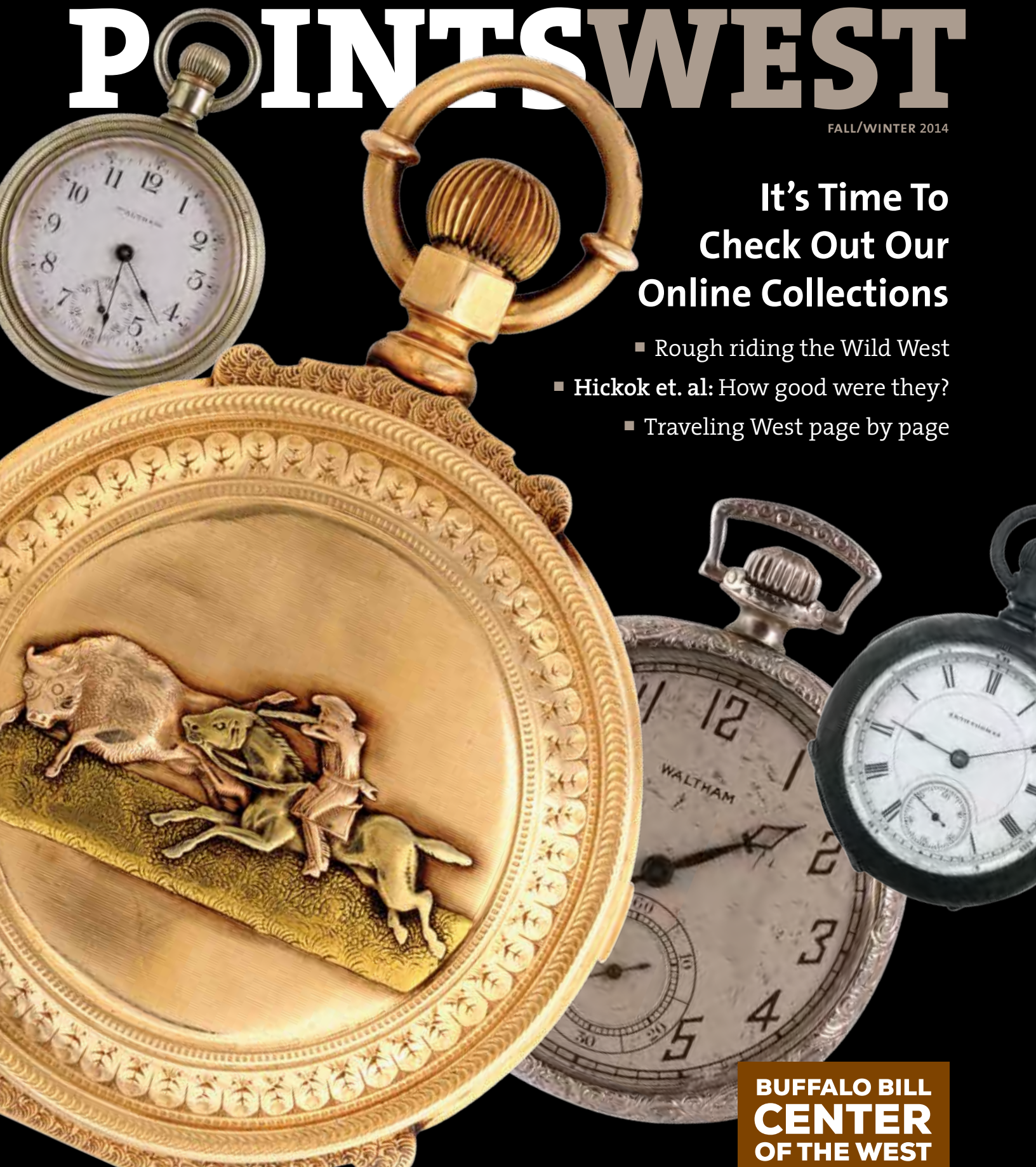


POINTS WEST

FALL/WINTER 2014

It's Time To Check Out Our Online Collections

- Rough riding the Wild West
- Hickok et. al: How good were they?
- Traveling West page by page



**BUFFALO BILL
CENTER
OF THE WEST**

to the point

BY BRUCE ELDREDGE | *Executive Director*



“Yes, keeping up with it all is a tall order.”

— BRUCE ELDREDGE

If you're like me, today's technology leaves us baffled. Websites, social media, e-newsletters, cell phones, and everything in between, are simply so big, it's hard to grasp how they all fit together. My smart phone can send and receive e-mail, reference a website, post to Facebook, and even make a phone call!

That “cloud” that supposedly holds it all together is more like a cloud of doom for me!

Yes, keeping up with it all is a tall order—especially when you ponder just how big the Internet is. Eric Schmidt, Executive Chairman of Google, decided to have a go at guessing the Web's size a couple of years ago. He estimated it to be roughly five million terabytes of data, i.e. more than five billion gigabytes of data or five trillion megabytes. I'm not sure I understand gigabytes and terabytes, but I do know they're big.

Experts on this sort of thing also estimate that there are 155 million websites on the Internet, a number that definitely varies from month to month. Another estimate is the 75 million servers worldwide. By any stretch of the imagination, the Internet is huge.

We here at the Buffalo Bill Center of the West are sure that William F. “Buffalo Bill” Cody would have whole-heartedly endorsed the Internet and social media, smart phones and computer tablets, texting and posting with nearly reckless abandon. With his enthusiasm as a model, we too have embraced the Internet—reworking our website, adding blogs, putting our collections online, Skyping with students across America and around the world, and keeping the conversation going on social media.

As you read *Center's website casts a wide “Net”* on the pages that follow, I know you'll be as impressed with our online presence as I am—even though I don't always comprehend a great deal about it.

If you can't visit the Center in person, our website and social media pages are the perfect way to stay in touch until you can make that trip in person. I'm looking forward to seeing you here... ■

About the cover:



Pocket watches from the Center's collection. (Details on back cover.) Learn about the Center's online collection and more on pages 4 – 9.

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The Buffalo Bill 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, natural 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 members 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

patrons ball



Frederic Remington (1861 - 1909). *The Big Things*, August 14, 1899. Pen and ink on paper. Buffalo Bill Museum Association Purchase. 78.69

Since 1977, Patrons Ball—the black-tie, “festive event” as the event’s first chairperson, Robin Weiss, called it—has truly become a “big thing.” Similarly, on August 14, 1899, Louisa Cody, Buffalo Bill’s wife, also spearheaded another “festive event,” a party at the Carter Mountain landmark Irma Lake. Mrs. Cody invited everyone in the county, including surveyor C.E. Hayden who recorded in his diary that Frederic Remington, “the noted artist, was on hand and was sketching some of the outstanding characters.” It’s little wonder, then, that Remington’s sketch, *The Big Things*, inked at that Irma Lake party, has come to represent today’s Patrons Ball. After all, the couple is dancing—and at a party hosted by non-other than Louisa Cody; what could be more appropriate?

The Big Things
F.R.

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Rough riding with Buffalo Bill's

Wild West | Exactly how, why, and when were the Rough Riders incorporated into Buffalo Bill's Wild West?



Traveling West page by page | McCracken Research Library's Charles G. Clarke Library

VISIT US ONLINE | Stay in touch with all that's happening at the Center of the West. Keep an eye on our website; follow us in social media; and sign up today at centerofthewest.org/e-news-signup to receive our e-newsletter *Western Wire*.

Points West is the magazine of the Buffalo Bill Center of the West, Cody, Wyoming.

Smithsonian Affiliations



Center's website casts a wide "Net"

BY MARGUERITE HOUSE and the Graphics, Information Technology (IT), Interpretive Education, and Public Relations Departments

The more we learn about William F. "Buffalo Bill" Cody, the more we're convinced he'd have totally embraced today's technology. Always at the forefront of the new and the novel, he no doubt would have checked his e-mail several times a day, texted his business associates when he and the Wild West were on the road, created a website for his show, and definitely wrote about it on his Facebook page. He was all about bringing the West to the world—as are we—and, with

technology and the World Wide Web at our disposal, we have a great way to make that happen.

We're sure our namesake would have approved...

Web 2.0 and away we go

According to a number of websites that count this sort of thing, 40 percent of the world population has an Internet connection today. The number of Internet users has increased ten times from 1999 to 2013. The first billion was reached in

2005—the second billion in 2010. The third billion will be reached by the end of 2014.

"Getting information off the Internet is like taking a drink from a fire hydrant," says Mitchell Kapor, founder of Lotus 1–2–3, one of the first spreadsheet applications. Indeed, anyone who works daily with the World Wide Web—the Internet, the Web, cyberspace, e-communication, the Cloud, social media—can totally relate to Kapor. The content on the Web and the avenues through which users access it are never-ending and ever-changing.

In the early 2000s, Internet users learned about Web 2.0. This rather nebulous term describes today's Internet, where interaction

USE HISTORIC BILLION PERSON NOTES
WEST WEST TECHNOLOGY YOUTUBE POINTS
ESTABLISHMENTS DIMENSIONAL
CREATED CENTER STRATEGICALLY CONVERSATION
SOCIAL COLLECTOR WEBSITE MASTERPIECES EXHIBITS
INFORMATION TRIP ADVISOR INCREASE EDUCATIONAL BRINGING
AUDIENCE VARIOUS PHOTOGRAPHS COMPLETELY CHANGE NEARLY OFFER BLOG NUMBER
APPLICATIONS DEPARTMENT
BUSINESSES DEVELOPMENT
NETWORKS SIMPLY PAGES
SHARE
IONS INTERESTING



with data and other users, rather than merely accessing static, two-dimensional pages of data, is possible through the Web. As a matter of fact, *Time* magazine made a remarkable choice for its annual Person of the Year in 2006, awarding the title to the myriad of users who create content on social networks, blogs, wikis, and media-sharing sites.

"It's a story about community and collaboration on a scale never seen before," explained Senior Writer Lev Grossman in the cover story.

So, it was Web 2.0 that led to interactive and vibrant websites. It made possible Facebook, Twitter, YouTube, Pinterest, and all the other social media sites. Plus, websites

CENTER'S WEBSITE CASTS A WIDE "NET"



Colonel Cody with Harry Heye Tammen,
1913. MS71 Vincent Mercaldo
Collection. P.71.1416



became interactive, and an individual could become the “go to” expert on all kinds of subjects simply because he started a blog.

And it was Web 2.0 that led the Buffalo Bill Center of the West to get on that proverbial bandwagon.

Bringing the West in line with online



“Visit. Explore. Learn. Shop. Research. Support,” says the Center’s website. The information is extensive—as it should be for a facility with the span of content on everything and anything about the West.

Online ticket sales. Hours. Rates. News. Exhibitions. Collections. *Points West*. Events. Biographies. Blogs. Shopping. Joining. Contributing. Conversation.

And more...

Centerofthewest.org has grown into an interactive website with all the information necessary for research, trip planning, asking questions, buying tickets, purchasing gifts, event registration, and simply interacting with the West. With a redesigned website, interactive games, and additional web-based educational content ready to go or under development, the Buffalo Bill Center of the West is rapidly expanding its online presence.

For instance, in the most ambitious project to date, the Center has completely revamped its online collections database. Now, more than 20,000 objects from the Center’s extraordinary artifact collection now appear online.

The collection had its start nearly ten years ago, when the first 541 objects, all from the Center’s Plains Indian Museum collection, debuted on a previous iteration of the website. While that version grew to include objects from three more of the Center’s other museums, the new online collection is a complete rebuild and now encompasses natural history specimens as well.

Seth Johnson, Information Technology Technician for the Center’s IT Department, spearheaded the project. “For us, this new release of our collections online is about more than displaying our treasures for the world to see,” says Johnson. “It’s an invitation for our virtual visitors to interact with our collections in new and interesting ways.”

...like the pocket watches on our *Points West* cover.

In addition to advanced searching and zooming in to details of images, online explorers are encouraged to “curate” their own virtual exhibits. You can choose objects, write an exhibit

introduction and notes on each object, and post comments or questions about any of the objects in the collection. You can share them all through social media networks like Facebook, Twitter, and Google+, all of which increase our online presence.

Moreover, the Center of the West has nearly 500,000 historic photographs—like those that appear in this story—in the McCracken Research Library collection, thousands of which are online, with more added weekly. Click the “Online Collections” link on the homepage to explore the Center’s collections and historic photos. Prints of these photos—along with selected artwork—are also available online at prints.centerofthewest.org.

“Most of the projects our IT staff and web content creators are developing include this kind of interactivity to engage today’s technologically-connected audiences,” says Nancy McClure, who works with electronic communications for the Center’s Public Relations Department. “We’re incorporating interactivity for those who explore our website and social media sites, and we’re now moving into doing the same for those who visit the Center of the West in person.”

Take for example the “mobile scavenger hunt” that uses QR codes—those funky little black and white icons you find in ads and on products. By using a QR code reader on your smart phone or other mobile device, you can “collect” objects and earn level badges as you go. “Our online collections serve as a foundation for this project,” says Johnson, “so some codes take you to online object records; others connect to blog posts or videos”—all of which increase our Web traffic and online presence.

The codes are placed strategically throughout the Center’s museums and grounds to offer a challenge for searchers.

Create your West



On any given day during the busy summer season at the Buffalo Bill Center of the West, visitors in the Whitney Western Art Museum create their very own “masterpieces.” But wait—they’re not wielding brush and paint; they’re seated at a computer kiosk, and their canvas is digital.

Now, the popular “Create your West” activity expands beyond the physical space of the Whitney museum with a move to the Center’s website, broadening its reach to a worldwide audience. Introduced as one of several hands-on activities when the Whitney reopened in 2009 after renovation, the new program, called “History Canvas,” is revamped for a web-based audience.

Using images of various elements from paintings in the Center’s art collection, the online interactive program encourages you to mix and match them to create your own works of art. History



Billy Curtis and William F. Cody,
ca. 1910. MS6 William F. Cody
Collection. P.6.271

Canvas has all the elements of a topnotch experience for young and old alike: It's fun, easy, and yes, educational, too.

After creating a work of art, users can e-mail their treasure, or share it on the social media sites Facebook, Twitter, and Google+, adding to the Center's online presence once again.

It's smart to be social

"Social media is a blur of tweets, shares, and content," observes Jeff Bullas, social media blogger, strategist, and speaker. "No longer is it just used by the young and the restless. It is global and embedded in every corner of the web."

These days, literally billions of users access sites like Facebook, Google+, and YouTube. For the Center of the West, it was simply a case of "doing the math." Just as Buffalo Bill brought the West to the world a hundred years ago, we knew that social media was a tool we could use to do the same today. We uploaded our first video on YouTube in 2007, joined Facebook in 2009, Twitter and Flickr in 2010, and Google+ last year.

Today we have 7,700 fans on Facebook—an excellent number when compared with other museums' resident population and annual visitation.

Social media also extends to those websites on which individuals can express opinions about various services, products, and destinations. We regularly monitor TripAdvisor, the largest travel community in the world, along with Yelp, Twitter, and YouTube.

For the second year in a row, the Buffalo Bill Center of the West, has earned the Certificate of Excellence Award from TripAdvisor. The honor is presented only to those establishments that consistently achieve outstanding traveler reviews, and is extended to qualifying businesses worldwide that represent the upper echelon of destinations listed on TripAdvisor's website.

Technology—not just for kids any more

"The Internet is just a world passing around notes in a classroom," claims TV personality Jon Stewart. We'd add, "There are just a gazillion notes and note-passers, that's all."

And, twenty-somethings aren't the only note passers today. A significant percentage of all Internet users, across all age groups, have ventured into social media. In addition, mobile device use has more than doubled in the last five years. This growth is increasing evident on our own website.

Even with all that, there's more to come. "We're still in the first minutes of the first day of the Internet revolution," says Scott Cook, founder of Intuit, maker of computer

W.F. Cody pencil drawing,
ca. 1900. MS6 William F.
Cody Collection. P.6.146



applications QuickBooks and TurboTax.

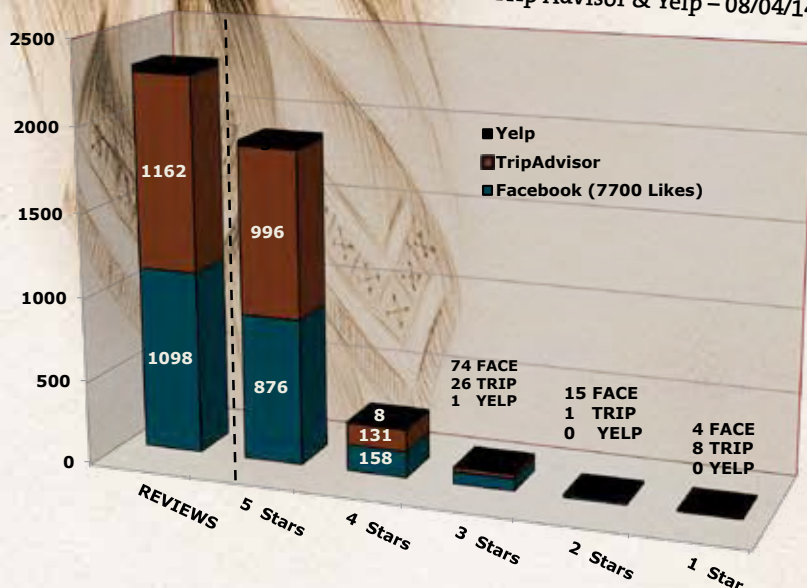
And the Buffalo Bill Center of the West is ready!

We're proud of our Web presence—our website, our social media pages, our mentions on travel sites, and our use of e-commerce and e-communication. Educators are using "Skype in the classroom" to reach kids all over the world. Our Development Department receives online donations daily. A dozen blogs and a couple dozen staffers are carrying on conversations every day about the Center of the West—observations, peeks behind the scenes, and the latest news and activities.

Yes, we think Buffalo Bill would have been proud, too, saying, "The West is just a click away at centerofthewest.org."

We invite you to find your True West today at centerofthewest.org. ■

The Center rankings
from Facebook,
Trip Advisor & Yelp – 08/04/14



ROUGH RIDING

with Buffalo Bill's Wild West

BY TOM F. CUNNINGHAM

As organized in 1891, Buffalo Bill's Wild West had 640 "eating members." There were 20 German soldiers, 20 English soldiers, 20 United States soldiers, 12 Cossacks, and 6 Argentine Gauchos, which with the old reliables, 20 Mexican vaqueros, 25 cowboys, 6 cowgirls, 100 Sioux Indians, and the Cowboy Band of 37 mounted musicians, made a colorful and imposing Congress of Rough Riders.

~ Don Russell, *The Lives and Legends of Buffalo Bill*, 1960. University of Oklahoma Press

Buffalo Bill's Wild West and Congress of Rough Riders poster, ca. 1895, including Russians, Argentines, Arabs, cowboys, and Indians. A. Hoen & Company, Baltimore. Gift of The Coe Foundation. 1.69.170



Scottish author and scholar Tom F. Cunningham has conducted extensive research—including study at the Buffalo Bill Center of the West—on Buffalo Bill's Congress of Rough Riders. He takes issue with Russell's numbers and dates, as well as other information proffered by Russell and other writers on the subject like Sam Maddras, Joseph Rosa and Robin May, Bobby Bridger, and Louis Warren, to name a few. Exactly how, why, and when were the Rough Riders incorporated into Buffalo Bill's Wild West?

The facts, the conjectures, and the anecdotes confirm: These questions are tricky. For instance, consider the question of when the Rough Riders first appeared. Was it really 1891 as Russell indicates? Was it later? Possibly earlier? Cunningham's goal is to point out the contradictions. But beyond that, he establishes the value of sound research and, along the way, demonstrates why a scholar wants to get the story right.

Those “extraneous features” in Buffalo Bill's Wild West

A further preliminary difficulty [with Russell's assertion that the Rough Riders appeared in 1891] is that in his other major work on the subject, *The Wild West—A History of the Wild West Shows*, he repeats essentially the same story. Yet, unaccountably, he reproduces an image of a group of Bedouin Arabs with the show, captioned as having been photographed “in Vienna, Austria, **in 1890.**”

Henry Blackman and Victor Weybright Sell (*Buffalo Bill and the Wild West*) place Cossacks with the show as early as **1886**. In an admittedly incidental paragraph of his book *Standing Bear is a Person*, Stephen Dando-Collins gives the clear impression that the Rough Riders of the World were an integral part of Cody's show from the very outset, that is, in **1883**. These various, unrelated, and isolated

ROUGH RIDING



From this photograph of the Indians in Buffalo Bill's Wild West at Chicago in 1893, it's clear that Native Americans formed a large and integral part of the Wild West. If they hadn't been able to perform, the show would have suffered immensely. MS71 Vincent Mercaldo Collection. P.71.1563

references raise at least the *possibility* that extraneous features in the Wild West, i.e. the Rough Riders, actually predated 1891.

Is that really the case?

The timing of this alleged momentous change in the composition of Buffalo Bill's grand entertainment was, of course, far from fortuitous. Russell—also echoed by Rosa and May—explains that the new version of the show, devised by producer Nate Salsbury whilst in winter quarters at Benfeld, France, was a response to a threat which had arisen during the winter of 1891–1892. The show was, for a time, in peril of a permanent prohibition of the enlistment of American Indian performers. An alternative was therefore urgently required if the show was to continue in any recognizable shape or form.

Yet, in all the extensive newspaper coverage of the 1891 tour, and the subsequent winter stand in Glasgow, one cannot find a single mention of the international elements, with the solitary exception of the English soldiers, to whom I will return. The principal page of the official program for the 1891 English and Welsh venues lists seventeen standard Wild West items—not one of which discloses any hint that the human performers extended beyond the usual round of cowboys, Indians, Mexicans, and frontier girls.

In Glasgow, *The Drama of Civilization*, a chronological narrative

depicting the conquest of the American frontier, was revived. If the “international elements” had been on hand, it seems entirely



...one cannot find a single mention of the international elements...

reasonable to inquire if a part was found for the Cossacks in the *Landing of the Pilgrim Fathers* sequence. Were the Germans staged as soldiers deployed in the re-enactment of Custer's Last Stand? For that matter, could the Syrians have participated in the attack on the Deadwood Stage or the Emigrant Train? The official program for the Glasgow season fails to disclose any reference to

the international acts.

In his insider's view of the Wild West, *Buffalo Bill: From Prairie to Palace*, Major John M. Burke, Buffalo Bill's general manager and press agent, makes a significant, though unspecific reference, to Salsbury's activities while Salsbury was in charge of winter quarters during 1890–1891. Burke states that Salsbury's "energy found occupation in attending to the details of the future."

It is difficult to interpret this as referring to anything other than the laying of the foundation for the expanded company, and it has to be conceded that here is an obvious measure of support for Russell's chronology. Nevertheless, contemporary sources make it abundantly clear that the Chicago World's Fair of 1893 loomed large on the horizon at the time, and there is nothing in Burke's vague statement about Salsbury to require that he was referring to the *immediate* future, i.e. 1891.

No Indians for the Wild West?

In her contribution, *Hostiles? The Lakota Ghost Dance and Buffalo Bill's Wild West*, Dr. Sam A. Maddra begins by substantially reiterating the position popularized by Russell:

Despite the management's outward optimism, the Wild West had taken very seriously the possibility of an Interior Department ban on the employment of Indians. Salsbury had revised the show in anticipation of such a ban. Until March 1891, there was no assurance that the Indians would be allowed to return to Europe, and as their role had been at the core of the show, management had to be prepared for a drastic reorganization. Salsbury had put into effect his idea of a show that "would embody the whole subject of horsemanship," and had recruited equestrians from around the world, creating what was to become known as the Congress of Rough Riders.

Later, Maddra inserts an important qualification into the standard position, saying, "Cody's success in obtaining the required Indian performers meant that the new show [complete with Rough Riders] delayed its debut until Buffalo Bill's Wild West returned to London in May **1892**."



The Wild West looked for performers of all nationalities—for its Rough Riders. Buffalo Bill's Wild West posters from the Original Buffalo Bill Museum Collection unless noted otherwise: Mexicans in France, 1906, 1.69.463; Gauchos, ca. 1893. Gift of The Coe Foundation. 1.69.125; Arabs, ca. 1890, 1.69.2705; and Cossacks, ca. 1900, 1.69.1821.

ROUGH RIDING



A British lancer in Buffalo Bill's Wild West, ca. 1896.
MS6 William F. Cody Collection. P.6.210

It may be that a contingency plan was in place to meet the crisis, but was put on hold when the ban was lifted, and Indian performers became available after all. Even better, the Indian contingent that year included twenty-three prisoners of war from the recent Ghost Dance disturbances. Since genuine “hostile” Indians were now participants, and Buffalo Bill had covered himself in superficial glory in their suppression, the Wild West show—far from going out of business—instead attained previously unscaled heights and found itself reinvigorated for another season at least.

Admittedly, it would be strange if, during the troubled period during which the Wild West was in imminent peril of losing its most essential performers, the Indians, no steps were taken to line up an alternative like the Rough Riders. A few months previous, in a November 19, 1890, interview with the *New York Herald*, Colonel Cody was reported to be exploring “Mexico, Peru, and other South American countries in search of cliff dwellers, Aztecs, Dodos, or any inanimate curiosity that will add strength to the big show he

expects to manage in Chicago during the World’s Fair.”

With the *Herald* interview, it appears that although the crisis which threatened the supply of Indians had already arisen, Buffalo Bill had his sights firmly fixed on 1893.

Europe 1891

A proper consideration of the source materials reveals what is, beyond a shadow of doubt, the true sequence of events. Buffalo Bill’s spectacular, in the form in which it returned to Europe in the spring of 1891, was a Wild West show, pure and simple.

The first instance of a successful incorporation of extraneous elements came in Manchester, England, on the evening of July 31, 1891, when a performance was given for the benefit of local Crimean War veterans, of whom seventeen were then surviving. Alongside the usual Wild West program, performed in its entirety, the show began—for one night only—with a display

of mounted drill executing lance and sword exercises by a detachment of the 12th Lancers. The regimental band took the place of the Cowboy Band during the musical ride of the 12th, the troopers swinging their pennoned lances in accompaniment.

A company of “miniature volunteers,” consisting of boys ages 6 – 10, complete with a miniature brass band, gave an exhibition drill. The overall theme of the event appears to have been that of “past, present, and future”—a convention of the heroes of the past, the nation’s defenders of the present, and the soldiers of the future—some who were assuredly destined to meet their doom in the Great War, yet quarter of a century in prospect. Undoubtedly, there was some perceived parallel connecting the futile Charge of the Light Brigade to the doomed “heroism” of Custer’s Last Stand, and thus recommending it to the sympathies of Colonel Cody.

By the time the Wild West opened in Glasgow, Scotland, on Monday, November 16, 1891, the Congress of Rough Riders remained a work in progress, as evidenced by an article featured the day before in *The World*:

COL. CODY’S LATEST IDEA.

Buffalo Bill will exhibit what is left of his Wild West Show in Glasgow on Monday. He has revised his original plan to organize solely a Wild West Show for the Chicago Exhibition. He is now arranging to engage Russian Cossacks, German cavalymen, and other types of daring horsemen from every country to exhibit in Chicago. Cody is now trying to arrange to test the popularity of his idea in London and Paris for one year before returning to America.

Europe 1892

The London trial run materialized the following summer, but the Paris trial did not. The working title of the revised spectacular around this time was “World Show of Rough Riders” according to the *Alton Daily Telegraph*, February 4, 1892.

By the middle of January 1892, Colonel Cody was preparing to return to the States, leaving his show to play in Glasgow in his absence for a few weeks longer; the number of Indians by this time was seriously depleted. The local press advertised that the show was recruiting “Stupendous Additional Attractions,” in order to soften the blow of Cody’s departure. These included a herd of six performing Burmese elephants and a group of thirty Schulis tribesmen from Central Africa. Cowboys now rode wild Texas steers, and a detachment of English Lancers performed sabre drills, no doubt recruited through contacts established earlier in Manchester.

On Friday, January 15, the new version of the show, operating under the banner of *A New Era in History*, was unveiled before an audience of invited guests. It opened to the public on Monday, January 18, 1892, and continued to run until the Glasgow season finally closed on Saturday, February 27. Only the Lancers went on to become a permanent feature; the Africans and the elephants were no more than a passing diversion intended to cover a temporary gap, an evolutionary dead end in the overall development of Buffalo Bill’s spectacular entertainment.

When the show re-opened in London as an adjunct of the International Horticultural Exhibition on May 7, 1892, it temporarily reverted to at least an approximation of the old Wild West format. However, a troupe of ten “Cossacks,” actually Georgians under the leadership of “Prince” Ivan Makharadze, followed by a band of gauchos from the Argentine, was added shortly thereafter. It is widely documented in the contemporary press that the “Cossacks” made their debut on Wednesday afternoon, June 1, 1892, and the gauchos on Thursday, June 23. Authors Makharadze and Chkhaidze, in *Wild West Georgians*, follow the same time scale.

Of the Cossacks, the *Dundee Advertiser’s* May 23, 1892, edition narrated that “This is a portion of Buffalo Bill’s project of exhibiting at the ‘Wild West’ representative riders from all parts of the world.”

The *Birmingham Post*, June 10, 1892, made the overall strategy explicit:

Another addition has been made to Buffalo Bill’s “Wild West Show” at the Earl’s Court Horticultural Exhibition by the arrival of a band of South American Gauchos from the Argentine Republic. This makes the sixth contingent of horsemen of the world gathered by Colonel Cody for next year’s display at Chicago.

The first five contingents, it is presumed, were the cowboys, Indians, Mexicans, English Lancers, and Cossacks. The Lancers are problematic, though, as they appear to have received very little newspaper coverage, if any. However, Alan Gallop, in his *Buffalo Bill’s British Wild West*, provides clear photographic evidence that at least one English Lancer appeared in London in 1892. The insert to the 1892 Official Program makes no reference to the Lancers, but the one pictured in Gallop’s book probably made his appearance during Item No. 8 of the Wild West program, *Across Country, with Riders of All Nations*.

Nowhere in the abundant newspaper coverage of these developments is there any suggestion that the Cossacks or the gauchos were *returning* to the show after a period of absence—which would have been the case had they been part of the show in 1891. Rather, the context clearly requires that this was their first involvement with the Wild West, a fact positively emphasized by the show’s publicity materials.

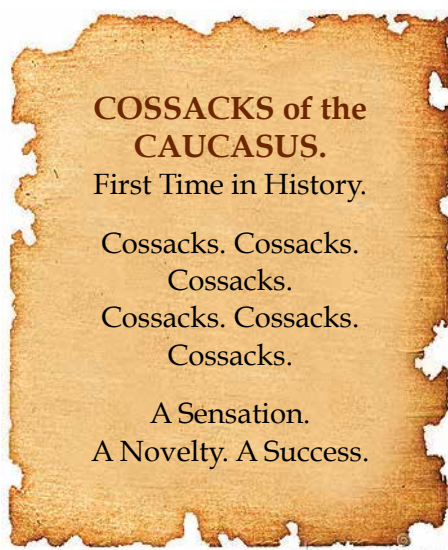
For instance, the June 23, 1892,

ROUGH RIDING

Morning Post unveiled the fresh arrivals with a modification to the standard advertisement:



Of the Cossacks, the ad stated:



The show made no more significant additions during the remainder of the London season, but what had been accumulated thus far set the template for the new program it unveiled in 1893. Throughout 1892, the show's official title remained simply *Buffalo Bill's Wild West*, but the phrase "Congress of Rough

Riders of the World" had begun to appear in advertisements in local papers. The opening item on the program was now *Grand Review and introduction of the Rough Riders of the World*.

Preparing for Chicago

Even the overwhelming majority of authors who endorse Russell's view [that the expanded version of the show came into being in the spring of 1891], consistently concede that the banner of Buffalo Bill's Wild West and Congress of Rough Riders of the World was probably not unfurled until the Chicago World Fair of 1893. Warren writes:

In Europe, Cody, and probably Salsbury, too, had become aware of the mutual ideological resonance of American and Eurasian frontiers by 1891. The following year they added mounted contingents from "wild frontiers" beyond North America. In 1893, they formally reconstituted the show, expanding its narrative from western history to world history, under the new name "Buffalo Bill's Wild West and Congress of Rough Riders of the World."

In one of his more ambitious interpolations, Bridger states that on his return to Europe in the spring of 1891, Buffalo Bill found "Salsbury's equestrian production" already in place and waiting for him. This implies a once and for all metamorphosis, as opposed to what was the reality—a gradual process of evolution over many months, involving at least an element of trial and error along the way.



*In 1893,
they formally
reconstituted
the show...*

The truth of the matter

The truth of the matter is neither ambiguous nor difficult to find for anyone willing to look beyond the standard texts to the abundant primary sources. What had been since its inauguration in 1883 a Wild West show plain and simple, gave the first hint of its initial, tentative steps in a new direction for one night only at Manchester, England, during the summer of 1891. A departure of sorts occurred in mid-January 1892 during the pivotal Glasgow winter season followed in June by the successive addition of fresh equestrian elements, on an experimental basis, during the London season.

It was not until the Chicago World's Fair of 1893 that *Buffalo Bill's Wild West and Congress of Rough Riders of the World*, in fact as well as in name, was launched, thus establishing the stable format under which, with periodic modifications, Buffalo Bill's spectacular exhibition would continue to tour for several years thereafter.

A Scottish resident, Tom F. Cunningham is a graduate of Glasgow University in Scotland. For the past two decades, he has pursued an intensive study of Native American history with particular emphasis on connections to 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. He also manages the Scottish National Buffalo Bill Archive, www.snbbba.co.uk. ■

CODY STUDIES: Interpreting Buffalo Bill's legacy within the new Digital Frontier

In keeping with Tom F. Cunningham's discussion of the Wild West on the previous pages, Papers of William F. Cody researcher, Brent Rogers has used the Rough Riders as a mechanism to study social issues of the time.

Brent M. Rogers

After growing up in Cameron Park, California, I earned a BA Magna Cum Laude in history from San Diego State University and an MA in public history from California State University-Sacramento. Recently I received my PhD in nineteenth-century U.S. history from the University of Nebraska-Lincoln.

As a Graduate Research Fellow with the *Papers of William F. Cody*, my task was to help identify and collect historical source material. Then, I developed a digital history project on the Rough Riders who comprised the various equestrian groups performing in Buffalo Bill's Wild West—interpreting their significance to William F. Cody and their impact on his performance.

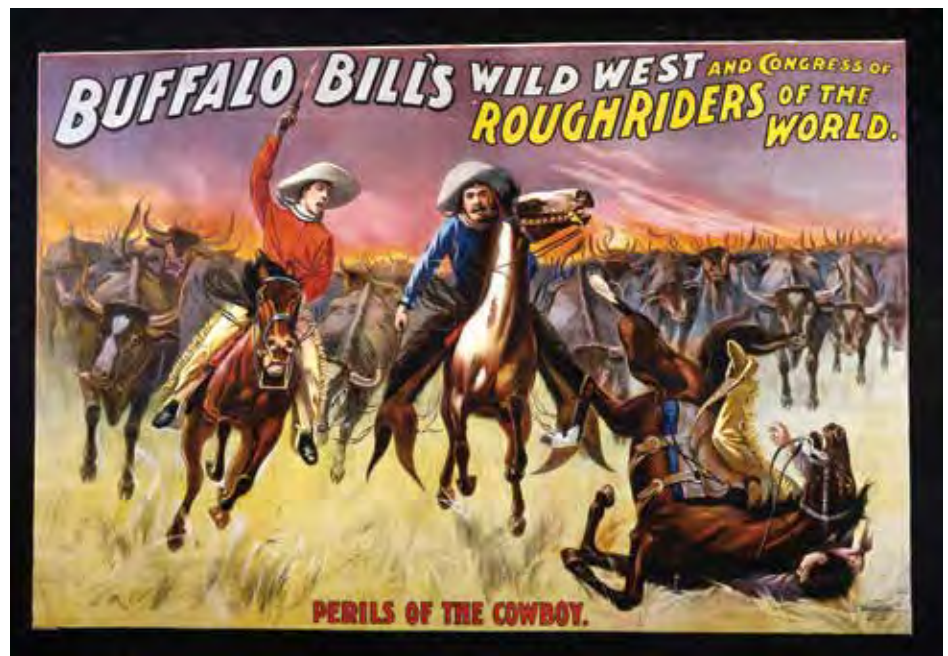
I gathered numerous sources and data on my visits to many archives in the western United States, including the Rough Rider



Memorial Archive in Las Vegas, New Mexico. Using these documents, I created digital maps that compared the distribution of Rough Riders and corresponding Wild West attendance figures. I created a textual archive to

allow digital textual analysis on the corpus of documents that produced visualizations of the texts and displayed keywords in context. This resultant project revealed a story about masculinity on the international stage.

In an age of global imperialism, the Congress of Rough Riders component to Buffalo Bill's Wild West provided a platform



Perils of the Cowboy Wild West poster, ca. 1902. Museum purchase. 1.69.408.

for Cody and his spectators to compare different types and races of men. Wild West promotional material, newspaper articles, and reminiscences of participants suggest that the Rough Rider exhibition in Buffalo Bill's Wild West helped construct an image of the American man, represented by the cowboy, as superior to other men internationally.

Such imagery connected to that era's larger ideas about race and manhood that, in some cases, justified expansionist ventures like the Spanish American War. From 1898 to 1903, Cody employed men who participated in Theodore Roosevelt's command of volunteer Rough Riders who served in Cuba during the Spanish-American War. Cody had these men perform in Wild West reenactments of the Battle of San Juan Hill to represent the growing sphere of influence for American civilization and manhood.

The widespread appeal of Buffalo Bill, his Wild West, and resulting worldwide fame make his portrayal of manhood important to the construction of "ideal manhood" and

the idea of a dominant male identity in the United States during the Progressive Era (1890s – 1920s), a portrayal that receives almost no attention in historical accounts. Buffalo Bill's Wild West had audiences in the millions—people who consumed his message of the superiority of white American men. The Rough Riders performances received broad coverage in the American popular press, too, which helped perpetuate Cody's idea of the white cowboy as the paragon of manhood. The white American cowboy became one of the most enduring symbols of American masculinity in the American consciousness.

Also with the *Papers of William F. Cody*, I led research on William F. Cody's Great Plains experience for the in-progress "Mapping Buffalo Bill's Great Plains" digital project. My contributions to the *Papers of William F. Cody* prepared me well for my current position as a historian with the *Joseph Smith Papers Project* in Salt Lake City, Utah. ■

Read more about the *Papers of William F. Cody* at codyarchives.org and codystudies.org.

How good were they?



Samuel Colt's
personal cased pair of
.36 caliber Colt Model
1851 Navy revolvers.
Gift of James H.
Woods Foundation.
1979.4.1.2

BY WARREN NEWMAN

This story first appeared in the spring 2003 issue of Points West. Focused on the likes of Wild Bill Hickok and his contemporaries, this particular story from our Cody Firearms Museum Curator, Warren Newman, poses a question: Were Hickok, his cohorts, and their firearms really that good?

The Prince of Pistoleers

He came to be known as the “Prince of Pistoleers”; his name was James Butler “Wild Bill” Hickok. He was born on a farm in Illinois in 1837, but he seemed destined from the outset to be a lawman rather than a farmer. As a young boy, he practiced shooting with a pistol until he became highly proficient in its use. He subsequently left home to seek out a means of livelihood that would capitalize on his skills with a gun. In the process, he became the first truly famous gunfighter of the American West.

Hickok is reputed to have shot down five desperadoes in Leavenworth, Kansas, when he was twenty-one years of age. In 1861, he supposedly killed a man named David McCanles in Rock Creek, Nebraska. Later, he attracted much more attention when he killed another gunfighter in Springfield, Missouri, in July 1865; his opponent was an acquaintance named Davis Tutt. He and Hickok became involved in a dispute over a purported gambling debt—an



argument that was apparently exacerbated by their amorous interests in the same woman. The end result was that they engaged in a classic walk-down shootout. Although they fired at each other virtually in the same instant, Tutt missed, and Hickok's bullet found its mark, striking Tutt in the chest. Authorities arrested Hickok, who was tried in a court of law for the shooting, but the jury quickly decided that he had acted in self-defense.

Wild Bill's growing reputation as a gunfighter earned him the sheriff's job in Hays County, Kansas. He performed so admirably in the position that he soon became marshal of the bustling cow town of Abilene in the same state. There his personal dominance and marksmanship skills began to assume legendary proportions.

One writer, a Colonel George Ward Nichols, claims to have observed Hickok put six bullets into a six-inch letter "O" on a sign between fifty and sixty yards away without using the sights of his



*His word
was law.*

pistol. General George Armstrong Custer, for whom Hickok had ridden as a scout, said of him in 1872, "Of his courage there could be no question," and, "his skill in the use of the rifle and pistol was unerring," but "he was entirely free from all bluster and bravado." Custer went on to assert regarding Hickok as a lawman that "his word was law."

Even after Wild Bill had been murdered, shot from behind while he played cards in Deadwood, South Dakota, in 1876, (a crime for which Jack McCall was tried, convicted, and hanged the following year), the legend continued to grow. Three years later an article in the Cheyenne, Wyoming, *Daily Leader* described his capabilities with his famous Colt Model 1851 Navy cap-and-ball revolvers:

His ivory handled revolvers...were made expressly for him and were finished in a manner unequalled by any ever before manufactured in this or any other country. It is said that a bullet from them never missed its mark. Remarkable stories are told of the dead shootist's skills with these guns. He could keep two fruit cans rolling, one in front and one behind him, with bullets fired from these firearms. This is only a sample story of the hundreds which are related to his incredible dexterity with these revolvers.

Legends

The journalist's use of such phrases as "bullets that never missed their mark," terms like "incredible dexterity," and the description of a pair of revolvers that were said to be "unequalled by any ever before manufactured in this or any other country," did more than ensure an impressive reputation. They made of Hickok a legend, whose exploits, regardless of their degree of authenticity, were firmly



James B. "Wild Bill" Hickok, 1869. Note his ivory-handled Colt 1851 Navy revolvers. MS 71 Vincent Mercaldo Collection. P.71.475

embedded in the minds of the tens of thousands of people who heard and read of him.

Wild Bill was, after all, a very opportune man to lionize. He was tall and broad shouldered, with penetrating eyes that seemed to search out the innermost being of others. His long hair, flowing like a mane, accented by his preference for ruffled and fancy clothing, and broad-brimmed hats, made him an imposing figure. He was a gentleman, with a deep fondness for the ladies, treating them with personal attention and flawless courtesy.

“He was essentially unbeatable in an actual gunfight.”

During his lifetime, Hickok’s mystique grew in spite of some difficulties along the way. In a gun battle in which he killed Phil Coe over a sign that he considered offensive in Coe’s famous Bull’s Head Saloon, Hickok, sensing further danger, whirled and shot his own deputy, Mike Williams, who was standing behind him. Even that tragic mistake seemed unable to diminish the magnitude of the legend that enveloped him. Wild Bill Hickok became a powerful and enduring image of a professional lawman and deadly gunfighter in the American West. He and others of his kind, like Wyatt Earp, Bill Tilghman, Bat Masterson, several Texas Rangers, and the Colts they carried, were significant agents of change from disorder and uncontrolled violence to a modicum of order and respect for the law in a tumultuous era.

Were they really that good?

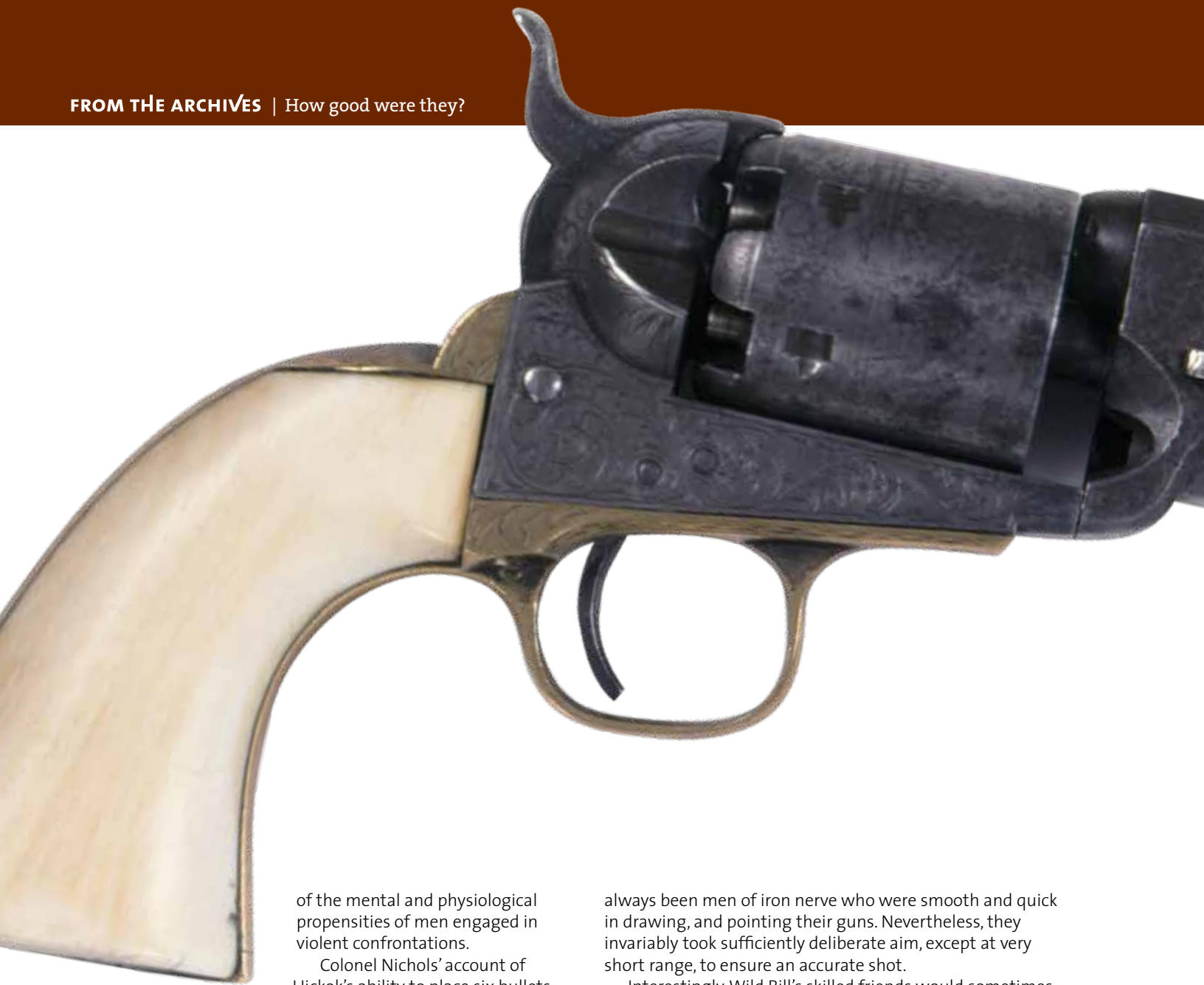
How good were they? Were they men of fairly ordinary capabilities whose exploits were exaggerated in the telling and retelling across the years by people who needed heroes? Did imaginative journalists, dime novelists, and later western movie



Retouched photo of James Butler “Wild Bill” Hickok, 1865. Original Buffalo Bill Museum Collection. P.69.231

and television producers create larger-than-life legends. Thoughtful people who are interested in the story of the American frontier should ask these questions, particularly since the appetite for stirring portrayals of spectacular skills of violence often seems greater than the longing for realism.

Perhaps a good way to find some of the answers is to look more analytically at the saga of Wild Bill Hickok and some of the claims of his shooting skills. Fortunately, it is possible to do so against the vastly enlarged database of well over a hundred years additional experience of guns and their capabilities, of the ballistics of ammunition, and



of the mental and physiological propensities of men engaged in violent confrontations.

Colonel Nichols' account of Hickok's ability to place six bullets into such a small space between fifty and sixty yards without using the sights on his gun cannot be claimed to be completely impossible, but it can be said to be highly unlikely. Even the top shooters speak convincingly of the extreme importance of a clear and steady sight picture with a handgun at such a distance.

Hickok's regular practices shed further light on the matter. He often put on public exhibitions of his shooting skills—probably to both enhance his reputation and to discourage those who might attempt to gain notoriety by trying to gun him down. He would also engage in friendly marksmanship matches with others who were recognized as outstanding shots. A number of observers have attested that in neither instance would he ever shoot without taking dead aim; he was just very quick in acquiring it. It is quite possible that this unusual speed in acquiring a good sight picture might have led observers to conclude that he was not using his sights at all.

The most successful gunfighters across the years have

always been men of iron nerve who were smooth and quick in drawing, and pointing their guns. Nevertheless, they invariably took sufficiently deliberate aim, except at very short range, to ensure an accurate shot.

Interestingly, Wild Bill's skilled friends would sometimes defeat him in the shooting matches. The winners, however, would affirm consistently that Hickok was essentially unbeatable in *an actual gunfight* because of his calmness and poise. Almost everyone in the midst of the crisis of a violent and potentially deadly confrontation experiences a rush of adrenalin that causes a restriction of sight known as "tunnel vision," shaking hands, unanticipated general body movements, and quick, shallow breathing. Hickok had the ability to remain steady, deliberate, and unshaken, enabling him to handle his pistol quickly while using his sights well enough to attain precise shot placement.

Another key to his deadliness in a shootout was that Hickok never had the slightest indecision or hesitation in pulling the trigger on an adversary. The reluctance to use deadly force on another human being often results in a momentary delay that costs a combatant his life. Hickok's ability to control that impulse, along with his speed and accuracy, made him an extremely dangerous gunfighter and contributed to his reputation as a legendary lawman.



Wild Bill Hickok's Colt Navy revolver, .36 caliber, sold to help pay for his burial expenses, and then purchased back for 25 cents. Gift of Florence Jenkins and the Donald Becker Family. 1.69.6284.1

What about the trusty Colt?

What about the Colt Model 1851 Navy percussion revolvers that Hickok favored? How good were they? Many contemporary marksmen deride the depictions of both the shooters and the guns of the frontier era. They contend that the skills of the gunslingers were shamelessly exaggerated for effect, and that the guns themselves could not have performed anywhere near the levels claimed. "The production of firearms," they say, "was not nearly as advanced, nor individual firearms sufficiently well-designed or well-made, to have enabled such feats. In addition, the ammunition of the time was too primitive to have been even marginally effective." Given our frequent conviction of the overall superiority of "modern" production machinery and methods, their contentions can be rather persuasive.

Fortunately, in this area of interest we are not dependent on personal opinion alone. There is a limited, but solid, body of observational and experimental data regarding the speed and accuracy of the guns of the frontier. Some of it is from that era; the rest has been developed more recently by using the guns of that period. An example from the era is a prominent shooting exhibition staged by Texas lawyer, killer, and shootist

John Wesley Hardin at the opening of his saloon in El Paso on July 4, 1895. Hardin pierced cards from a faro deck using a .38 caliber Colt Lightning double-action revolver. He shot at close range but quite rapidly. His shot placement was remarkable, often with five shots grouped in the same ragged hole.



*They were
astonishingly
good.*

The double-action guns afforded some advantages for fast shooting, and a number of shooters used them before the turn of the twentieth century.

The U.S. Army conducted tests with handguns in 1876 and 1898, which provided surprising indications of their accuracy. The .45 caliber Colt single-action Army revolver turned in average groups of 3.11 inches at fifty yards, and in the later

Colt Model 1873 "Frontier" single-action Army revolver. Gift of Lillian E. Herring in memory of Major William H. Herring. 1988.9.1

trials, a Colt Peacemaker shot groups of 5.3 inches at fifty yards, and 8.3 inches at a hundred yards. These period observations and tests made it readily apparent that frontier handguns were both precisely made and capable of real accuracy.

Contemporary tests of the guns of the West also tend to confirm their effectiveness. In a recent controlled experiment, a Colt Model 1851, like the ones used by Wild Bill Hickok, proved capable of putting three bullets in a 3-inch group at twenty-five yards. A Colt Model 1873 single-action Army, like the ones worn by Doc Holliday, Jesse James, and Billy the Kid, placed three rounds in a 3.5-inch group. A Colt Model 1860 Army percussion revolver shot a three round 5-inch group. These results are very impressive, particularly in view of the age of the guns.

The men and their guns

How good were they? They were astonishingly good—both the best of the men and the best of the guns. They compare favorably with contemporary production guns and lend considerable credence to the claims of the speed and accuracy of the early American gunfighters. Our cynicism about some of those claims is completely understandable, but sometimes they deserve a closer look. ■



Warren Newman, Curator of the Cody Firearms Museum, is a retired U.S. Navy officer who holds a BA from Texas Christian University, master's degrees from TCU and Duke University, and was a Rotary Foundation International Scholar at the University of Edinburgh, Scotland. Newman is a retired Navy Captain who holds the Navy Expert Pistol Medal and graduated as an Expert Pistol Shot from the prestigious Chapman Academy of Practical Shooting. He is an instructor for pistol, rifle, home firearm safety, and personal protection courses. Prior to his current position, Newman served as a volunteer research assistant, firearms cataloguer, and curatorial assistant for the firearms museum. After an extensive nationwide search, the Buffalo Bill Center of the West selected Newman as Curator of the Cody Firearms Museum on October 1, 2009.



Traveling West

page by page

BY HENRY M. YAPLE

"To those with ears to hear, libraries are really very noisy places. On their shelves we hear the captured voices of the centuries-old conversation that makes up our civilization."
~Timothy Healy (1923 – 1992), President of Georgetown University, and later, President of the New York Public Library.

As a volunteer for the McCracken Research Library at the Buffalo Bill Center of the West, Henry Yapple has been hearing voices. In 2013, he began cataloging the Charles G. Clarke Library of western and California history. The set of books includes copies of the Zamorano 80, eighty titles selected by a group of West Coast book collectors in the 1940s as the most distinguished books about early California and its history (See sidebar on page 31.). Little did Yapple know of the adventure in store for him when he opened that first treasured page...





The placid look on these pioneers' faces belies the trials of traveling West. W.H.D. Koerner (1878 – 1938). *The Road to Oregon (Lone Travel, or Travel in Groups of a Few, as Andy Had Known it, Was Practically a Thing of the Past)*, 1933. Oil on canvas. Gift of Ruth Koerner Oliver. 6.92.2

The Emigrants Guide to Oregon and California

Zamorano 41 was one the first books I cataloged—Lansford W. Hastings's *The Emigrants Guide to Oregon and California*. The first edition, an extremely rare book, appeared in 1845; the Book Club of California published the copy in hand in 1973. A quick perusal of the prefatory material revealed that while this emigrant guide was the first California guidebook, American citizens living in what was then the Oregon Territory also labeled it “a pack of lies.”

Hastings, it seems, earned the ire of Oregonians because he may have tried to divert Oregon-bound wagons to California. Worse, his suggested cutoff from the Oregon Trail—later named the “Hastings Cutoff”—led innocent settlers dangerously astray. The Donner party, a group of California-bound pioneers who became snowbound as a result and eventually lost half their number in the winter of 1846 – 1847, followed this particular cutoff to California. James Clyman, mountain man and wagon guide, told the Donner party not to follow this route. “It met difficulties in plenty on the way and [was] finally caught by snow in the Sierras.” What an insight into this infamous tragedy!

Death Valley in '49 and History of the Donner Party

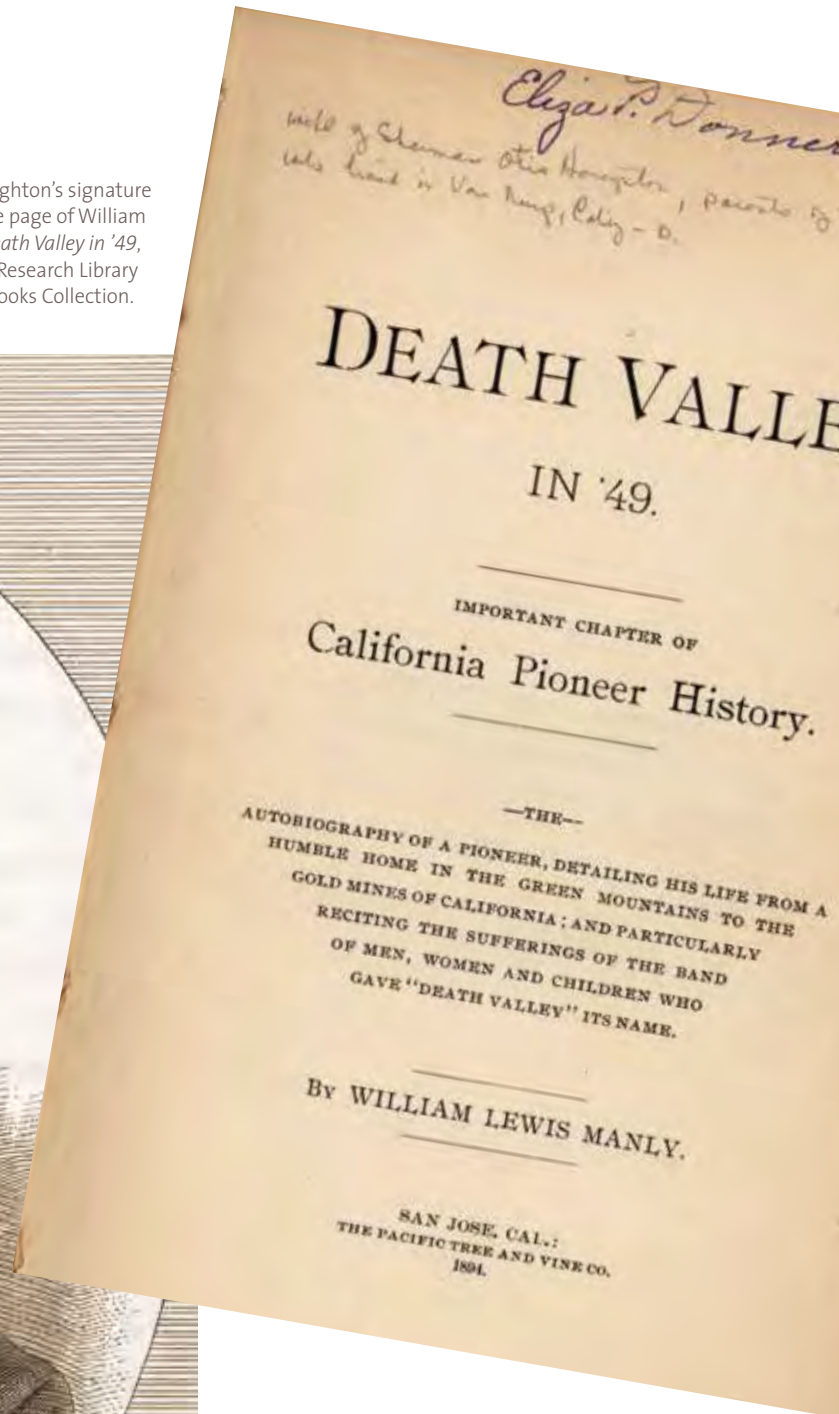
One of the next Clarke books was William Lewis Manly's *Death Valley in '49* (San Jose, California: Pacific Tree & Vine Co., 1894) with a most informative subtitle:

An Important Chapter of California Pioneer History, The Autobiography of a Pioneer, Detailing his Life From a Humble Home in the Green Mountains to the Gold Mines of California; and particularly Reciting the Sufferings of the Band of Men, Women and Children Who Gave “Death Valley” Its Name.

Opening to the title page, I noted what appeared to be the owner's signature, “Eliza P. Donner Houghton.” Wow! Could this book have been owned by a survivor of the Donner party?

Clarke's prescient focus on collecting trail diaries and books

Eliza Donner Houghton's signature appears on the title page of William Lewis Manly's *Death Valley in '49*, 1894. McCracken Research Library Rare Books Collection.



Eliza Donner Houghton, from C.F. McGlashan's *History of the Donner Party: A Tragedy of the Sierra*, 1880. McCracken Research Library Rare Books Collection.



The Donner Party route map with the Hastings Cutoff marked in red. Wikipedia

germane to the history of California became apparent to me in just a few moments. In my stack of books awaiting cataloging, I spotted C.F. McGlashan's *History of the Donner Party: A Tragedy of the Sierra*, San Francisco, California: Bancroft, 1880. Yes, Eliza Donner and her sister, Georgia, were daughters of George and Tamsen Donner. These two young women, indeed, survived the Donner Party's horrible ordeal in the Sierra snows. No need to Wikipedia information here! Incidentally, Manly is No. 51, and McGlashan, No. 53, of the *Zamorano* 80.

Pigman and Baker: argonauts head home

Not every "argonaut," as the westbound travelers were called, remained in California after their exhaustive cross-continental trek. Clarke's copies of Walter Pigman's *The Journal of Walter Pigman*, Mexico, Missouri, 1942, and Hozial Baker's *Overland Journal to Carson Valley & California*, San Francisco, California—the Book Club of California, 1973—described their journeys across the plains to California, and their return home. After a relatively brief stay, each man left California via ship to Panama, crossed the Isthmus, boarded ships for New York, and then returned home.

The decade separating their trips made some difference in their perceptions and observations. Both men stopped to climb Court House Rock. On May 16, 1850, Pigman wrote, "Four of us concluded to start early and visit the Court House Rock... walked 2 miles, ran two miles, gave out, rested and walked 4 miles farther and got to rock." Left camp "without gun, pistol, or knife...wolves and bears unusually thick before we got in. None of us willing to leave wagons again to visit the like."

Baker hiked the eight miles from the Oregon Trail to Court



Courthouse and Jail Rocks from the south, Courthouse Rock irrigation canal in the foreground. Cheyenne County, Nebraska, 1897. Plate 4 in U.S. Geological Survey. Professional paper 17. 1903.

House Rock, climbed it, and inscribed his name below the summit, "H.H. Baker, May 7th, 1859. Aged 70 years." No mention of bears and wolves, and he made the hike and climb entirely alone.

On May 12, 1859, Baker wrote, "I yet carry my little gun, my constant and almost sole companion. I now must travel on borrowed time; three score years and ten is man's allotted [sic] time. No odds to me where I finish my course, so it is well finished. The little thrush is sweetly singing, the robin chirping. The mournig [sic] dove's note is heard at a distance; how melancholy! Yet none so constant as the little lark. Day or night I hear its note. Traveled 18 miles." As his chronological peer, I could only marvel at his tenacity, stamina, and courage.



A German-born topographical artist, Anton Schonborn traveled to the West with exploring expeditions. In the 1860s, he made detailed drawings of the forts in the Wyoming Territory—including this watercolor of Fort Laramie in eastern Wyoming—possibly for use by the U.S. Army. Purchased with funds from Ann and Al Simpson. 8.91.1

Changes at Fort Laramie

The tenor of the times at Fort Laramie changed from 1850 to 1859, as noted from Pigman's time there as compared to Baker's. Pigman arrived May 19, 1850, at Fort Laramie. "After getting into camp, we took a walk up on the high bluffs to get a view of the Fort, and also the Rocky Mountains which we could plainly see covered with snow." Major Sanderson, commandant, invited Pigman to dinner. Both men were natives of Ohio, and that may have elicited the invitation.

C.F. Smith, *Journal of a Trip to California*, 1850, arrived at Fort Laramie ten days later on May 29, 1850, and observed "500 wagons and 2,000 men near the fort." He saw "one person taking a log chain, dragging it a bit, and leaving it on the

supposition maybe it could be sold. Cling to things by force of habit. But must relinquish in face of distance and time."

By the time Baker reached Fort Laramie, May 14, 1859, he "crossed the Laramie River on the bridge and paid \$2.50, when by going a short distance could have forded. Garrison seemed bored and dejected." The rush and bustle of the argonauts was gone.

Pigman noticed Laramie Peak "capped with snow while we are scorched with heat in the valley." Baker did not mention the climate, but he described in some detail an incident on May 17, 1859, when William Beckwith's horse was stolen, and there was much excitement and chasing about. Alone, Baker traced the missing horse's hoof prints, tracked them, and found the horse—along with a second one—tied to trees. He recovered the horses, but departed so as not to get into a "scrape" with Indians.

Madame Adventure

Pigman traveled into California with relative ease, but ten years later, Baker nearly died of what we would probably recognize as hypothermia as he crossed the brutally cold, snowy Sierras. Upon arriving home, Pigman commented, “arrive 15 March toilsome journey of 5,000 miles made the trip home from San Francisco in 42 days.” At his homecoming, Baker stated, “I meeting my old citizen-friends who congratulate me upon my improved health and condition. My circuitous route from Seneca Falls to Seneca Falls again by railroad, over the plains, mountains, etc. and by steamer is 9,111 miles.” Ferol Egan, editor of Baker’s modern edition, commented, “A rare man for any season, he headed west on a young man’s journey in the twilight of his years.” One “can only have admiration for this courageous elder citizen who had a last dance with Madame Adventure and returned home to tell about it.”

My time with the Charles Clarke Library was not extensive, but it was clear he read his books actively and thoughtfully. In many of his copies of the trail diaries, he listed the names of each member of that wagon party on the fore leaf. My great grandfather trekked to California in 1852 seeking gold; that made each opportunity to catalog one of Clarke’s California trail diaries particularly poignant as I checked to see if one Wilson Macdonough Spencer appeared. Alas, that name did not.

The Clarke books experienced their own adventures before they came to the McCracken: They survived two California earthquakes. The damage they sustained required a certain amount of technical conservation work before readers could use them. Clarke’s daughter Mary Hiestand continues to support professional conservation of her father’s books so that the Charles G. Clarke Library is now available for readers and researchers at the McCracken Research Library of the Buffalo Bill Center of the West. ■



Madame Adventure was always “along for the ride” on the road West. Daniel Jenks’s (1827 – 1869) account includes this 1859 sketch of the Platte River in central Wyoming. Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA. LC-DIG-ppmsc-04815

Rare privileges

Mary Robinson, Housel Director of the McCracken Research Library at the Buffalo Bill Center of the West, welcomed me as a volunteer in October 2013. When she learned that I had always enjoyed working with rare books as an academic librarian, she pointed out that the McCracken had many rare books to catalog. Though I had not cataloged a single book since library school some thirty years ago, Lead Cataloger Karling Abernathy began to teach me the finer points of copy cataloging. Our immediate task was to catalog the very rich western Americana library collected by the late Charles G. Clarke of Hollywood, California, and donated to the Center by his daughter Mary Hiestand.

Charles Clarke (1899 – 1983) lived an extraordinary life. He was born in California, and his mother passed away when he was only a boy. His father did not permit him to enroll in high school after he completed grade school. Instead, the father put young Clarke to work with a mule and plow to break sagebrush flats for cultivation. Not surprisingly, father and son did not agree.

Clarke left home at age 13 to make his way in Los Angeles. By 1915, (age 16), he began to work full time as a cameraman in the nascent Hollywood film industry. One of his early employers was Samuel Goldfish; later, this Samuel became well known as Sam Goldwyn. Clarke worked for five decades as a cameraman and cinematographer. His list of film credits is extensive and includes such titles as *Whispering Smith*, 1926; *Tarzan the Ape Man*, 1932; *Mutiny on the Bounty*, 1935; *The Grapes of Wrath*, 1940; *Green Grass of Wyoming*, 1948; and *The Snows of Kilimanjaro*, 1952.

In addition to his very busy film career, Clarke found time to write two books and see them published. His *Men of the Lewis and Clark Expedition: A Biographical Roster of the Fifty-one Members and a Complete Diary of Their Activities From All Known Sources* was published by Arthur H. Clarke in 1970. Clarke’s autobiography, *Highlights and Shadows: The Memoirs of a Hollywood Camera Man*, was published by Scarecrow Press, in 1989.

Mary Robinson pointed out that the Clarke collection was especially rich in Oregon Trail and Overland Trail diaries, as well as one copy each of the celebrated *Zamorano 80*. The Zamorano Club of Los Angeles, California, compiled this list of 80 books because the members, primarily wealthy book collectors, wished to identify the most “distinguished” books on the very early history and development of California. After some years of debate among themselves, they published this list in 1945.

These titles in their first editions turned out to be devilishly difficult to collect because of their importance and rarity. Indeed, only four men, Thomas Streeter, Frederic Bienecke, Henry Clifford, and Daniel Volkman, were able to collect each of these 80 titles in their first editions. Clarke did not collect these 80 titles in their first editions, but he was careful to acquire a copy of each one in good, modern editions. As I worked, the Clarke books made it apparent that Hiestand’s generosity and her father’s informed, prescient book collecting combined to make a munificent addition to McCracken’s holdings in western American history. ~Henry Yaple ■

John Mix Stanley (1814 – 1872). *Casa Grande Ruin*, 1846. Oil on board. Gift of George M. Stanley (grandson of the artist) and Family. 1.99



here & beyond

In your neighborhood

As much as we like having you visit us here in Cody, Wyoming, we're always excited when we can bring our collections to you! The Buffalo Bill Center of the West has loaned all manner of art and artifacts to museums throughout the world—one of which is certain to be in your neighborhood!

Opening June 6, 2015

■ Painted Journeys: The Art of John Mix Stanley (60+ works)

Buffalo Bill Center of the West;
June 6, 2015 – August 29, 2015

And then...

Gilcrease Museum, Tulsa, Oklahoma;
October 1, 2015 – January 4, 2016

Tacoma Art Museum, Tacoma,
Washington; February 1, 2016 –
April 29, 2016

*Read more about John Mix Stanley in the
spring 2015 issue of Points West.*

Now on view

■ Textured Portraits: The Ken Blackbird Collection

Buffalo Bill Center of the West; On view
through December 31, 2014

*(Next venues in 2015: Arizona Historical
Society, Tucson, and Tamastslikt Cultural
Center in Pendleton, Oregon; watch the
Center's website for specific dates.)*

■ Formal, Folk, and Funky: Buffalo Bill in Art (7*)

Buffalo Bill Museum and Grave, Golden,
Colorado; on view through February 28, 2015

■ The Horse, (companion exhibit) (2*)

Natural History Museum of Utah, Salt
Lake City, Utah; on view through June 1, 2015

■ The Plains Indians: Artists of Earth and Sky (4*)

Nelson Atkins Museum of Art, Kansas
City, Missouri; September 19, 2014 –
January 11, 2015

Metropolitan Museum of Art, New York
City, New York; April 2015 – July 2015



C.M. Russell (1864 – 1926). *The Battle*, 1905.
Watercolor on paper. Gift of William E. Weiss.
20.70

■ Harmless Hunter: The Wildlife Work of Charles M. Russell (3*)

Rockwell Museum of Western Art,
Corning, New York; September 19, 2014 –
January 4, 2015

Sam Noble Museum, Oklahoma City,
Oklahoma; January 31, 2015 – April 26,
2015

Charles M. Russell Museum, Great Falls,
Montana; May 16, 2015 – November 13,
2015

Coming up

■ Scots in the American West: An Exhibition from the Buffalo Bill Center of the West

Campbell County Rockpile Museum,
Gillette, Wyoming; opens September 2014

■ Comanche National Museum and Cultural Center Fall 2014 Exhibition (2*)

Lawton, Oklahoma, October 2014 –
September 2015

■ The Art of Frederic Remington and Charles M. Russell from the Buffalo Bill Center of the West (51*)

Longmont Museum & Cultural Center,
Longmont, Colorado; November 2014 –
April 2015

■ Wyoming Grasslands

Buffalo Bill Center of the West
May 2015 – August 2015

2015 and beyond

■ Masterworks of the Exposition Era (1*)

San Diego History Center, San Diego,
California; January 1 – December 31, 2015

■ Buffalo Bill's Wild West (22*)

Durham Museum, Omaha, Nebraska;
August 2015 – April 2016

■ Art of the Lake Tahoe Region (1*)

Nevada Museum of Arts, Reno, Nevada;
August 22, 2015 – January 10, 2016

Oakland Museum of California, Oakland,
California; February 27 – June 26, 2016



Albert Bierstadt (1830 – 1902). *Outlet at Lake
Tahoe*, undated. Oil on canvas. Gift of Mr. and
Mrs. Richard J. Cashman. 18.80

■ Making America: Myth, Memory, Identity (1*)

Virginia Museum of Fine Arts;
Richmond, Virginia; September 5, 2015 –
November 29, 2015

**number of objects*

*Don't miss the encore venues for Go West!
Art of the American Frontier from the Buffalo
Bill Center of the West, most recently completing
a very successful run at the High Museum of Art
in Atlanta, Georgia. The exhibition next appears
at the Joslyn Art Museum in Omaha, Nebraska,
November 7, 2015 – April 3, 2016, and then on
to Palm Springs Art Museum in Palm Springs,
California, the next year, November 2016 – April
2017. As always, monitor centerofthewest.org for
an exhibition headed your way!*

REPRESENTATIVE JAMES BURNIE BECK'S CHAIR

A few treasures from our vaults reflect some remarkable national connections, including this chair used by U.S. Senator James Burnie Beck (1822 – 1890). It was manufactured circa 1856 by Bembe and Kimmel of New York for the United States House of Representatives.

James Beck emigrated from Scotland in 1838 to join his parents in western New York, and later traveled through the Great Lakes region and floated the Mississippi and Ohio Rivers. Upon settling in Lexington, Kentucky, Beck became a lawyer and partnered with John C. Breckinridge, who served during the Civil War as the Vice President and Secretary of War for the Confederacy. In 1848, Beck married George Washington's grandniece Jane Washington Augusta Thornton (1825 – 1887), despite her parent's objection to her marrying a foreigner.

The citizens of Kentucky elected the Democratic Beck to the House of Representatives for four consecutive terms beginning in 1866, where he acquired this chair, along with a desk made by Doe, Hazelton & Company of Boston, Massachusetts, in 1873. Beck served three terms in the United States Senate starting in 1876. James Beck's son George Washington Thornton Beck (1856 – 1943) acquired this chair, as well as the desk, and brought both items with him to the town of Cody, Wyoming, a community he assisted in founding with William F. "Buffalo Bill" Cody in the mid-1890s. ■

House of
Representatives
chair, ca. 1856.
1.69.2163

TREASURES *from our west*



Dwight D. Eisenhower's
Winchester Model 1894 Lever
Action Repeating Rifle, 1960. Gift of
Olin Corporation, Winchester Arms
Collection. 1988.8.7



CODY
FIREARMS MUSEUM

IKE'S STUNNING RIFLE

The graduating class of 1915 at the U.S. Military Academy at West Point came to be known as “the class the stars fell on,” because fifty-nine of its members became generals during their military service. None of them had a more illustrious career than Dwight David Eisenhower, known familiarly as “Ike.” While he was a strong average in his academic pursuits, Eisenhower excelled in athletics. He was a varsity starting running back on Army’s football team. Remarkably, he was also a varsity linebacker who had the distinction of once tackling the legendary Jim Thorpe. Not satisfied to be a star just at football, Eisenhower was also a boxer, fencer, horseman, and gymnast—truly an athlete “for all seasons.”

It is well known that he went on to become a Five-star General in the U.S. Army during World War II and the Supreme Commander of the Allied Forces in Europe. Both were fitting preludes to his outstanding service as the thirty-fourth President of the United States, 1953 – 1961.

During the seventh year of his presidency, Ike was presented with this Winchester Model 1894 Lever Action Repeating Rifle. It was superbly engraved and gold inlaid with animal figures by Master Engraver John Kusmit, and it bore serial number 2500000, the first sporting rifle to reach such a lofty production number. To say the least, the gun was worthy of the man, and the man was more than worthy of the gun. ■



Penelope Gottlieb (b. 1952). *Araujia Sericifera*, 2011. Hand-colored lithograph, 37.5 x 25 inches. Gift of The Alexander Bodini Foundation, in memory of Alexander Bodini. 10.13.1.



WHITNEY
WESTERN ART MUSEUM

PENELOPE GOTTLIEB'S *Araujia Sericifera*

Penelope Gottlieb's *Araujia Sericifera* addresses how invasive plant species cause harm to native North American animal and plant life. Gottlieb painted a beautiful weed on top of an original nineteenth-century John James Audubon print. At first glance, this action simply contributes to the aesthetic serenity of the Audubon print. A closer look, however, reveals the true nature of the flower—the deadly weed tangles the broad-winged hawk and suffocates the plants.

Araujia sericifera is a beautiful, white flower introduced to North America in the nineteenth century as a decorative plant. When introduced to a new environment, non-native species can become highly aggressive and invasive in new territories. Now, it is considered a harmful weed. Native to South America, *araujia sericifera* is a fast-growing, vined plant that grows on evergreen trees. It often wins the competition for food, light, and water by starving native plants of nutrients. Its sticky secretions trap and kill bees, butterflies, and moths, gaining it the name “Cruel Plant.” While Gottlieb attracts viewers to *Araujia Sericifera* through its initial beauty, her work encourages viewers to probe deeper and ask vital questions about our country’s non-native plant management. ■

bits & bytes



Whitney art curator leaves for Arkansas

Mindy Besaw, the Margaret and Dick Scarlett Curator of Western American Art for the Buffalo Bill Center of the West's Whitney Western Art Museum, has accepted the position of Curator for the Crystal Bridges Museum of American Art in Bentonville, Arkansas. She remains in her current position at the Whitney through December 31, 2014.

On staff since January 2007, Besaw has spearheaded a number of projects, most notably the reinstallation of the Whitney Western Art Museum for its 50th anniversary in 2009. Following a sabbatical to work on her PhD at the University of Kansas, she returned to Cody and immediately began work on a major exhibition, *Go West: Art of the American Frontier*, which traveled to the High Museum of Art in Atlanta, Georgia, for six months last winter.

Established by Alice Walton, daughter of Walmart founders Sam and Helen Walton, Crystal Bridges opened to the public in November 2011 and welcomed more than 650,000 visitors in its first year.

The Center of the West plans a national search to fill the art curator position. ■



Cody Firearms Museum receives loan of Audie Murphy's Colt .45

Now on view in the Cody Firearms Museum, the Buffalo Bill Center of the West announces the display of movie star Audie Murphy's .45 caliber Colt Model 1905 Bisley Flattop target revolver—a gift to him from western film legend Gary Cooper. The handgun is on loan for a year from Dr. Jim and Marilyn Phillips of Bakersfield, California.

The single-action revolver sports mother-of-pearl grip panels; Cooper even had a mold taken so the gun would perfectly fit Murphy's hand. This addition is part of a larger Firearms Museum project to expand its Hollywood Guns Exhibit.

Audie Leon Murphy (1925 – 1971) wore many hats—war hero, movie star, and veterans' advocate. With his service in World War II, Murphy earned every possible U.S. Army military combat award for valor, in addition to medals from France and Belgium.

Life magazine placed him on their cover in 1945, and when actor James Cagney saw the article, he invited Murphy to Hollywood—and the rest, as they say, is history, as Murphy would appear in more than forty films.

At just 45 years old, Murphy perished in a private plane crash near Roanoke, Virginia. He is buried at Arlington National Cemetery, where his gravesite is the second most-visited after that of President John F. Kennedy. ■



Senior Registrar takes on new position at Buffalo Bill Center of the West

The Buffalo Bill Center of the West has tapped its Senior Registrar, Elizabeth "Liz" Holmes, for a new position at the Center: Administrative and Compliance Manager, effective September 30.

In her new position, Holmes coordinates intellectual property matters; handles insurance coordination; serves as staff liaison with the Center's strategic planning team; manages the institutional calendar of exhibitions, activities, and programs; monitors institutional archives with a focus on document retention and management; and assembles corporate history components for the 100th Anniversary of the Buffalo Bill Memorial Association in 2017.

Holmes began working in the Center's Registration Department in 1987, moved to Associate Registrar, and then was named the Center's Registrar in June 2000. She earned a BA in English with a minor in studio art (1983), and a BA in Art History with a minor in business emphasizing museum management (1985), from the University of Mississippi at Oxford. In 2004, she completed her master's degree in organizational management from the University of Phoenix.

The Center plans a national search for a Senior Registrar. ■

News, activities, events, and calendar



"Best museum ever," one of the hundreds of comments on TripAdvisor



David Quammen speaks October 13.



K.T. Roes with HSH Prince Albert II of Monaco, September 2013

Center receives TripAdvisor's Certificate of Excellence

For the second year in a row, the Buffalo Bill Center of the West has earned the Certificate of Excellence Award from TripAdvisor, the world's largest travel website—an honor only presented to those establishments that consistently achieve outstanding traveler reviews. ■

True West names CFM to its Top Ten list

True West magazine has announced that it has selected the Cody Firearms Museum as part of its Top Ten Western Museums for 2014. For nearly a dozen years, *True West* has annually recognized the best western museums in America for their dedication to their mission of keeping the Old West alive throughout their communities and the nation.

"The Cody Firearms Museum's dedication to excellence, and their mission of preserving and interpreting our great western history for all generations, is inspiring," says *True West* Executive Editor Bob Boze Bell. "They keep the Old West alive."

Spur Award-winning writer Johnny D. Boggs selected the winners for this annual award based on his extensive travels, research, and firsthand experiences in visiting dozens of western museums each year. Readers also nominated museums through an application form on the magazine's website. ■

Guest speaker tackles "the next big one"

The Ebola outbreak in West Africa made for sad, lurid headlines this year. In fact, news stories of late seem to echo a steady drumbeat of frightening new viruses that emerge suddenly to cause misery, death, and in some cases, epidemics of global concern.

On October 13, 2014, author and journalist David Quammen discusses these threats in a free presentation titled *The Next Big One: Emerging Viruses, Spillover, and the Threat of Pandemic*. The event at the Buffalo Bill Center of the West begins at 6:30 p.m. with a cocktail reception featuring hors d'oeuvres and a cash bar, followed by Quammen's lecture at 7:30.

Sponsored by the Center's Draper Natural History Museum, Quammen draws on his award-winning 2012 book *Spillover*—and worldwide events since 2012—to explore this phenomena and their implications for the near future. These ailments are called "emerging viruses," but the question is, "emerging from where?"

They come from animal infections called "zoonoses" that "spill over" to humans. Quammen discusses the animals infected, how each infection is transmitted, and the odds that one day, such a "spillover" will cause a global pandemic.

Quammen, who lives in Bozeman, Montana, writes about field biology, ecology, evolution, and the yin/yang relationship between human history and landscape. He's written twelve books, including *Spillover: Animal Infections and the Next Human Pandemic*, and is a Contributing Writer for *National Geographic*.

For more information, contact Bonnie Smith at bonnies@centerofthewest.org. ■

Trustee K.T. Roes passes away

The Center of the West was saddened on August 7 to learn of the passing of Trustee and Buffalo Bill Museum Advisor K.T. Roes. Ever witty and energetic, she gave new meaning to the term "volunteer," and, as her family put it, she was all about "improving Cody one volunteer hour at a time."

Since moving to Cody in 1977, K.T.'s volunteer efforts have included the Buffalo Bill Center of the West. She chaired Patrons Ball three times and co-chaired once, helped conceive and organize the Frontier Festival, served as one of the editors of the Center's *Great Entertainer Cookbook*, and organized the opening activities for the reinstallation of the Buffalo Bill Museum in 2012. She also chaired the Cody High Style Fashion show, and most recently, organized the activities connected with the visit of HSH Prince Albert II of Monaco in September 2013.

K.T. is survived by her husband, two children, and one granddaughter. To make a donation to the Buffalo Bill Center of the West in her memory, contact Kelly Jensen at kellyj@centerofthewest.org or 307-578-4014. ■

FALL & WINTER | CALENDAR OF EVENTS

Center hours:

- September 15 – October 31: 8 a.m. – 5 p.m. daily
- November 1 – November 30: 10 a.m. – 5 p.m. daily
- December 1 – February 28: 10 a.m. – 5 p.m. Thursday - Sunday

Draper Museum Raptor Experience (*included with admission*):

- Relaxing with Raptors, informal Q & A with our birds and their handlers, every day the Center is open, 1 – 1:30 p.m.

Annual Holiday Open House

- December 6, 10 a.m. – 5 p.m. A free celebration of the holiday season with entertainment, treats, and Santa.

Family Fun Days (*free for members; \$10 per family for non-members*):

- October 31, 1:30 – 4:30 pm. Hootin' Howlin' Halloween at the Museum.
- January 22, 2015, 3 – 7 p.m. Watch our website for details!

Draper Natural History Museum Lunchtime Expeditions: Free, 12:15 p.m. *Supported in part by Sage Creek Ranch*

- October 2: Mike Jimenez, *Wolf Management from Endangered Species Act to State Management: What Lies Ahead?*
- November 6: Dr. Craig Lee, *Archaeology and Retreating Glaciers*
- December 4: Kevin Hurley, *Rocky Mountain Bighorn Sheep in the Greater Yellowstone Ecosystem*

Cody Firearms Records Office special hours (*in Mountain Time*):

- October 18 – 20: Records staff attends the Ohio Gun Collectors Association Show, Cleveland, Ohio
- October 25: Open 7 a.m. – 3 p.m. for West Springfield, Massachusetts, Gun Show
- November 8: Open 7 a.m. – 3 p.m. for Wanenmacher's Tulsa Arms Show, Tulsa, Oklahoma
- November 14 – 16: Records staff attends the Big Reno Show, Reno, Nevada
- December 13: Open 7 a.m. – 3 p.m. for Great Eastern Show, Louisville, Kentucky
- January 23 – 25: Records staff attends the Las Vegas Antique Arms Show in Las Vegas, Nevada

Members Events & Programs

Coffee & Curators: Members gather for coffee, refreshments, and a curator's talk inspired by the Center's collections. Enjoy special up-close or behind-the-scenes access as part of each event. Space is limited, so reserve in advance: membership@centerofthewest.org or 307-578-4008.

- September 6: Acting Plains Indian Museum Curator Rebecca West with *The Unseen Objects—Mysteries, Treasures, and Unique Items from the Plains Indian Museum Collections*
- October 4: Chief Conservator Beverly Perkins
- November 1: Staff of the Cody Firearms Museum

Buffalo Gals Luncheon: October 22, 11:45 a.m. – 1 p.m. Director Emeritus and Senior Scholar Peter Hassrick with *Lost and Found: The Art of John Mix Stanley*. \$20 for members; \$30 for non-members. Reserve a seat by calling 307-578-4008.

Double-Discount Shopping Days: November 22 – 23. All members of the Buffalo Bill Center of the West enjoy a special 20 percent discount in our Cody stores (at the Center and at 1210 Sheridan Avenue) and online. Must present valid membership card.

A THOUSAND WORDS

When they first enter the Buffalo Bill Center of the West, visitors sometimes confuse our namesake “Buffalo Bill” with “Wild Bill.” They’ve heard of both, but are a bit fuzzy on the biographies of the two men. In this 1873 photograph, titled by one source the “Flamboyant Fraternity,” it’s easy to see why. Wild Bill is second from the left, with Buffalo Bill at center—and the only one of the group looking directly at the camera. While their faces are different, their demeanor, clothing, even their hair styles, mark them both as frontiersmen conscious of the appeal of that role.

James Butler “Wild Bill” Hickok and William F. “Buffalo Bill” Cody were contemporaries—born in 1837 and 1846 respectively—and briefly acted together on stage; this photograph shows the cast of *Scouts of the Plains*. Wild Bill, reputedly a good shot (see “How Good Were They?” on pages 20–25), was killed just three years after this photo was taken. Buffalo Bill, as visitors to the Center of the West know when they leave us, perfected the nascent showmanship apparent here and went on to develop and star in Buffalo Bill’s Wild West for thirty years.



The “Flamboyant Fraternity” of, left to right, Elisha P. Green, James Butler Hickok, William F. Cody, John B. “Texas Jack” Omohundro, and Eugene Overton, 1873. R.H. Furman photograph. Museum Purchase, Garlow Collection. P.6.908

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 library.centrofthewest.org



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Pocket watches on cover, left to right: Seven jewel silver open Waltham pocket watch, ca. 1904. Gift of Charles E. and Margaret C. Humberger. 1.69.5860; Gold watch engraved on one side with illustration of Buffalo Bill hunting buffalo, ca. 1890. Gift to Buffalo Bill from King Edward VII. Museum purchase. 1.69.310A; Five jewel white gold pocket watch, ca. 1919. Gift of Charles E. and Margaret C. Humberger. 1.69.5677; Seth Thomas pocket watch, engraved silver back cover, fob set with blue and gold fraternal emblem with initials: FC/B. Undated. Allegedly given to N.A. Cody, Buffalo Bill's cousin, by Buffalo Bill. Museum purchase – Mary Jester Allen Collection. 1.69.158

Bring the West home with you

3 NEW DESIGNS



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Two Cody Locations – Downtown & inside the Center of the West | 800-533-3838 | store.centerofthewest.org

**BUFFALO BILL
CENTER
OF THE WEST**

Frederic Remington (1861 – 1909). *Radisson and Groseilliers*, 1905 (detail). Gift of Mrs. Karl Frank. 14.86



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