs. Richard A. Pohrt. NA.502.195.2

GEORGIAN (COSSACK) SADDLE

In 1892, while Buffalo Bill's Wild West was appearing in England, Buffalo Bill, wanting to add to the diversity of the cast, increased the number of international performers participating in the exhibition. Many of these performers came from countries and areas of the world that previously had not been represented. The following nationalities were among those included: Georgian trick riders—called Cossacks—from the Caucasus area of what is now the Republic of Georgia but was then part of Russia; South American Gauchos from Argentina; Mexican Vaqueros; cavalry units from Great Britain, including a group of Irish Lancers; France; and Germany. Reflecting this new diversity, the new title of the show became "Buffalo Bill's Wild West and Congress of Rough Riders."

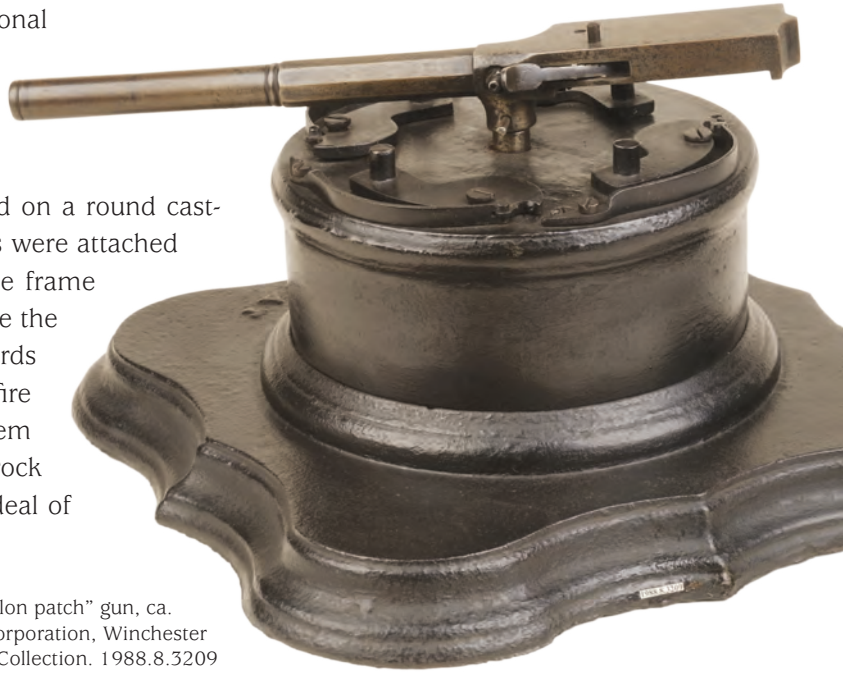
The Georgians were expert riders and horsemen whose skills had been developed over the decades from generation to generation. They performed tricks from various positions: standing on top of the saddle, standing up in the stirrups, and hanging off the saddle. This saddle is a typical Georgian saddle made of cow skin and goat skin. The bulging butterfly-shaped cowhide pads are stuffed with straw. The left stirrup is cast iron and the right one is hand-carved wood. The saddle weighs approximately five pounds. ■

Buffalo Bill. Georgian (Cossack) saddle, ca. 1900. 1.69.2410

"WATERMELON PATCH" GUN

So many of our visitors are intrigued by this percussion trap gun that they often telephone or write to our firearms staff asking for a way to explain it to their friends back home. It dates back to a time and to locations when and where it was legal to defend personal property with lethal force. The gun could be placed in a watermelon patch, for example, and set up to shoot at anyone who stole into the patch at night to take melons illicitly.

This .41 caliber muzzle-loading gun is mounted on a round cast-iron frame with a heavy clock spring inside. Cords were attached to each of the four lugs, or triggers, on top of the frame and then stretched out in different directions. Once the gun was loaded, bumping into any one of the cords in the darkness caused the gun to rotate and fire in that direction. Farmers frequently loaded them with non-lethal charges, such as bacon rind and rock salt, in order to cause the potential thief a great deal of discomfort—but not imperil his life. ■



Firearms. "Watermelon patch" gun, ca. 1860. Gift of Olin Corporation, Winchester Arms Collection. 1988.8.3209

DON COEN'S *PRAIRIE RATTLER*

Artist Don Coen embraces the forgotten beauty and reality of life in the American West in his oversized canvases. In *Prairie Rattler*, viewers come face to face with an eight-foot wide rattlesnake poised to strike. Like many westerners, Coen had his fair share of encounters with rattlesnakes while growing up on a farm in southeastern Colorado. The threat and danger associated with rattlesnakes typically conjures images of an ugly creature, but Coen encourages viewers to take another look, "If one truly looks closely at a rattlesnake you see what a magnificent creature they really are."

For his painting technique, Coen uses an airbrush to apply thin layers of paint to the canvas to achieve a photo-realistic style, capturing the details of the skin, shine of the eye, and reflection on the black tongue of the snake. However, as the viewer moves close to the painting, a soft focus dissolves the snakeskin into a pattern of texture, color, and shape. ■

Western art. Don Coen (b. 1935). *Prairie Rattler*, 1981 – 1982. Acrylic on canvas. Gift of The Alexander Bodini Foundation, in memory of Alexander Bodini. 10.11

MOUNTAIN MEADOW ENVIRONMENT—GRIZZLY BEAR EXHIBITION

While individual museum objects can be treasures in and of themselves, the greatest treasure of a natural history museum may be the integration of specimens, ambient environment, and interpretation into an exhibition that imparts a relevant story to public audiences of all ages. One such exhibition in the Draper Museum of Natural History is our Grizzly Bear exhibition in the Mountain Meadow Environment along our Alpine-to-Plains Trail.

Complete with sounds of ducks, geese, ravens, frogs, and bears, this exhibition features a grizzly bear sow and her cub returning to a partially-buried elk carcass. They surprise opportunistic scavengers, including magpies, ravens, and a coyote—all preparing to beat a hasty and wise retreat. Visitors not only learn about the natural history of grizzly bears and the importance of scavengers in this exhibition, but also about conflicts between people and bears and how to be responsible and stay safe in grizzly bear country. The interactive video productions we created for this exhibition have been used by state and federal agencies to help hunters, campers, and hikers be safe and bear aware. We've been told that our Grizzly Bear exhibition has saved both bear and human lives. Now that's something we truly treasure! ■

Natural history. Grizzly Bear exhibition, Mountain Meadow Environment.

The Wild West in the Keystone State *part 2*

The Maze, Buffalo Bill's Wild West poster, 1908. Gift of The Coe Foundation. 1.69.74

By Wes Stauffer

In the previous issue of Points West, *historian Wes Stauffer used area newspapers of the day to tell the story of William F. "Buffalo Bill" Cody in Pennsylvania, especially the logistics and effects of Cody's Wild West show. In this excerpt from his thesis,* Campfires, Conflicts, and Colonel Cody, *he continues the story with the effect the Wild West had on Henry Pratt's Carlisle Indian Industrial School.*

While most people enjoyed Buffalo Bill's Wild West in south central Pennsylvania in the late nineteenth century, not everyone approved of the role of Native Americans in his show. For example, Edward Marsden (1869 – 1932), of the northwestern Tsimshian Tribe, worked as a Presbyterian minister, educator, and missionary to Alaska Natives, and advocated for the rights of Native Americans and their higher education. On January 24, 1896, in the *Carlisle Indian Helper,* a publication of the Carlisle Indian Industrial School located in south central Pennsylvania, Marsden revealed his impressions of Native Americans in Buffalo Bill's Wild West. Encountering performances while traveling throughout New York, Pennsylvania, and West Virginia during the summer of 1895, Marsden observed:

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…that is not the true Indian. You are deceiving the public. You are making money by upholding a bad relic of heathenism. You are inviting much ridicule and mockery upon William Penn's intimate friends. You are disgracing the modern American civilization. No, that is not the true Indian. Just give him a fair chance, and he will soon find his way into the pulpit, the legislative hall, the commercial house, and the scientist's laboratory, as others of his own race have already done.

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These words echo the mission of the Carlisle School which hoped to steer Native Americans away from their cultural ways and transform them into the school's version of an ideal American citizen. Buffalo Bill's

Wild West ruffled some feathers in Carlisle, and Colonel Cody knew about the sharp criticisms which flew his way like proverbial arrows.

Captain Richard Henry Pratt (1840 – 1924) founded the Carlisle Indian Industrial School in 1879 and served as its director until 1904. Carlisle Indian School's curriculum stressed learning English and vocational training, which included living and working with local families and businesses. In Carlisle's boarding school setting, administrators required Indians to shelve their native fashions, to cut their hair, and to dress in street clothes. Notable graduates included talented football player and Olympian Jim Thorpe, and Charles Bender, Hall of Fame pitcher for Connie Mack's Philadelphia Athletics (1903 – 1917).

Pratt and other administrators at Carlisle School, aware of the popularity of wild west shows, believed they demeaned Native Americans. However, in 1897, the school allowed some of its students to attend the performance in Harrisburg. The *Carlisle Indian Helper's* ghost-writing editor commented on August 6, 1897:

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A few of the students were allowed to go to Harrisburg yesterday to see Buffalo Bill's Wild West. Carlisle's plan is to give full personal liberty to students in so far as it is practicable. The hope in giving this liberty was that those who should witness the disgraceful exhibition of the so-called savagery of their kin, would have intelligence enough to see that the whole thing is only a bold scheme to get money out of portraying in an exaggerated and distorted manner the lowest and most degraded side of the Indian nature. Only the SAVAGE in the Indian does Buffalo Bill care to keep constantly before the public gaze, and it is only the SAVAGE in the Indian that a certain ignorant, excitable element of society pays fifty cents and a dollar a seat to go see. Carlisle tries to bury the SAVAGE that the MAN in the Indian may be seen. Those who cannot see how such shows keep alive the little spark that the world delights to call savage, and how encouragement of the same injures the cause of Indian education, must truly be blind.

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Sharp words such as these reflect Pratt's belief that all aspects of Native American culture, "savage" in his mind, needed to be eradicated. In keeping with this philosophy, any effort to preserve the Indian way of life promoted savagery and hindered education. Furthermore, he believed that all wild west shows exploited Indians.

Col. Cody was quick to respond to criticisms such as these. A showman and businessman, he understood the important role that Native Americans played in his production. He also respected them and demonstrated interest in their culture. In 1898, Buffalo Bill brought his Wild West and Congress of Rough Riders of the World to his "critics' arena" in Carlisle. On Friday, June 24, 1898, workers erected a grandstand on the grounds at College, Walnut, and Willow Streets, and a souvenir book from the show says this of "Nature's Nobleman":

••••

Do not ignorantly and unjustly teach your children to hate, fear and despise the American Indian. He will soon be but a memory, and his character, as estimated by those who have best known him and hardest fought him, deserves that…memory should recognize

…administrators required Indians to shelve their native fashions, to cut their hair, and to dress in street clothes.

Cooking class at the Carlisle Indian School, 1901. Library of Congress Prints and Photographs Division, Washington, D.C. 20540 USA. LC-USZ62-26783

William F. Cody and Sitting Bull, 1885. Photo by Wm. Notman & Son, Montreal. Vincent Mercaldo Collection. P.71.1303

and perpetuate his many noble qualities and virtues, which may well be emulated for all time to come… That renowned Indian fighter, General Nelson A. Miles…declares that he has no sympathy with that view which would debar the Indian from admission to the brotherhood of man, brands as false the brutal epigram, erroneously attributed to General Sherman, that "the only good Indian is a dead Indian," and speaks admiringly of him as a diplomatist, a statesman, a warrior, and a friend…Col. W.F. Cody, who fully subscribes to the opinions expressed above, while once among the Indians' most active and dreaded foes is now regarded by them as their truest friend and safest counselor, and they not only place the most implicit reliance in his word, but solicit his advice on all important matters—an illustration of magnanimous admiration and forgiveness others might emulate with profit.

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Cody praised the "many noble qualities and virtues" of Native Americans and stated that they should be imitated. Once enemies on the field of battle, former foes forged friendships and respected the strengths each demonstrated in their earlier struggles on the Plains. Cody affirmed the Indians' admirable roles as diplomats, statesmen, warriors, and allies. The assertion that the Native American "will soon be but a memory" echoed contemporary feelings within their own community.

Carlisle Indian School administrators allowed their students to attend Buffalo Bill's Wild West and Congress of Rough Riders of the World again on Friday, June 24, 1898—and attend they did. On that day, the *Carlisle Daily Herald* records that "The Indians in the parade were profuse in saying 'How' (their way of uttering, How-do-you-do?) to the Indian School pupils along the line of march." During the afternoon performance, Captain Pratt and the teachers, employees, and pupils from the Indian School "occupied prominent positions in the audience," guests of Colonel Cody. Shows such as these certainly left an impression on the students of the Indian School; although not always to the pleasure of the administrators.

Excited by the show, at least one student ran away, presumably to join

Peace Meeting, Pine Ridge 1891, Gen. Miles and Staff, A. Hoen & Co., Baltimore, MD, ca 1895. Original Buffalo Bill Museum Collection. 1.69.406

the Wild West, but unfortunately, tragedy resulted. "An Indian lad, 15 years of age, ran away from the Carlisle Indian School, on Saturday night, to follow the Buffalo Bill Wild West Show, and a few hours later a telegram to the school authorities announced that he had been killed by a train at Mexico, Juniata [C]ounty, a station on the Pennsylvania Railroad. The body was brought to the school on Sunday and was interred at the school in the evening." The article closes by informing the reader that "The lad was of the Oneida tribe and was a wayward and incorrigible boy."

Several graduates from the Carlisle Indian School did in fact join Buffalo Bill's Wild West including Luther Standing Bear, a Lakota Sioux from South Dakota; Sammy Lone Bear, an Arapahoe; and William Brown, also Lakota Sioux. One of the first students to enter Captain Pratt's school in 1879, Luther Standing Bear graduated in 1883. He made good use of his education by teaching, ranching, serving in ministry, and acting as an interpreter. In 1902, he joined Buffalo Bill's Wild West for a winter tour in England. A responsible individual, he supervised and advocated for the seventy-five Indians in the show. Standing Bear spoke well of Buffalo Bill and his Wild West, and he described some of his experiences in his autobiography, *My People the Sioux*.

On one occasion while in Europe, cooks served the show's Indians a second rate meal of leftovers. Standing Bear immediately brought this to Colonel Cody's attention. Upon hearing the concerns, Buffalo Bill's eyes snapped as he arose from the table. Standing Bear wrote:

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"Come with me, Standing Bear," he [Cody] exclaimed. We went direct to the manager of the dining-room, and Colonel Cody said to him, "Look here, sir, you are trying to feed my Indians the left-over pancakes from the morning meal. I want you to understand, sir that I will not stand for such treatment. My Indians are the principal feature of this show, and they are the one people I will not allow to be misused or neglected. Hereafter see to it that they get just exactly what they want at meal-time. Do you understand me, sir?" "Yes, sir, oh, yes, sir," exclaimed the embarrassed manager. After that, we had no more trouble about our meals.

••••

Beyond his personal commitment to the comfort and happiness of his Native personnel, the United States Government also demanded that Cody look after their well-being. The *Harrisburg Telegraph* reported, "When one of these Indians is granted leave of absence to travel with the 'Great Wild

Buffalo Bill with Indian children at his Wild West, ca. 1915. P.6.243

West,' Colonel Cody must file a bond with the authorities at Washington providing for the proper care of the redskin and his or her swift return to the respective reservation at the expiration of six months from time of filing bond." However, the Indians meant more to him than earnings at the end of the day. More than just business assets and wards, Cody (who grew up with Kickapoo friends in Kansas) took a genuine interest in their welfare.

Buffalo Bill commonly discussed Indian affairs with Standing Bear during their time together. Cody offered to represent Standing Bear's tribe to President Roosevelt and, according to Standing Bear, "use his influence to help my people, providing he could get the authority from Washington. He asked if I would write home and ask all the old chiefs to appoint him as their helper. He said he would then engage some good attorneys to bring the grievances of the Sioux tribe before the President." The tribe refused Cody's assistance. Perhaps political ambitions influenced William Cody's offer, but Standing Bear stated, "…Buffalo Bill gave up the idea, and once again we failed in securing someone who would take an interest in our welfare."

A female student from the Carlisle School visits her home at the Pine Ridge Agency in South Dakota. Sketch by correspondent dated 1884. Library of Congress Prints and Photographs Division, Washington, D.C. 20540. LC-USZ62-100543

When the winter 1902 – 1903 tour ended in England, Cody settled accounts with his company of performers. In addition to receiving their wages in full, all of the Indians received a new suit. For his service, Standing Bear noted that he received a bonus of fifty dollars cash from Buffalo Bill and said, "He said that was in appreciation of the good work I had done in keeping the Indians sober and in good order." Summarizing his experience, Standing Bear wrote:

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…I am proud of the success I had while abroad with the Buffalo Bill show, in keeping the Indians under good subjection. It seems to me that when anyone joins a show of any sort, about the first thing he thinks of is drinking. That is wrong. It makes your employer angry and disgusted and does the person himself no good. It also takes courage to say "no" when thrown in with people who drink; but it pays. I respected my people and talked kindly to them.

••••

Standing Bear's attitude reflects some of the values instilled by his Carlisle education. His responsibility and kindness paid dividends. He knew about critics' accusations that Buffalo Bill exploited and neglected his Indian performers and Standing Bear refuted them.

After a short rest at his home in South Dakota, Standing Bear signed on with the show for the 1903 season. Unfortunately, Luther Standing Bear's career with Buffalo Bill's Wild West ended prematurely. On April 7, 1903, the show train in which Standing Bear traveled wrecked in Illinois while en route to New York, killing three showmen and injuring twenty-seven more. Standing Bear received severe injuries and initially medical personnel passed him off as dead.

Standing Bear recuperated, but never rejoined the show. He succeeded in Buffalo Bill's Wild West and affirmed the legitimacy of such employment for Native Americans. Using his four years of education received in Pennsylvania and exemplifying the successful aspects of the Carlisle Indian School, he retained his Native American identity and ultimately returned to the West where he worked to secure a better future for his people.

Captain Richard Pratt's Indian School in Carlisle contributed significantly to the discussion about the future of Native Americans in the United States, as did Buffalo Bill's Wild West. Though Pratt's philosophy differed significantly from Cody's, Native Americans played a starring role in each institution. Buffalo Bill's experiences in Harrisburg and Carlisle help illustrate the strong Pennsylvania contribution to the story of Buffalo Bill's Wild West. ■

An independent historian, Wes Stauffer earned a master's degree in American Studies from Penn State's Harrisburg campus. His thesis explores William F. Cody's Wild West connections to Pennsylvania. His resumé includes work as an archaeologist and in wildlife conservation. For a complete list of works cited, e-mail editor@bbhc.org.

Black and white photograph. Buffalo Bill on horseback, shooting glass balls thrown by cowboy on horseback, 1907 – 1909. Burke and Atwell Studio, Chicago. Original Buffalo Bill Museum Collection. P.69.3

In this photograph, likely taken in 1907 or 1909 when Buffalo Bill's Wild West played Chicago, William F. "Buffalo Bill" Cody enters the arena and circles on horseback while shooting glass target balls—thrown aloft by a cowboy cast member—out of the air. By this time, the "Man of the West" had already taken the show overseas to perform throughout Europe on three different occasions. Cody was well-established as a "Man of the World" and contributed immeasurably to spreading the appeal of the American West beyond the United States to a worldwide audience.

With the recent reopening of our Buffalo Bill Museum, the "Man of the West, Man of the World" has re-entered the arena—so-to-speak—here at the Buffalo Bill Historical Center. Through a thoroughly redesigned gallery with new exhibits and interactive elements, we continue Buffalo Bill's own tradition of sharing the Spirit of the American West with a worldwide audience of visitors, both in person and online. ■

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

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As the Crow Flies: A Walt Longmire Mystery

By Craig Johnson
Review by Karling Abernathy

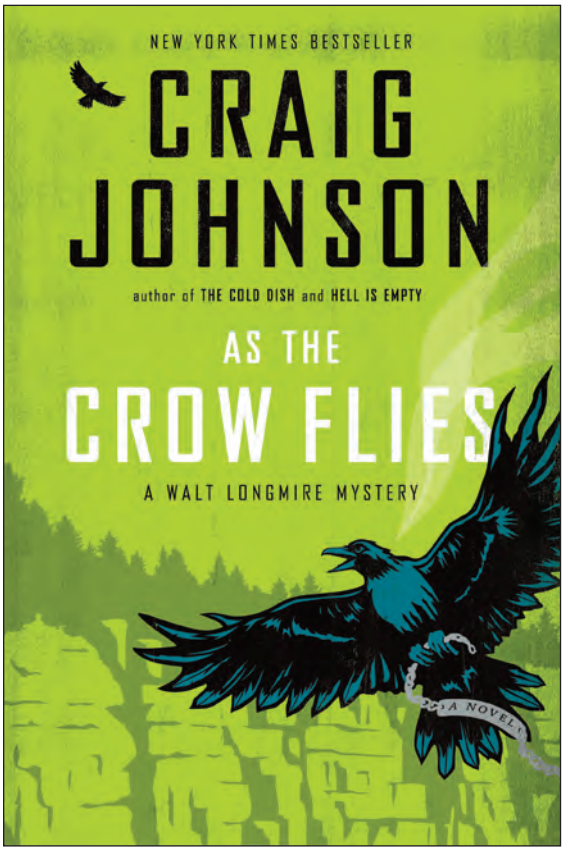
Everyone knows that Cady Longmire, Walt Longmire's daughter, will marry in Absaroka County, Wyoming—County 24 in author Craig Johnson's parlance—but no one knows there will be so many complications in the process: Mints and punch are minor when you're trying to find a place even to hold the ceremony.

Johnson has created another installment in the Longmire mystery novel series—*As the Crow Flies*—a new episode with old friends. Humor, mystery, and character permeate these stories, and the Ucross, Wyoming, writer has delivered again.

Walt and Henry Standing Bear, aka "the Cheyenne Nation," try to solve the apparent murder of a young woman who falls from a cliff, holding her child. The baby, Adrian, survives, but his mother does not. Walt's canine companion, known simply as "Dog," finds the baby as Walt and Henry examine the mother's body; Dog becomes Adrian's protector, even in the hospital, where the baby is taken for safety. Meanwhile, Walt and Henry have the responsibility of planning the aforementioned wedding for Cady. Trash-mouthed Victoria Moretti, Walt's undersheriff and other close companion, is on a junket to Omaha, and plays a minor role in this Longmire sequel.

The pursuit of a solution to the puzzle allows us to meet additions to the cast with Lolo Long, the new reservation police chief, a veteran of the present Iraq war; Artie Small Song, a bad guy, but a good son; and Lolo's mom and brother, Hazel and Barrett. Lolo is a tall, very attractive woman, in a role about which she has much to learn. Walt steps in to help, although under the duress of an arrest—his own.

Just as he explored the Basque culture in previous novels, Johnson captures the shyness, humor, and caring of Native Americans in this adventure on the Northern Cheyenne Reservation. Walt's conversations with Inez Three Three (a female basketball player), Mrs. Small Song (Artie's mother), and Artie himself, demonstrate Johnson's familiarity with the wariness and warmth of the residents of an imagined but representative reservation.



Humor pervades Johnson's writing. Due to vehicle shortages at various times, Walt must sometimes drive Henry's dilapidated truck, "Rezdawg," as he assists Chief Long in the murder investigation. Walt and Rezdawg do not get along. Many modern Indian jokes, recounted by Herbert His Good Horse, owner of the reservation radio station, provide a counterpoint to the serious task of finding a killer.

Johnson, not a Wyoming native but a big fan, captures the flavor of the sparsely-populated state. The West has its allures, and Johnson can describe them accurately. Both his laconic and loquacious characters bring to life a way of life that many in the Equality State value dearly. Johnson makes reference to local arts celebrities Jalan Crossland and Joel Ostlind along with other Wyoming residents as a part of his inside joke with the state. A local personage is a small character in each of his novels—a tradition begun with a Meeteetse resident in his first Longmire book—*The Cold Dish*. If you have not read Johnson's books, begin at the beginning, but know that *As the Crow Flies* will be a tasty eighth dish in a feast of many courses. Also, catch the A&E-Warner Horizon television series, *Longmire*, premiering in June 2012. Ladies, Lou Diamond Phillips plays Henry Standing Bear. ■

Karling Abernathy is the cataloging librarian in the Buffalo Bill Historical Center's McCracken Research Library.

As the Crow Flies is published by Viking and is the eighth book in Craig Johnson's *Walt Longmire Mystery* series. 320 pages. ISBN 978-0670023516. Hardcover, $25.95.

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