

POINTSWEST

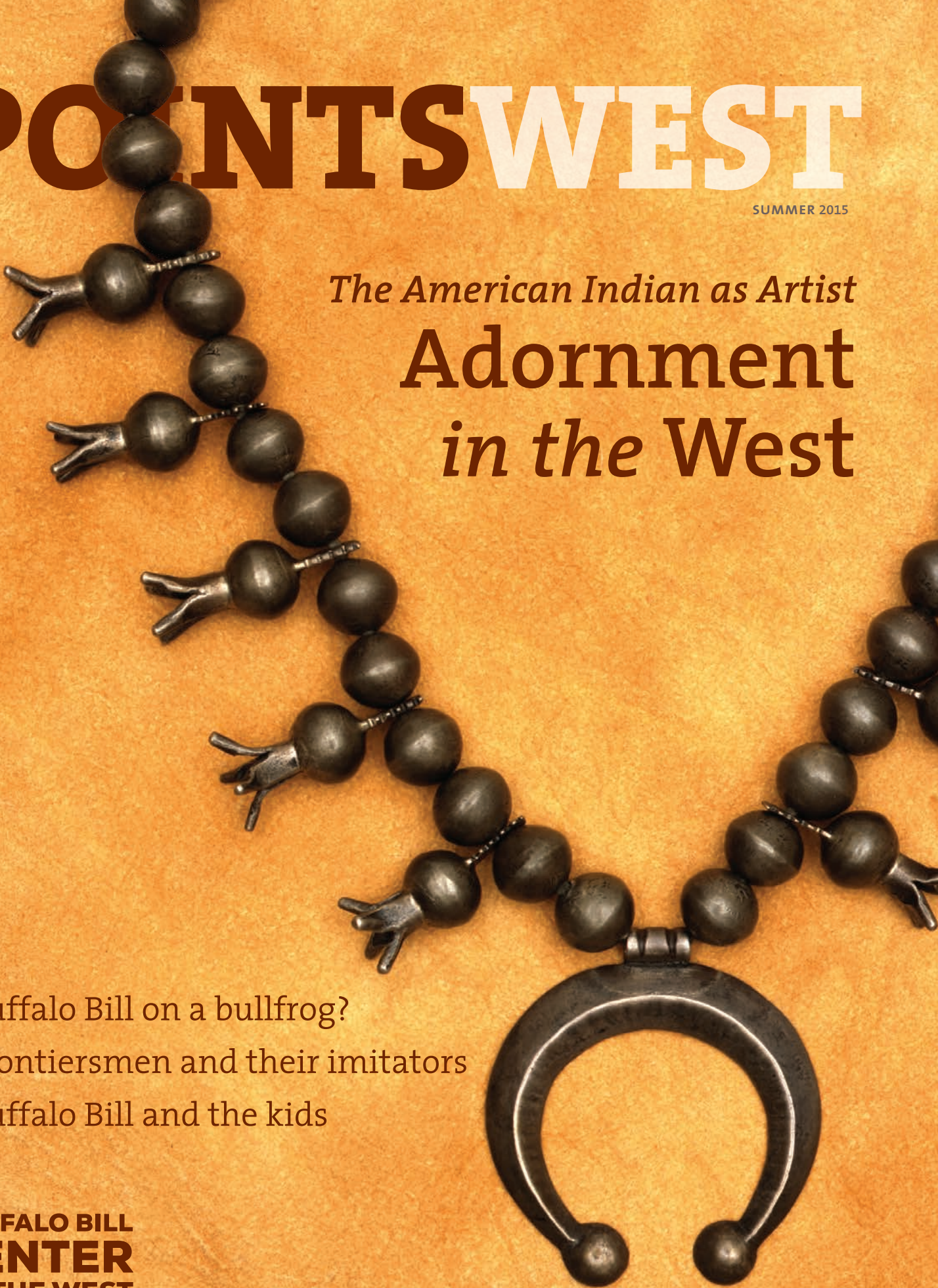
SUMMER 2015

The American Indian as Artist

Adornment *in the West*

- Buffalo Bill on a bullfrog?
- Frontiersmen and their imitators
- Buffalo Bill and the kids

**BUFFALO BILL
CENTER
OF THE WEST**



to the point

BY BRUCE ELDREDGE | *Executive Director*



You know it's summer in Cody, Wyoming, when:

- Yellowstone opens for the season.
- River floaters launch their rafts into the Shoshone River.
- Broncs and bulls buck at the rodeo.
- Tourists saunter downtown for afterhours window-shopping.

Here at the Buffalo Bill Center of the West we have a few markers of summer, too:

- Ron Reed is cooking up beans and biscuits at the chuckwagon.
- Horseback riders saddle up for trips from the museum to the river.
- Our raptors ramp up their public appearances to three-a-day.
- Our summer exhibitions (we have three this year) open to rave reviews.

I have to say, though, one of my favorite signs of summer here at the Center is the number of interns we have throughout the facility.

Having these interns on board is always a highlight for me. From registration and conservation to education and finance, these individuals are a welcome addition to our summer staff. First, the tasks of maintaining a museum greatly multiply with summer visitation. Interns help with programs, care for and maintain outdoor sculptures, and assist with exhibition preparation, to name a few. In addition, these individuals are typically in the throes of their college education. With that comes all kinds of new ideas, new strategies, and new knowledge—a good way for the rest of us to stay up-to-date.

Thankfully, we not only have our share of summer interns, we now have a number of new-generation museum professionals on our staff as well—individuals who bring vitality, knowledge, youth, and energy to the Center.

The U.S. Bureau of Labor Statistics reports that the growth in museum employment is projected at 11 percent from 2012 to 2022, “about as fast as the average for all occupations” the report says. “The need to store information in archives and public interest in science, art, and history will continue to spur demand for curators, museum technicians, and conservators.”

For me, I'm simply encouraged that museums haven't become passé, but continue to be relevant with younger generations.

All of us look forward to seeing you at the Center of the West. Have a great summer!

About the cover:



Squash blossom necklace with naja, Navajo, 1920s – 1930s. Silver and leather. Gift of Betty Lou Sheerin. NA.203.1355. The naja refers to the pendant hanging from the center of the necklace. The Navajo first saw this crescent-shaped decoration on the headstalls of the horses the Spanish explorers brought with them. The Spanish adapted the design from the Moors.

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■ **Managing Editor** | Marguerite House

■ **Assistant Editor** | Nancy McClure

■ **Designer** | Desirée Pettet

■ **Contributing Staff Photographers** |

Nancy McClure, Jesi Bennett

■ **Credits and Permissions** | Ann Marie Donoghue

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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.

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Adornment in the West: *The American Indian as Artist*

"Each piece of jewelry, like each collector who loaned to this exhibition and each artist who created the work, has a lively story to tell," Donna Poulton writes in the story titled *Adornment in the West: The American Indian as Artist*, which begins on page four of this issue of *Points West*. "Some are love stories; a few are about family history and legacy; and still others are all about the appreciation of artistry for wearing and collecting." With that, Poulton sets the stage for the exhibition of the same name, on view through October 16, 2015, here at the Buffalo Bill Center of the West—and including this curious pin.

Silver spider pin with a large malachite stone as the spider's body—probably created by E. Spencer, Navajo artist, date unknown. On loan from Anne Coe Hayes. L326.2015.6



HIGHLIGHTS



A leap, but not a stretch – Part 2 | Between the covers of *La Rana nel Wild West* magazine, both domestic and international issues—and the Wild West—get recast into commentary.



Buffalo Bill: friend of the American child | When Cody died, newspapers featured images of inconsolable children, mourning the death of their hero.

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*.

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

Millicent Rogers (1902 – 1953),
Standard Oil heiress.
Photo courtesy the author.



Adornment *in the West*

The American Indian as Artist

BY DONNA L. POULTON

To the world, Millicent Rogers was a fabulously wealthy, mysteriously glamorous socialite—a visionary, a bellwether of trends who earned her immortality in the fashion firmament. On the other hand, her youngest son saw her as something far different...a collector, certainly, but also a self-appointed caretaker, a chronicler, and patron of the Native American art of the Desert Southwest.

No matter how she was viewed, though, Millicent Rogers (1902 – 1953) cultivated a lifelong penchant for the spotlight and had a well-earned reputation for her fashion savvy, avant-garde creations, and daring discoveries.



*It was a cascade
of silver and
turquoise...*



Cover of *Vogue Italy*, December 2014.

In 1948, the Standard Oil heiress appeared in a jaw-dropping *Harper's Bazaar* magazine spread wearing jewelry she had collected from Indian artists while living in Taos, New Mexico. In doing so, she established a style that survives and thrives more than a half century after her death.

Capitalizing on the historical currency inherent in Indian jewelry—along with the connotations of an independent lifestyle and the mythic romance of the American West—Ralph Lauren, Donna Karen, and other designers followed Rogers's lead by upscaling their fashions with Indian jewelry.

As an example, a recent issue of *Vogue Italy* magazine splashed the cover title, "Past, Present, Future," across two models costumed in western, "hippie" ensembles, with Indian jewelry lining their arms and spilling from their necks. It is a cascade of silver and turquoise whose abundance echoes Rogers's personal style and has itself become "a look." The magazine title references a generational art form that has continuously developed for more than 150 years—from the classic or "dead pawn" period in the 1870s to the modern designs of contemporary Indian artists. It also references a preference for mixing and wearing both vintage and contemporary jewelry as a fashion statement.

While vintage jewelry has continued appeal, contemporary Indian art also attracts extraordinary interest in cities like Tokyo, Sydney, and New York. This fact

is not lost on museums such as New York City's MET (Metropolitan Museum of Art) with its recent exhibition *The Plains Indians: Artists of Earth and Sky*, or the Smithsonian with its focus on the creative genius and art of the Yazzie family in their current exhibition (through January 10, 2016) titled *A Glittering World: Navajo Jewelry of the Yazzie*.

Historians of fashion and design, typically trace points in time that are formed by politics, economic conditions, cultural pressures, and class distinctions. The evolution and history of the art of Indian jewelry and adornment is as complex as the lives and times of the individual artists and the tribes from which they came. No one can separate the spiritual, social, cultural, and economic meaning inherent in the jewelry they create from the objects themselves.

For thousands of years, Native groups associated articles of adornment with tribal and familial affiliations, religion, medicine, and warfare. They also used jewelry as a system of exchange. Trade with other tribes for horses—an essential commodity—as well as hides from deer, mountain lion, and buffalo was common. Moreover, individuals used jewelry as personal adornment to communicate identity. The pieces were marks of status, rank, and class, and at the same time, functioned as a way to store and carry wealth.

Pragmatically, one can divide articles of personal adornment that have captured worldwide attention into works that are perishable and non-perishable. Among the tribes in the western United States, for instance, members created artistic and exquisitely designed tobacco bags, leggings, headdresses, moccasins, shirts, dresses, and jewelry from beads, bone, quill, feathers, and hides. While highly desirable and widely collected today, these objects are fragile and require special care and conservation. Adornment and ornamentation made from silver and stone, however, have proved to be much more durable. In the context of centuries of artistic creativity, silversmithing is a relatively new art form, although it draws on a rich history and tradition of art and design.

Prior to the middle of the nineteenth century, Native artists constructed jewelry with a relatively basic design from copper and brass. When artists, particularly from

the Navajo, Zuni, Hopi, and Pueblo tribes in the Southwest, learned silversmithing from Mexican artisans and later from other silversmiths—often from their own families—their ideas about design quickly evolved. Foremost, they acknowledged the undeniable beauty of silver, a metal with the added benefit of being easily handled.

Although the Navajo knew how to forge iron to make bits, headstalls, and jewelry, some believe they didn't learn to work with silver until just before they were brutally interred at Fort Sumner in 1864. During the four years of their detention, the Navajo had no silver to use. By 1870, however, they were making silver jewelry and experimenting with progressively more varieties of form.



Note the bezel securing the turquoise stone in the center of this Navajo-style silver cast bracelet, 20th century. Gift of Margo Grant Walsh, in Appreciation of Ann Simpson. 1.69.6358

In 1878, Navajo artist Atsidi Chon may have been the first silversmith to set turquoise into a silver ring with the help of a bezel, a narrow strip of serrated silver that bends to secure the stone. It took another decade before stones were used in any quantity with necklaces, bracelets, ketohs (bow guards), conchos (round, decorated disks), and other work. As access to new tools such as finer files, emery-paper, cold chisels, punches, dies, bellows, and forges became more available, the level of technical refinement and artistry increased. In his 1944 work, *The Navajo and Pueblo Silversmiths*, John Adair described some of the jewelry at the turn of the century as "Baroque," meaning that it favored "testing the limits of technique over aesthetic considerations."

It did not take long for Anglo entrepreneurs to respond to the allure

Native adornment often indicated status, rank, or class. MS35 North American Indian Photographs, undated. P.35.123



ADORNMENT in the WEST



Zuni-style, inlay bolo slide with turquoise, silver, and other elements, date unknown. On loan from Deborah Hofstedt, Santa Clarita, California. L.422.2015.11



This necklace exemplifies Walsh's attraction to contemporary American Indian silver artists. This silver and coral squash blossom necklace was created by Navajo silversmith Thomas Jim late 20th century. Gift of Margo Grant Walsh, in Appreciation of Ann Simpson. 1.69.6360



Silver belt buckle with twenty-four pieces of red branch coral, 20th century. Made by Evelyn Yazzie, Navajo silversmith. Gift of Margo Grant Walsh, in Appreciation of Ann Simpson. 1.69.6356

of silver and stone jewelry. Anglo traders and business people quickly found ways to commercialize production and distribution, disrupting for decades to come the natural evolution of much, but not all, of the art form. Trading posts that had already increased the demand for rugs by providing weavers with wool and special dyes saw the same potential with jewelry. By giving silversmiths turquoise and silver—which they could ill afford at the time—and more up-to-date tools for their work, trading posts increased their inventory and offered a market for the artists' work.

While trading posts exerted some influence on the course of silversmithing, it was Fred Harvey who single-handedly changed the course of silversmithing for nearly three decades. A pioneer of commercial cultural tourism in the Southwest, Harvey established restaurants and shops along the stops of the Atchison, Topeka, and Santa Fe railroads. Among the many souvenirs he sold at his hotel curio shops between 1900 and 1930 were Indian jewelry. Harvey recognized the inherent beauty of classic Navajo design, but thought it was too large, both in size and weight, and much too expensive to produce. He streamlined production and changed the design and weight of jewelry to appeal to Anglo tourists who wanted lightweight, wearable, and easily transportable souvenirs of the American West.

To incentivize sales, Harvey introduced symbols—thought to be more visually descriptive of the western experience—to silversmiths for use as stamps, even though they had little or no symbolic meaning for the artists. The thunderbird (a trademark of the AT&SF railroad), crossed and single arrows, Indian faces, and lightning bolts were among the stamps Harvey's company introduced. And he was right: Tourists loved them; he sold thousands; and they've become very collectible today. Over the past sixty-five years, since the last Harvey business ended with the death of his grandson, "airport jewelry," manufactured and imported from Asia, has filled the void. Storekeepers now sell such inventory in shops throughout the West to tourists who are not acquainted with the quality of authentic American Indian jewelry.

Another Anglo incursion into Indian silversmithing is the bolo tie. The bolo

has an uncertain history, but one can find versions of the tie in a variety of countries throughout the last century, often as a means to secure a scarf or hat. Whatever the origin, it is safe to say that the bolo, as we know it today, first came into prominence and fashion in the late 1940s. Hollywood helped to promote it in western film, and Indian artists took on the challenge of creating the stunning designs worn by many today. The bolo has even found an unusual popularity among hipsters.

By the mid-1930s, government officials, disturbed by the encroachment and hybridization of Anglo taste on Indian design, feared the loss of traditional art—not only in silversmithing, but in design of pots and rugs as well. Over a five-year period, from 1935 to 1940, they took steps to curb the exploitation of Indian culture. In 1935, Congress established the Indian Arts and Crafts Board. The board's mandate was to promote the creation and manufacture of authentic Indian works of art. Shelby J. Tisdale notes that in 1938, "[T]he Indian Arts and Crafts Board began to stamp Indian silverwork. The stamps were designed to guarantee the quality... and they served to encourage the creation of a better class of silverwork that follows traditional Navajo and Pueblo designs."

The board's actions paved the way for artists to become more independent by the early 1950s. Then, by the 1970s, individual artists, both traditional and more progressive, like Charles Loloma, were becoming known for their work. Today, contemporary artists such as Cody Sanderson, the Yazzie family, and others, have become superstars. They create distinctive jewelry garnering both popular and critical international acclaim, and they are keeping the art of silversmithing alive.

Collector and silver connoisseur, Margo Grant Walsh, of the Pembina Band, Turtle Mountain Tribe, Chippewa Nation explains, "I am drawn to American twentieth-century silver—both for its beauty and for the heritage it represents. American Indian silver appeals strongly to me because of how it links two traditions. As artisans, American Indian silversmiths are perhaps the single largest group in America who still maintain the European tradition of family apprenticeships, small shops, technical refinement, and innovation. And, through their artistry, American Indian

silversmiths honor their own familial ties, tribal customs, and culture.”

The exhibition *Adornment in the West: The American Indian as Artist* presents fine Indian jewelry made of silver, stone, bead, and bone from the Buffalo Bill Center of the West’s Plains Indian Museum collection along with loans from the Millicent Rogers Museum. Members of the Cody community, including trustees, staff, advisory board members, friends of the museum, Patrons Ball attendees, and unsuspecting visitors taken off guard by our requests, have graciously loaned work to the exhibition. This extraordinary display lauds former Center of the West directors Harold McCracken (1894 – 1983) and Margaret “Peg” Shaw Coe (1917 – 2006), visionaries who, in the early years of the museum, brought their own style and genius to the Center of the West. The exhibition includes pieces from each of their collections along with so many others.

Each piece of jewelry, like each collector who loaned to this exhibition and each artist who created the work, has a lively story to tell. Some are love stories; a few are about family history and legacy; and still others are all about the appreciation of artistry for wearing and collecting. These are the stories we’re telling through October 16, 2015, with *Adornment in the West: the American Indian as Artist* at the Buffalo Bill Center of the West. ■

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Donna L. Poulton is the former Curator of Utah and Western Art at the University of Utah’s Museum of Fine Arts. She grew up in Dillon, Montana, and lived in Germany for twelve years where she studied at the Boston University extension in Stuttgart and later received her PhD from Brigham Young University. She has taught art history at the University of Utah, and juried and curated many exhibitions, including the Olympic Exhibition of Utah Art. A prolific author and lecturer, Poulton’s most recent book, co-authored with James L. Poulton, is Painters of Grand Teton National Park. She is the project manager and director of the Hal R. and Naoma Tate Foundation.

Silver and turquoise belt, ca. 1940s. Gift of Mrs. Frank D. Oastler. NA.203.309



A leap, but not a stretch

Buffalo Bill and La Rana nel Wild West – **CONCLUSION**

La Rana nel Wild West, lithograph poster, 1906. Gift of Mr. Oliver M. Wallop. 1.69.464 ("Esce in Bologna tutti i Venerdì" means "Comes Out Every Friday." The abbreviation "Stab. Tip. Lit. A Noe. Bologna" refers to Stabilimento Tipo-Litografico-Bologna – A Noe-Bologna.)





Buffalo Bill's Wild West in Italy, 1906. Garlow SB.SvnrPstl.05.04 and Garlow SB.SvnrPstl.04.03

BY MARY ROBINSON AND ROBERT W. RYDELL

One of the Center's most striking and original posters shows Buffalo Bill astride a bucking bullfrog. In the last issue of Points West, Mary Robinson and Robert Rydell shared how their interest in the poster led to a story with many more facets than they bargained for: politics, economics, and social change.

La Rana ("the frog"), the Bologna, Italy, magazine to which the poster refers, latched on to the appearance of Buffalo Bill's Wild West in Italy as a platform for its current events commentary.

In the conclusion of "A leap, but not a stretch," the authors discuss further the social and political problems in Italy at the turn of the twentieth century, beginning with a poem published in a 1906 issue of La Rana.

The long poem, "Buffalo Bill's Arrival" (from the March 30 – 31, 1906, issue of *La Rana*) seems to hail Cody as a conquering hero, opening with a Homeric echo, "I sing of redskins and the Captain."



"Buffalo Bill's Arrival," a poem in *La Rana*, March 30 – 31, 1906.

For the last twenty years, the celebrated Cody has visited

The civil barbarians and showed them

How uncivil barbarians [meaning the Indians] plunder using arms and battles;

While, with yellow gloves [white collar crime?], in some banks

Our people commit robbery without being noticed.

In this poem, the crowd meeting Cody's train is portrayed as restless, hungry, and, potentially, even violent. Buffalo Bill himself, described as "stunned," appears unprepared for the scene.

Cody's signature hat also becomes a focus in the poem. The Italian image of Buffalo Bill often portrays him in a musketeer's hat worthy of Cyrano de Bergerac. In this instance, however, the large hat reinforces the theme of banditry. *La Rana's* editors clearly use

the Wild West's arrival to call attention to civil strife and corruption in Italian society.

On Church and State

Between the magazine's covers, both domestic and international issues—and the Wild West—get recast into commentary. In another gem of graphic satire, *La Rana* continues its tradition of anti-clericalism by lampooning one of the most powerful figures in the Vatican, Cardinal Merry del Val. The cardinal was one of Pope Pius IX's leading anti-modernist crusaders and soon-to-be Vatican Secretary of State. He appears in a cartoon headlined "Merry del Val in the Wild West," riding a horse named "Intransigence" as he tries to lasso his clerical critics and bring them into line. The prancing wild horses identified as Don Murri and Don Sturzo, and others, are associated with liberal thinking within the church.

Always attentive to current events, *La Rana* connected its readers to the Algeiras Conference (January 16 – April 7, 1906) that brought a temporary end to the First Moroccan Crisis just as

Cody was arriving in Bologna. Generally considered one of the prequels to the First World War, the crisis in Morocco centered on German efforts to block French intentions to colonize the as-yet-independent North African country. With the Algeiras Conference closing and the Wild West set to open, *La Rana's* cartoonist drew on the repertoire of the show to explain what had just transpired.

The satirist portrayed various European nations and America as Indians in pursuit of a stagecoach filled with Moroccans. The Ottoman Sultan drives the coach and cracks a whip to fend off the Pretender to his throne, seated beside him brandishing a sword. A caption below reads, "With Buffalo Bill: the Sultan and the Pretender. Since they are only simulating a fight, we can at present skin ourselves at our leisure." The Indian representing Austria seems especially treacherous, as he crawls over a rock showing the Hapsburg coat-of-arms tattooed on his backside.

There are many layers and jokes here. We get the drift, we think, and admire the energy and creative zeal of these Italian satirists. *La Rana* is indeed a colorful feast for the eye with a provocative message designed to afflict the comfortable.

Author and historian Louis Warren has argued that Buffalo Bill's Wild West drew huge crowds of Europeans because



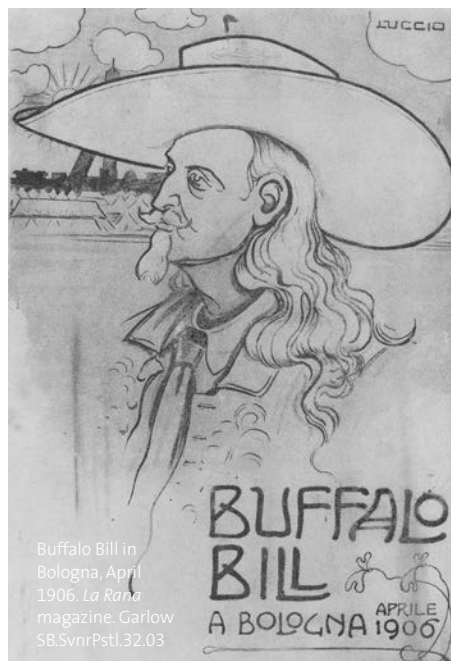
Cardinal Merry del Val as a cowboy in the West. April 1906, *La Rana*. (detail)



Crisis in Morocco portrayed as a Wild West show scenario in *La Rana*.

of the way it spoke to their desires and anxieties. Instability was but one overriding anxiety in Italian society, underscored by the replacement of Sidney Sonnino and his government the very next month—in May of 1906. During the first decade of the twentieth century, Italy changed prime minister ten times. Through the lens of *La Rana* and the metaphors of the Wild West, we glimpse serious social dislocation, internal strife, political chaos, failed leadership, and a frustrated populace.

In hindsight, we recognize that these conflicts portend developments much darker than *La Rana's* editors, for all their savvy hilarity, could have imagined. Even today, the illustrations in *La Rana* and the story of Buffalo Bill in Bologna serve as useful reminders about how, when it comes to the Wild West, circuits of meaning flow across spaces, cultures, and times. ■



And how did the Wild West view the Italian strife?

"All kinds of bad things were predicted for us in Italy, and many of us had it down as a land of anarchists, with bombs and stilettos, but we found the people the most peaceable and more subject to police control than any country we visited outside of England," Charles Eldridge Griffin, *Four Years in Europe with Buffalo Bill*.

"...these [Italian] people are so d----- crazy wild to see something for nothing. They run all over us. I am going to kiss the first New York policeman I see," William F. Cody, in a letter to James Bailey dated March 25, 1906, from Rome.



Another leap: The frog finds its way to America

In the process of teasing out the fascinating resonances of *La Rana Nel Wild West*, we uncovered another story that brought the journey full circle. According to collection files in the Buffalo Bill Center of the West's registrar's office, the original owner and subsequent donor of the "Cody and the Frog" poster to the Buffalo Bill Museum was Oliver Malcolm Wallop who sent a letter dated April 22, 1959, to Mary Jester Allen, the first director of the museum, from Big Horn in Sheridan County, Wyoming. In the letter, he reveals that the poster appeared among family papers, and he sketches a possible scenario for how it came into their possession.

It seems that his father, Oliver Henry Wallop, had traveled to the continent shortly after the turn of the century. He'd suffered a serious illness in England and recuperated in Biarritz on the French coast in 1902. He may have acquired the poster at that time.

Like us, Oliver Malcolm Wallop's letter asks Mary Jester Allen to explain one thing: Why is Buffalo Bill riding a frog?

Many readers know that the Wallop

family in Big Horn, Wyoming, has strong ties to England. Oliver Henry Wallop would become the eighth Earl of Portsmouth. He had immigrated to America as a younger son who would not expect to inherit the family title. Consequently, in 1883, at the age of twenty-two, he purchased the Canyon Ranch in Big Horn, Wyoming. There he remained as a rancher until death in the family in England caused the title to descend to him. In 1925, he returned to England to become the Earl of Portsmouth.

His son, Oliver Malcolm Wallop, donor of the poster, remained in Wyoming, and Oliver Malcolm's daughter, Jean, who was born and grew up in Wyoming, married the man who would become the seventh Earl of Carnarvon and owner of Highclere Castle. Jean, now the Dowager Countess of Carnarvon, lives near Highclere, but often returns to Wyoming. Her brother, Malcolm, a U.S. Senator from Wyoming (1977 – 1995), died in 2011.

The Wyoming Wallops visit their cousins and enjoy watching public television's *Downton Abbey*—filmed at Highclere—with the rest of America.

The search for *La Rana* touches on this interesting Wyoming connection to England and the popular series about the English upper class adjusting to social change during the first decades of the twentieth century. This is precisely the tumultuous time period in Italy that produced the satiric *La Rana*. While Oliver Malcolm Wallop dated *La Rana Nel Wild West* to the time of his father's trip to France, we know that the poster's appearance coincided with Buffalo Bill's Wild West tour of Italy in the spring of 1906. Rest assured, we'll change the incorrect date of 1902 on the poster label.

Mary Robinson is Housel Director of the Center's McCracken Research Library. Robert Rydell is Michael P. Malone Professor of History at Montana State University in Bozeman, Montana.

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Authors' Note: University of Wyoming Professor Renee Laegreid's "Finding the American West in Twentieth-Century Italy," which appeared in *Western Historical Quarterly*, winter 2014, sheds additional light on the Wild West in Italy more generally. ■



BUFFALO BILL: *Friend of the American child*

BY MARTIN WOODSIDE

It's no secret that William F. "Buffalo Bill" Cody was a hero to generations of American children. Cody's reputation as an affable father figure grew rapidly in his later years—notably from the turn of the twentieth century until his death in 1917—as he was increasingly lauded in the press as a friend to the American boy and, in fact, children of all ages. Boy Scouts of America President Dan Beard touted Buffalo Bill as an inspiration for the Scouts and described him as "the one man whom all boys love."

When Cody died, newspapers featured images of inconsolable children, mourning the death of their hero, and after Cody's funeral, every grade school child in Denver

received a flower from the offerings. While Buffalo Bill remained a fixture in the culture of American childhood throughout his career as an entertainer, his ascension to this almost saintly status was hardly accidental. Indeed, Buffalo Bill's transition to silver-haired grandfather and benefactor of the American child was closely tied to the success of his show business career, and he and his partner worked hard to facilitate this transition.

A leap from page to stage

Immortalized in Ned Buntline's 1869 work, *Buffalo Bill: the King of Bordermen*, Cody first gained fame as a dime novel hero. By 1872, he was playing himself on



Buckeye Blake (b. 1946). *Peering Under the Big Top*, 2006. Oil on canvas. Created from a photograph of this very scene in 1895. Virginia Boal Hayden Acquisition Fund. 2.01.1



Cartoon by Bob Satterfield (1875 – 1958) about the death of Buffalo Bill and how it affected this American boy in particular, and the nation in general. *Boston Evening Record*, January 15, 1917. MS6 William F. Cody Collection. MS6.0625

stage, engaged in a theater career that would span thirteen years. Forming the Buffalo Bill Combination, Cody packed playhouses throughout America, winning over large crowds—if not always local theatre critics—with action-packed fare such as *Scouts of the Plains*, or *Red Devilry As It Is*; or *Red Right Hand*, or *Buffalo's Bill's First Scalp for Custer*. These plays saw Cody trafficking in the same blood and thunder storylines that populated Buffalo Bill's dime novel adventures, much to the delight of boys who voraciously consumed these yellow-backed novels. Massing to see their hero on stage, these raucous young fans became known as the gallery gods and

represented a substantial part of Cody's audience.

When Cody transitioned from stage to open arena in 1883 (the first being *The Wild West: Buffalo Bill and Dr. Carver Rocky Mountain and Prairie Exhibition*), the gallery gods eagerly followed him. Right from the start, young fans made up a substantial part of the audience for Buffalo Bill's Wild West, and Cody and his partners were happy to have them. Many of the reviews for early runs of the Wild West mirrored reactions to Cody's stage show. Some critics described the thrill of seeing blood and thunder action brought to life before their eyes, with sham Indian battles and live gunplay mixed gleefully

“Indian battles and live gunplay mixed gleefully together...

together. Others were less thrilled, claiming the show lacked morality and played to the basest elements in the crowd. These critics perceived younger fans as particularly vulnerable.

Blood and thunder tales: too much for the kids?

In fact, these fears grew directly from adult concerns about dime novels. This emerging genre caused something of a moral panic in the second half of the nineteenth century as many parents and guardians raised grave concerns about the dangers of children reading sensational literature. Cultural critics wrote long diatribes against the evils of dime novels, especially the violent adventure stories they christened “blood and thunder” tales.

Louisa May Alcott famously devoted a chapter of her novel *Eight Cousins* to the damaging effects of these stories. Focusing on books that targeted boys, (Alcott herself had written sensational romances under the pen name A.M. Barnard.) she lambastes dime novels for their unrealistic story lines and irresponsible characters. Moral crusader Anthony Comstock went a step further, describing the literature as tools of Satan in *Traps for the Young*, his 1883 polemic against cheap reading. An extremist to some, Comstock became a special agent for the U.S. Post Office and successfully pushed for and passed federal legislation that banned the mailing of obscene literature.

Buffalo Bill was certainly no stranger to blood and thunder novels. According to Cody biographer Don Russell, Buffalo Bill figured in more than two hundred dime novels—more than any character other than Jesse James. Recalling the early planning of the Wild West, Cody’s main partner, Nate Salsbury, describes Buffalo Bill as the perfect front man precisely because



Puck, the first successful humor magazine, tackles the subject of dime novels and the effect on the youth of the day, September 21, 1881. Library of Congress Prints and Photographs Division Washington, D.C. 20540, USA. LC-USZC2-1245

dime novels had already established him as a household name among the nation’s children. Still, Buffalo Bill’s status as a dime novel hero came under more careful scrutiny throughout the 1880s as the Wild West and Buffalo Bill became increasingly popular. During those years, Cody and his partners had to manage Buffalo Bill’s image and his relationship to his child audience very carefully.

Following a hero isn’t always easy

The Wild West drew on many of the same themes as the typical dime western, featuring high-octane battles with road agents and Indians. By mimicking dime

novel theatrics too closely, Cody left himself open to the same kinds of attack that sensational literature endured, including charges of corrupting the minds of impressionable young boys. Certain critics had long accused Buffalo Bill’s Combination of drawing the wrong crowd and promoting dime novel heroics.

As the Wild West grew more popular, these charges took on more weight. Newspapers were quick to report stories of boys who’d been injured and even killed while “playing Buffalo Bill.” More common, though, were stories of children, mostly boys, who’d left home to head West and follow in their hero’s footsteps. This 1883 *Philadelphia Inquirer* story is typical in its concerns:

William Dickinson, aged fourteen years, and William Stevenson, aged eleven, are missing since Monday, since which time nothing has been seen or heard of them. They both left home dressed with the intention of seeing Buffalo Bill. They had been in the habit of reading exciting stories such as Indian tales, etc., and it is supposed that they must have left with Buffalo Bill during Monday night. The mothers of the young lads are greatly worried, and if the boys do not return soon their minds might become deranged.

Buffalo Bill’s seductive appeal to impressionable youth even stretched beyond national boundaries. During the Wild West’s first trip to England in 1887, British papers described a “special staff of detectives” that had been stationed at the



What we'd call today a "Perfect PR Move": William F. Cody and the F.M. Williams children who approached him at a Tampa Bay, Florida, hotel, October 23, 1912. After obliging each with a kiss, the group posed for pictures. MS6 William F. Cody Collection. P.6.316



a colossal Object School of living lessons

Liverpool docks to prevent runaways from stowing away with Cody's show.

Cody and his partners actively sought publicity that countered these stories. In fact, the Wild West's 1884 program reminds the audience that women and children could attend the show "with Perfect Safety and Comfort, as arrangements will be made with that object in view." Similar disclaimers appeared regularly in the Wild West's promotional materials.

What was a Wild West performance to do?

At the same time, there was only so much Cody and his partners could do to

counter Buffalo Bill's image as a dime novel hero—and only so much they wanted to do. In truth, this image was central to Cody's appeal as a showman, especially to his younger audience members. Instead, as the Wild West increasingly became a form of mass entertainment, geared to attract audience members of all types and all ages, Cody and his partners sought to balance Buffalo Bill's appeal as a dime novel hero with his role as an educator. Consequently, his Wild West balanced themes of frontier adventure with claims of the show's educational value throughout the run of Buffalo Bill's extravaganza.

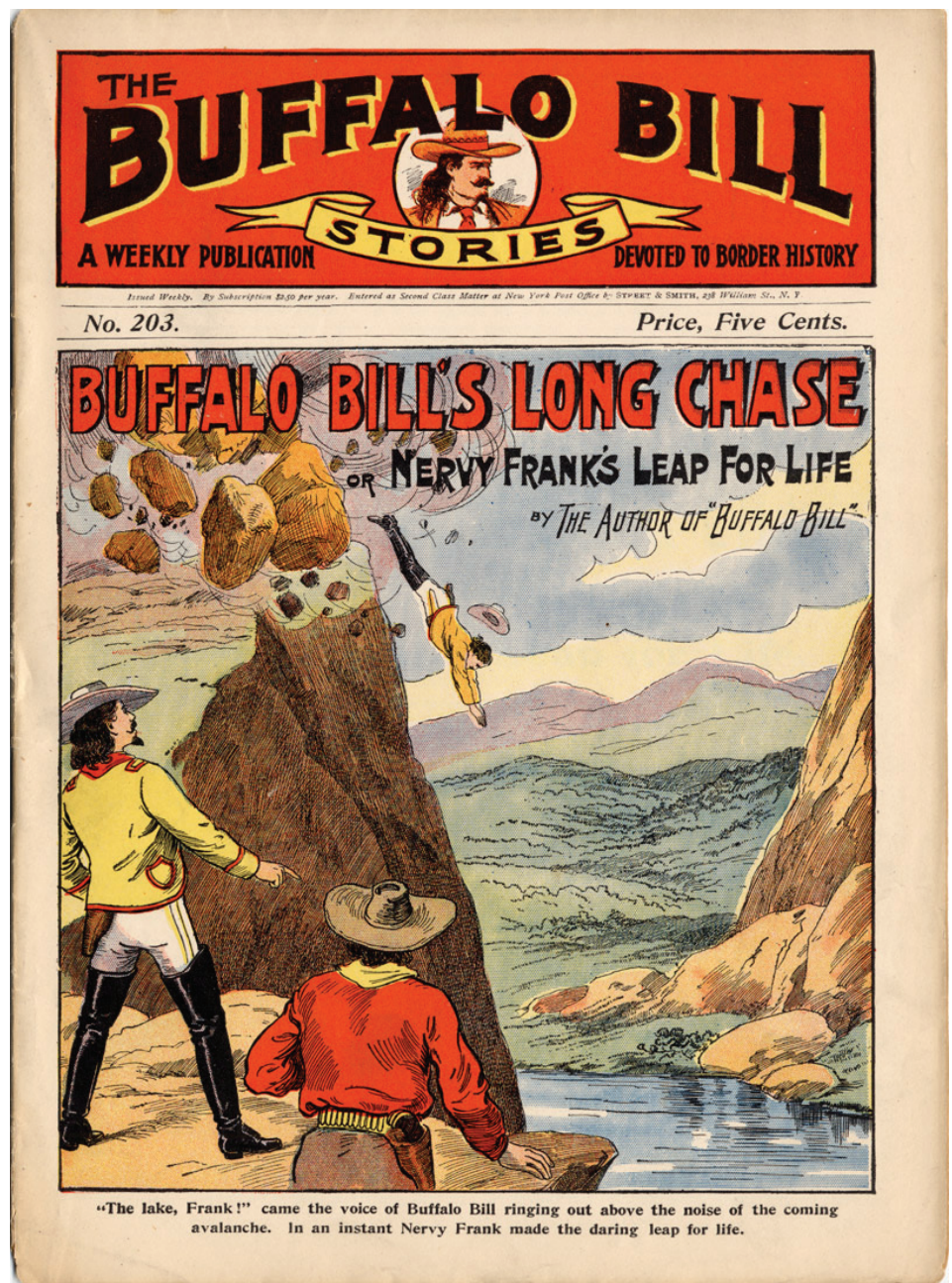
From the start, programs and promotional materials billed the Wild West as both entertaining and instructive.

By 1885, though, the program extolled the Wild West's educational value more. A new description of Cody appeared under the sub-heading "As an Educator," with journalist Brick Pomeroy writing, "I wish there were more progressive educators like Wm. Cody in this world."

The "As An Educator" section had grown to four paragraphs by 1887—half a page in length. In it, Pomeroy extolls Cody as a staunch patriot who "wishes to present as many facts as possible to the public, so that those who will, can see actual pictures of life in the West, brought to the East for the inspection and education of the public." Cody—who never referred to the Wild West as a show—and his partners, especially publicist John Burke, took an active role in promoting the Wild West as a realistic presentation of frontier life, one with vast educational value. The programs proudly declared the Wild West to be "a colossal Object School of living lessons," with Pomeroy going so far as to claim the show could be called, "the Wild West Reality." These efforts did much to shape public perception of the Wild West. By the early 1890s, citizens increasingly perceived the show as respectable entertainment, and Cody, himself, a benefactor and de-facto father figure for American youth.

Cody and company treated 6,000 children to a free performance

In 1893, the planners of the World's Columbian Exposition, also known as the Chicago World's Fair, refused to include the Wild West, a decision they likely regretted later. Cody and his partners set up on the Midway, just outside the fair's gates. Throughout the run of the fair, they played to immense crowds and won rave reviews from the press. This long stand in Chicago also served to put an exclamation point on the changing relationship between Buffalo Bill and his child audience. After the fair's organizers decided against granting the city's poor children admission for a day, Cody and company treated 6,000 children to a free performance of the Wild West. The press celebrated his goodwill, while the boys themselves presented Buffalo Bill with a solid gold plate in the shape of a messenger card, acknowledging Cody's great service to the "Chicago Waifs Mission Messenger," and



Buffalo Bill Stories, #203. A series with the exploits of Buffalo Bill and others—the very tales that attracted children to the Wild West much to the chagrin of their parents. MS6 William F. Cody Collection. Bbs#203

signed by the "Waifs of Chicago."

Newspaper stories had anxiously described the massing numbers of newsboys and bootblacks attracted by Buffalo Bill's Wild West a mere ten years earlier. By 1893, though, that crowd remained a mainstay of the Wild West audience, but the public perceived the relationship between Cody and these young audience members much differently. Now,

Buffalo Bill played the role of father figure, a benefactor, and friend of these poor boys.

As a dime novel hero, Buffalo Bill risked being read as a threat, seducing young boys to run away from home, only to lead lives of destitution or depravity. The Wild West, however, successfully cast him in a different light. By 1893, papers were less likely to run cautionary tales about runaway boys than to run articles like the *N.Y. America*

BUFFALO BILL: *Friend of the the American child*



Youngsters loved Buffalo Bill. Here he shakes hands with a young admirer in front of the Meeteetse, Wyoming, drugstore, ca. 1913. MS6 William F. Cody Collection. P.69.1153

and Mercury's "Cured of Cowboy Fever."

This short piece recounts a happy father who visits Buffalo Bill to hand in his son's collection of ropes, wooden daggers, old feathers, and toy pistols. Apparently, having seen Buffalo Bill in action, the boy had learned the truth about frontier life and had no more need for foolish play.

As his fame grew, Cody seemed to become increasingly fond of his young audience members and grew gracefully into the role of benefactor to the nation's children. He frequently admitted poor children to Wild West performances free of

charge and paid numerous visits to schools and hospitals. In his later years, Cody did develop a close relationship with the Boy Scouts and became a vocal proponent of the organization's values, urging children to spend more time outdoors while learning skills such as shooting and riding. Indeed, when he died in 1917, Buffalo Bill clearly was the friend of the American child—a reputation that Cody worked hard to earn.

Dr. Martin Woodside earned his PhD in Childhood Studies from Rutgers University-

Camden, New Jersey. In 2013 – 2014, he was a fellow at the Buffalo Bill Center at the West, researching his dissertation, Growing West: American Boyhood and the Frontier Narrative. Buffalo Bill became a major focal point for the project, a cultural history, exploring the dynamic interaction of boyhood and frontier mythology in America during the second half of the nineteenth century.

Go online to read "The Cowboy Scourge": centerofthewest.org/2015/04/19/points-west-cowboy-scourge/. ■

The Papers of *William F. Cody*

Researcher studies Buffalo Bill, the hunter



Adam Hodge, *Papers of William F. Cody* researcher

Dr. Adam Hodge is Assistant Professor in History at Lourdes University in Sylvania, Ohio, where he specializes in the environmental and Native American history of the North American West. He earned his doctorate from the Department of History at the University of Nebraska-Lincoln where he became a research associate for the *Papers of William F. Cody*.

As part of his project, Hodge examined William F. “Buffalo Bill” Cody’s life as a hunter and game preservationist. He traced the evolution of Cody’s approach to hunting from the Great Plains of Kansas to the Rocky Mountains of Wyoming. He also examined Cody’s public writings and involvement in preservationist organizations, a study that demonstrated how Cody adapted to a changing West.

Hodge’s work places Cody’s story within the broader context of popular anxieties about the end of the “frontier,” which prevailed among Americans during the waning years of the nineteenth century. In the process, Hodge discovered how sportsmen responded to the obvious depletion of the West’s seemingly limitless abundance. Cody’s adaptations to a transforming West included his

establishment of something of a hunting empire just outside Yellowstone National Park even as he promoted selective sport over reckless slaughter.

This project, then, throws light on an aspect of Cody’s life that scholars have only begun to explore. Although many recognize that bison hunting propelled Cody to great fame during the 1860s and 1870s, his Wild West exhibition tends to overshadow his later-life sporting activities. His endorsement of game preservation was part of his larger effort to save a vanishing “wild” West; his show tours were only the most famous manifestation of his attempt to preserve some vestige of the West for others.

Yet, Cody’s endeavors were as much for himself as others. As was the case with other sportsmen-turned-preservationists, protecting big game was at least as much about self-preservation as it was about saving animals. Cody’s fame, image, and identity were firmly rooted in his days as a hunter on the Great Plains, and he reassessed his relationship with the changing world around him in an effort to preserve that identity.

Hodge notes that the generous support of the Buffalo Bill Center of the West was

integral to the development of this project, as well as an important component of his graduate studies. “Conversations with Douglas Seefeldt, Jeremy Johnston, and Pablo Rangel provided food for thought and gave the study new direction at critical junctures,” Hodge explains.

“Funding granted by the Center allowed me to devote considerable time to sifting through online sources, published historical documents, and key scholarly works.”

In addition, the Center supported Hodge’s two-week research trip visiting archives in Wyoming and Montana. He made stops at the McCracken Research Library and the Park Country Archives in Cody; the American Heritage Center in Laramie; the Wyoming State Archives in Cheyenne; and the Yellowstone National Park Archives in Gardiner, Montana.

“I was able to meet great people that I might have otherwise never met,” Hodge says. “This research also provided me with material that I can use in presentations about the West. Now that it’s complete, the project will add publications in both printed and digital formats to my professional résumé.”

To learn more about the *Papers of William F. Cody*, visit codyarchive.org. ■



W.F. Cody hunting party with Chief Iron Tail and others. The camp was located at the “head of the Shoshone River, Wyo.” on November 20, 1901. MS6 William F. Cody Collection. P.69.977



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It doesn't take much—a grammatical error or a bad haircut—to attract negative attention from the public. *Puck* was a political satire magazine that published 1871 – 1918, and in this case, it featured Buffalo Bill and the Indian Red Shirt, both with interesting costumery. Yes, portraying a living celebrity is tricky, even more so on stage. Read Sandy Sagala's story of two stage actors of the nineteenth century. (Image: Library of Congress Prints and Photographs Division, Washington, DC, 20540. LC-USZC2)

C.J.T.

“Crockett’s use of picturesque and racy backwoods humor to make a point undermined his justifiable objections

Will the real frontiersman please stand up?

BY SANDRA K. SAGALA

The controversy over the film *The Interview*, in which North Korea leader Kim Jong-un was adversely portrayed, illustrates the potential danger filmmakers face when using a real person as a plot character.

The rendering of a well-known person’s life may be used as a vehicle for satire or comedy, but the avoidance of offense must be carefully balanced against the appeal to audiences. For an actor to portray a living person, with the possibility of a concomitant encounter, is nothing new. Two examples from nineteenth-century stage drama demonstrate the consequences of impersonating eccentric politicians and revered frontiersmen. Fortunately, these outcomes were positive.

Davy Crockett, the coonskin-capped, buckskin-wearing Tennessee congressman, was often lampooned for his folksy ways and dress. *Colonel Crockett*, 1839. Hand-colored photogravure. Museum purchase. 1.69.4823



Nimrod Wildfire and Davy Crockett

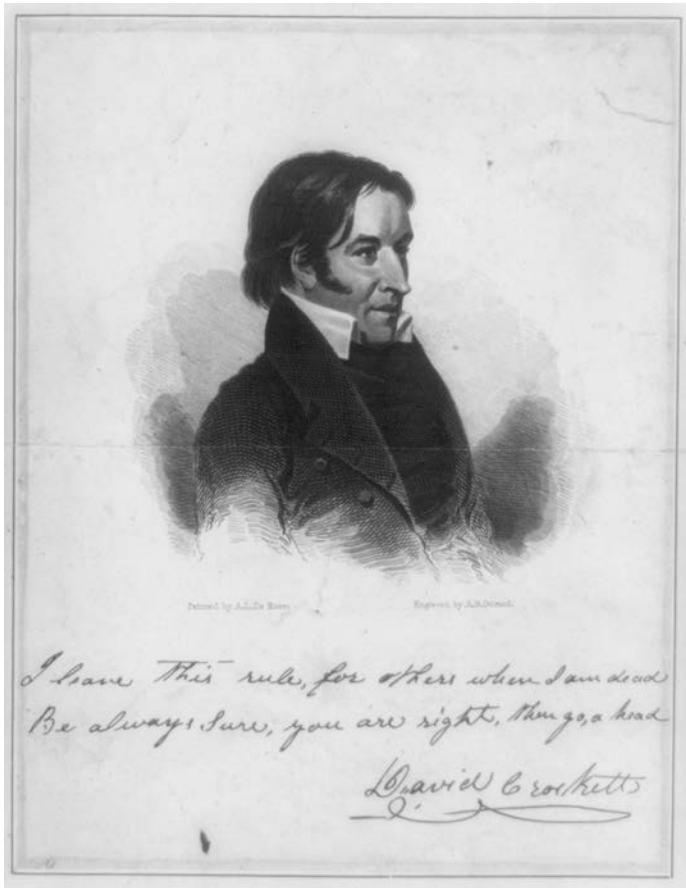
In 1831, actor James Hackett trod the boards of America's theaters costumed in a buckskin suit and wildcat-skin cap. As Nimrod Wildfire, he caricatured the public's perception of a Tennessee backwoodsman, specifically one of the most popular Tennessee backwoodsmen of the time, Congressman David Crockett.

The previous year, Hackett, accustomed to playing homegrown American characters like Rip Van Winkle, needed new material to showcase his talents. He sponsored a contest offering a \$300 prize for an original comedy with an American as the leading character. Among those judging the entries were *New York Evening Post* editor William Cullen Bryant and satirical poet Fitz-Greene Halleck.

James Kirke Paulding's entry *The Lion of the West; or, a Trip to Washington* won top prize. Publicizing the winner, the December 18, 1830, issue of the *New York Mirror* praised Paulding's "noble ambition to second the efforts of our indigenous comedian in laying the foundation for a national drama."

No stranger to the topic, twelve years previously Paulding had penned *The Backwoodsman*, a poem glorifying frontier pioneers. He admired President Andrew Jackson and supported expansion of American settlement across the continent. Perhaps Paulding's idea for the contest was politically motivated by Congressman Crockett's vociferous objection to Jackson's policies. One in particular, the controversial Indian Removal Act, forced Cherokees from their homes in order to give the land to the southern states. Crockett vowed that if the Act were not repealed, he would head for the "wildes of Texas."

Though Crockett worked hard to represent his constituents, his policies against Indian resettlement were unpopular. Many Americans in the 1830s demeaned Indians and believed the Natives had no right to decide where they lived. Those who ridiculed Crockett's use of picturesque and racy backwoods humor to make a point undermined his justifiable objections. In addition, he had not succumbed to the formal dress and manners of most Washington politicians; instead his folksy phrases and buckskin jacket sharply contrasted with his Congressional peers—



David Crockett, undated print, artist unknown. Library of Congress Prints and Photographs Division, Washington, DC, USA. LC-USZ62-7368



James K. Paulding, steel engraving from *Bryant and His Friends: Some Reminiscences of the Knickerbocker Writers* by James Grant Wilson, 1886. Flickr Commons.

idiosyncrasies that Paulding found irresistible.

The New York Mirror reported that Paulding found in Crockett the embodiment of “certain peculiar characteristics of the west in one single person, who should thus represent...the species.” Paulding wrote to his friend John Wesley Jarvis, a flamboyant portrait painter with a knack for Southern vernacular, and asked him for “a few sketches, short stories & incidents, of Kentucky or Tennessee manners, and especially some of their peculiar phrases & comparisons.” Paulding wasn’t fussy. If none came to mind, Jarvis could just “add, or invent a few ludicrous Scenes of Col. Crockett at Washington.”

The Lion of the West

Long before the drama’s opening night, rumor abounded that it lampooned Crockett and his backwoods mannerisms. Eager to avoid a suggestion of exploitation, despite that being exactly what it was, Paulding publicly denied such an intention in the *Mirror*. He also wrote to Congressman Richard Wilde asking Wilde to intercede with his fellow politicians to assure Crockett—“provided your knowledge of me will justify the

assurance”—that he was “incapable of committing such an outrage on the feelings of any Gentleman.” Paulding enclosed a short note to Crockett reiterating his regret for the “mischievous and unfounded rumours” in the press.

Crockett replied that he had never seen publications to which Paulding referred. If he had, “I should not have taken the references to myself in exclusion of many who fill offices and who are as untaught as I am.” Instead, Crockett credited Paulding’s civility and guarantee that he had meant no mockery of “my peculiarities.” Furthermore, Crockett added, “the frankness of your letter...convince[s] me that you were incapable of wounding the feelings of a stranger [sic] and unlettered man who had never injured you.”

In the melodrama, the governor’s daughter, Cecilia Bramble, travels to Washington, DC, where she rashly falls in love with a Parisian count. She learns later he is an imposter and swindler. During a visit, Cecilia’s Kentucky cousin, Nimrod Wildfire, agrees to help expose the Count because, after all, he, Nimrod, can “jump higher, squat lower, dive deeper, stay under longer and come out drier” than just about anybody. When Wildfire challenges him to a duel, the Count bolts, but Wildfire unmasks



New York's Park Theatre (foreground) and environ, ca. 1830. Wikipedia.

the charlatan, and Cecelia regrets her impetuous behavior.

Despite Paulding's protestations, Wildfire remained thinly disguised as Crockett, a backwoodsman who, in the play, claims to have "the prettiest sister, fastest horse, and ugliest dog in the deestricht." Wildfire's boasts of battling catfish the size of alligators as well as his having the ability to "outrun, outjump, throw down, drag out, and whip any man in all Kaintuck" were running exaggerations.

The play opened on April 25, 1831, at New York's Park Theater. A review in the *Mirror* noted how the jokes were "really ludicrous," thereby heartily pleasing the audience. But, after several performances, Hackett realized the script needed revisions. When Paulding refused the task, playwright John Augustus Stone rewrote the drama, keeping the Wildfire character and adding several others. Hackett toured the eastern states with the revised version.

By December 1831, his tour reached Washington where Congressman Crockett himself took a front seat in the theater. When Hackett, costumed in buckskin, stepped onto the stage, he spotted Crockett and bowed to him. Crockett, in fancy theater-going clothes, stood and returned the bow, then acknowledged applause from the rest of the audience.

The play became the mainstay of Hackett's repertoire for more than twenty years.

Conventional wisdom purports that history repeats itself. The confluence of drama and reality occurred with almost eerie similarity some forty years later.

Buffalo Bill and Ned Buntline

In February 1872, William F. "Buffalo Bill" Cody visited New York City at the invitation of dime novelist Ned Buntline. The two had met previously at Fort McPherson, Nebraska, when the author had gone West in search of new material. At the time, Cody was a Fifth Cavalry scout. As the troops moved from fort to fort, Buntline accompanied them, all the while questioning Cody about his boyhood, his service during the Civil War, and his friendship with James Butler "Wild Bill" Hickok.

The scout's recollections supplied Buntline with ideas for a frontier hero. Six months after he returned to New York, Buntline's *Buffalo Bill, The King of Border Men*—"the wildest and truest story I ever wrote"—was serialized in the *New York Weekly*. Editors proclaimed it "one of the most thrilling, exciting and interesting romances which we have ever read...its chief attraction is that its hero is not a myth, but a real flesh and blood character, who is even now fighting the savages on the western plains." Overnight, Cody became a national hero.

Three years after its publication, New York playwright Fred G. Maeder dramatized Buntline's story. The plot revolved around the murder of young Cody's father by renegade Jake McKanlass. (The name was a perversion of Dave McCandles, whose murder at Rock Creek Station was attributed to Hickok.) When Bill Cody grows up, he, with his friend Bill "Hitchcock," seeks revenge for the patricide. In turn, Cody rescues his mother and sisters from kidnapping renegades and their Indian cohorts. Popular actor John B. Studley was hired to play the title role.

[I was] curious to see how I would look when represented by some one else

Perhaps aware of and hoping to re-create a similar Hackett/Crockett encounter, Buntline insisted that Cody attend the performance and arranged for a seat in the manager's box. Cody agreed, "curious to see how I would look when represented by some one else." Reporters had publicized Cody's plan, so when he and Buntline arrived, they found the theater packed with spectators hoping to glimpse the famous frontiersman.

The manager insisted that Cody come onto the stage between acts, meet Studley, and say a few words to the crowd. Cody was embarrassed, having never before been in the public eye. He later admitted that "a few words escaped me, but what they were I could not for the life of me tell, nor could any one else in the house." His mumblings were scarcely audible even to the orchestra.

Veteran thespian Studley, undaunted at being upstaged by Cody, but doubtless infected by the crowd's enthusiasm, "played his part to perfection," according to the *New York Herald*. Critics found that Studley acted "in an intense, vigorous and powerful manner." They judged the play "full of stirring interest, and if not critically a very meritorious composition, yet fully atones for lack of literary excellence by the picturesque interest of its incidents."

Undeterred at impersonating the real frontiersman whose popularity continued to grow, Studley played the character for four weeks. William Whalley assumed the role when a prior commitment forced Studley to step down. Various versions of the drama played at other theaters throughout the city where it was pronounced "the hit of the season."

Cody, the scout who had stood tongue-tied before that February audience, earned the similar distinction of "hit" only eighteen months later. By then, he had, at Buntline's urging,



Irving R. Bacon (1913–1957). *Pals of 1876, Ned Buntline, Texas Jack, Buffalo Bill*, 1904. Watercolor on paper. Museum purchase. 50.69

begun his own theatrical troupe and starred in the production bearing his name.

Such juxtapositions of drama and reality, whether as serendipitous or pre-arranged meetings between the dramatic personae and the real frontiersmen, enhanced the celebrity of both David Crockett and William Cody. Dramas like these also helped to chronicle the frontier—be it located as far west as Kansas or as near as Kentucky—for eastern audiences. ■

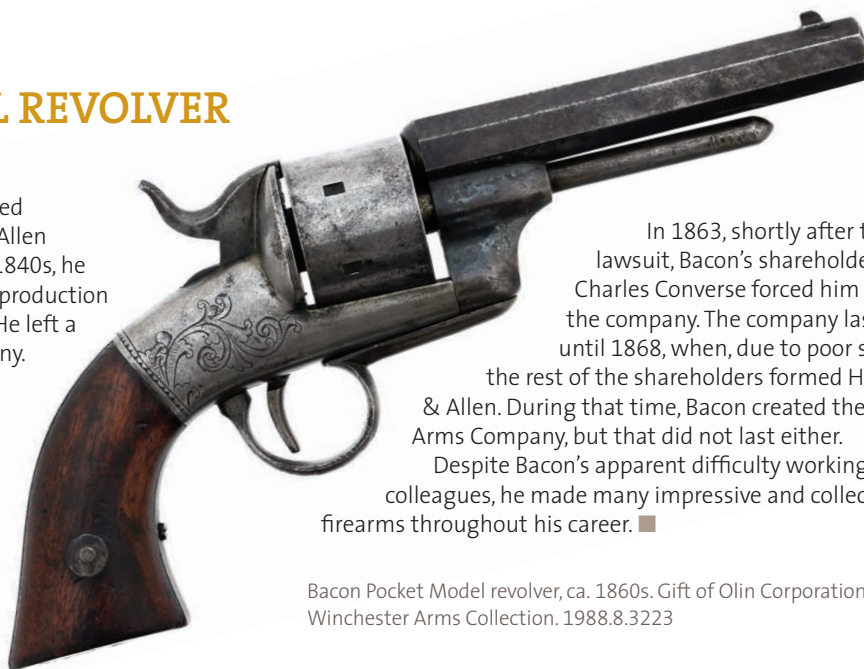


Sandy Sagala is currently a member of the Papers of William F. Cody Editorial Consultative Board and has contributed several stories to Points West. She has authored Buffalo Bill on the Silver Screen: the Films of William F. Cody, 2013; Buffalo Bill on Stage, 2008; Buffalo Bill, Actor: a Chronicle of Cody's Theatrical Career, 2002; and co-authored Alias Smith and Jones: the Story of Two Pretty Good Bad Men, 2005. She lives in Erie, Pennsylvania.

BACON POCKET MODEL REVOLVER

Thomas K. Bacon was associated with many companies throughout his life. He initially worked with arms maker Ethan Allen (unrelated to the Allen of Revolutionary War-era fame), but in the late 1840s, he formed Bacon & Company. In 1857, he stopped production to work for the Manhattan Firearms Company. He left a year later to form Bacon Manufacturing Company.

In the 1860s, he produced an array of handguns, including this removable trigger guard Pocket Model revolver. This .32 short rimfire caliber, six-shot revolver was unique because the trigger guard unscrewed and served as a lock for the center pins. Only about three hundred were made because of a lawsuit with Smith & Wesson regarding infringement on the Rollin White Patent.



In 1863, shortly after that lawsuit, Bacon's shareholder Charles Converse forced him out of the company. The company lasted until 1868, when, due to poor sales, the rest of the shareholders formed Hopkins & Allen. During that time, Bacon created the Bacon Arms Company, but that did not last either.

Despite Bacon's apparent difficulty working with colleagues, he made many impressive and collectible firearms throughout his career. ■

Bacon Pocket Model revolver, ca. 1860s. Gift of Olin Corporation, Winchester Arms Collection. 1988.8.3223

TREASURES FROM OUR WEST

HOPÍ HAIR ORNAMENT

Hopi artist Charles Loloma was an innovator in stone and silverwork. His elegant designs consisted of colorful mosaics of semi-precious stone set in silver, often combined with unusual materials such as ironwood or rosewood. The strong vertical lines and three-dimensionality in this hair ornament, made with lapis, coral, malachite, ironwood, silver, and turquoise, reflects the angularity of the landscapes of the Southwest in the artist's Arizona homeland.

Other influences far from home—such as the architecture of Frank Lloyd Wright—account for the powerful elegance of Loloma's work. This particular piece was donated to the Buffalo Bill Center of the West in 1996 and is one of the few representations of Loloma's work in the Center's collections. It appears as an example of a distinctively American art form in the special exhibition *Adornment in the West: The American Indian as Artist*, on display through October 16, 2015. The exhibition celebrates a rich and vibrant heritage of creativity, artistry, and design by showcasing items created by master American Indian artists like Loloma, as well as many others. ■



Charles Loloma (1921 – 1991). Hair ornament, Hopi, ca. 1980s. Gift of Jo and Warren Buxton, Phoenix, Arizona. NA.203.982



Poster, "Football on Horseback between Cowboys and Indians," ca. 1908. U.S. Lithograph Co., Russell-Morgan Print. Gift of Naoma Tate and Family of Hal Tate. 1.69.6521



WILD WEST AND GREAT FAR EAST POSTER

Throughout the twentieth century, Hollywood and television westerns presented thousands of armed conflicts between cowboys and American Indians. These filmed reenactments replicated events often depicted in Buffalo Bill's Wild West, yet the producers failed to copy an interesting sporting event between the two factions: the game of football! During its 1905 – 1906 tour of France, Buffalo Bill's Wild West premiered football on horseback, pitting Buffalo Bill's cowboys against the French Cavalry. Participants played a soccer match, advertised as "De Chevaux Qui Jouent Au Football," using a large inflated rubber ball that was "kicked" by the horses to either side of the field to score a goal.

After Buffalo Bill's show merged with Pawnee Bill's in 1908, cowboys and Indians on horseback played this extraordinary game. The program describes this event as "the newest form of equestrian sport, played between groups of Indians and cowboys, under special rules—an exciting contest in saddle skill—a novelty seen with this exhibition for the first time in any arena." Recently acquired through the generous support of Naoma Tate and the family of Hal Tate, this poster artistically depicts this rare sporting event in stunning color. More than likely, this early game proved to be more exciting than a modern football game! ■



Panoramic view of the beautiful Bighorn Mountains as seen from the foot trail leading up to Medicine Wheel (top left) at 9,642 feet.



trippin' out

Annual members trip a big success

Our group of twenty-four set out east of Cody on a sunny morning last July to the Bighorn Mountains of Wyoming. We had perfect weather, luxurious transportation from Cody Shuttle, delicious food provided by Stewart's Mercantile and Willow Fence Tea Room, interpretation by Adeline Fox, and a special dance presentation by her grandson. It was a full day of fun in the mountains. Thank you to all the members who joined us! On page 33 of this issue, find out about our next adventure, *Sacred Ground: Reconnecting to the West*, on August 21.



One of the many hummingbirds vying for the feeder at Shell Falls. Photo by member Doug Harbert.

It was revisiting a personal and Spiritual landscape, a reawakening of ancestral memory, a journey to a remembering. I am SO grateful to the Center for making that journey possible.”

— **JOHN POTTER**, western artist and Buffalo Bill Center of the West member



Crow, Cheyenne, Sioux, and other American Indians still use Medicine Wheel as a sacred site and often leave prayer offerings behind in the center cairn or tied to the surrounding ropes. *Photo by member Doug Harbert.*



Adeline's grandson, Jorgi Little Eagle, (at left in grass dance regalia) leads some of our group in a round dance at Ranger Creek group site after lunch.



Plains Indian Museum Advisory Board member and Northern Cheyenne tribe member, Adeline Clubfoot Fox, provides special insights at Medicine Wheel.

SUMMER | CALENDAR OF EVENTS

Special Events

Family Fun Days: 10 a.m. – 3 p.m. Included in regular admission.

- **July 17:** Geology Rocks!
- **August 18:** Water of the West

22st Annual Buffalo Bill Invitational Shootout: August 6 – 8, Center of the West and Cody Shooting Complex. The public is invited to observe shooting at the Shooting Complex.

- Registration and reception for competitors at the Center, August 6, 5 – 7 p.m.

Buffalo Bill Center of the West 39th Annual Patrons Ball: September 26, 6 p.m.

- Our annual black tie fundraising gala. \$350 per person. Find out more at centerofthewest.org/event/patrons-ball.

Family and Student Workshops, advance registration required.

Made possible by a special grant from the R. Harold Burton Foundation, and the Wyoming Arts Council.

- **July 20:** Floating through Time for students ages 11 – 15. Explore an outdoor geology classroom while rafting down the Shoshone River. \$20 per student for members; \$25 for non-members.
- **August 10 – 12:** H-2-Oh! Discovery Field Trip for students ages 11 – 15. Learn about aquatic ecology while canoeing and camping along the shores of Bighorn Lake. \$70 per student for members; \$80 for non-members.

Special Exhibitions, new for Summer 2015

Wyoming Grasslands: Photographs by Michael Berman and William Sutton, Now through August 15

Painted Journeys: The Art of John Mix Stanley, Now through August 29

Adornment in the West: The American Indian as Artist, Now through October 16

And don't miss our continuing exhibition, ***Journeying West: Firearms from the Smithsonian, currently on view***

Summer Interpretive Programs, all included in regular admission

Draper Museum Raptor Experience: Included in regular admission.

- **June 1 – August 15:** Hunters on the Wing program, 11:30 a.m. daily; Relaxing with Raptors Q&A, 9 – 9:30 a.m. and 4 – 4:30 p.m. daily
- **August 16 – September 15:** Relaxing with Raptors Q&A, 11 – 11:30 a.m. and 3 – 3:30 p.m. daily

Chuckwagon cooking demonstrations—and samples! FREE

- **June – August, Monday – Saturday, 9 a.m. – 3 p.m.**

Guided Tours: June – mid-September, daily: Included in regular admission

- Guides lead three tours each day—one mid-morning, one mid-day, and one mid-afternoon—focusing on the themes of Wildlife of the West, People of the West, and Views of Yellowstone.

Field Trips

- Hiking the Clark's Fork Canyon, open to all, July 18. Free; advanced registration requested. Geologist Dr. Marv Kauffman leads a geological exploration of the canyon.
- Paddle Boarding and Stargazing Workshop, open to all, August 14, 8– 10:30 p.m. \$35; \$15 if you have your own boat; advanced registration required. Learn about astronomy as well as how to paddle board or kayak with Pete Idema.
- The Science and Art of Matching the Hatch, open to adults, August 29. \$35 for members; \$40 for non-members; advanced registration required. Fisheries Biologists Jason Burckhardt and Tommy Thompson lead an investigation of the aquatic insects of Wyoming's streams.

Center hours: May 1 – September 15: 8 a.m. – 6 p.m. daily

Draper Natural History Museum Talks

Lunchtime Expeditions: 12:15 p.m., free, supported in part by Sage Creek Ranch

- **August 6:** *The State of the Trumpeter Swan: Evaluating Twenty-plus Years of Monitoring Data in Western Wyoming* by Susan Patla
- **September 3:** *The Mountain Ungulate Research Project* by Robert Garrott

Summer Evening Lecture Series in conjunction with the Greater Yellowstone Coalition: 6:15 p.m. talk followed by reception of light hors d'oeuvres and cash bar.

- **July 21:** *Yellowstone's Past, Yellowstone's Future* by Dr. Cathy Whitlock

Cody Firearms Records Office special hours

- **August 15:** Open for coverage of Big Reno Show, Reno, Nevada
- **Regular office hours:** Monday – Thursday 8 a.m. – 4:30 p.m., Friday 8 a.m. – 3 p.m.

Membership Events

Coffee & Curators: Members gather for coffee and refreshments as well as 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; reserve in advance: membership@centerofthewest.org or 307-578-4008.

- **August 1:** Conservation of Our Collections
- **September 12:** Whitney Western Art Museum



Membership Day Trip

■ **August 21:** *Sacred Ground: Reconnecting to the West.* Join us as we experience the American West through the eyes of local farmers, scientists, and craftsmen with an artist studio tour in the afternoon, a rustic, locally-sourced five-course dinner at the base of Heart Mountain, traditional fiddle music, and a night under the stars! Diners may opt to stay overnight in their own accommodations or in the sheep wagon, Japanese-style cabin, or one of the tipis or tents on the property. Hearty cowboy breakfast provided for overnight guests. Space is limited and reservations are required. Please call the Membership Office at 307-578-4008 to make a reservation or to learn more.



bits & bytes



Winchester Model 1873 as it was found at Great Basin National Park. Photo courtesy the Park.

“Forgotten Winchester” displayed in Cody Firearms Museum

The Winchester Model 1873 lever-action rifle unearthed at Nevada’s Great Basin National Park is now on display in the Center’s Cody Firearms Museum.

In November 2014, archaeologists at Great Basin National Park stumbled upon a 132-year-old Winchester Model 1873 lever action rifle. Park employees posted a photograph of the rifle on the Park’s Facebook page. The post asked, “Can you find the man-made object in this image?” That one question sparked a media sensation, and the “Forgotten Winchester,” as some have called it, went viral online and attracted considerable national attention.

“The Winchester Model 1873 alone may be the most iconic western firearm of all time,” says Curator Ashley Hlebinsky of the Firearms Museum. “This is especially true of its marketing slogan, ‘The Gun that Won the West.’ With all it’s been through, this particular gun has certainly carried on that legend.”

Park employees found the rifle—exposed to sun, wind, snow, and rain—leaning against a tree among some junipers in the park. The cracked wood stock, now weathered to gray, and the brown rusted barrel blended into the colors of the old juniper tree in a remote rocky outcrop, keeping the rifle camouflaged for more than a century.

“The workers just happened to notice

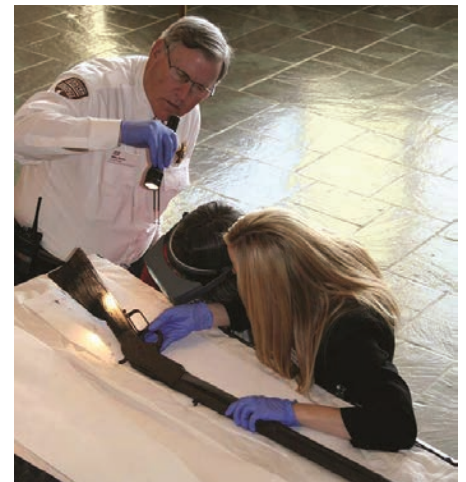
the rifle under the tree,” said Great Basin’s Interpretation Chief Nichole Andler in an interview with KSL-TV of Salt Lake City. “It looked like someone propped it up there, sat down to have lunch, and got up to walk off without it. It was

one of those things, sort of the everyman’s rifle.”

Next, Park officials drove with the gun-

in-case to the Center’s Firearms Museum for conservation and identification. One of the first steps by Conservator Beverly Perkins, Hlebinsky, and Curatorial Assistant Dan Brumley was to “admit” the firearm to neighboring West Park Hospital’s radiology department for x-rays. The images quickly assured the Center’s employees that the gun was not loaded, but did have a cartridge in the trap of the butt stock.

Why would you leave your rifle and not come back for it? How many years was it hidden? Why was it left leaning against a tree? We here at the Buffalo Bill Center of the West and the staff at Great Basin are both asking the same questions. The mysteries surrounding this Winchester 1873 have truly fueled its popularity.

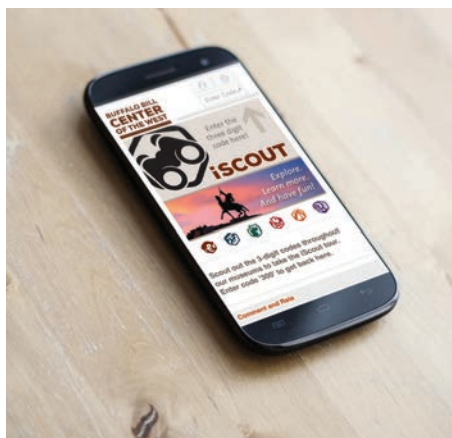


Security Manager Mike Brown, Conservator Beverly Perkins, and Curator Ashley Hlebinsky get their first look at the “Great Basin Gun.”

Hlebinsky encourages individuals to weigh in on how the Great Basin rifle came to rest for 132 years before workers discovered it. “What do you think happened?” she asks. “Enter 210 at iscout.bbcw.org to tell us why you think this rifle was left out in nature.”

The Great Basin gun is currently on display in the Firearms Museum where it remains until fall 2015 when the Center returns it to Great Basin for its 30th anniversary and the hundredth anniversary of the National Park Service in 2016. ■

News, activities, events, and calendar



Center's I.T. Department creates innovative "iScout"

As part of its effort to develop innovative ways to engage audiences and deliver creative content beyond the physical space of its museums, the Buffalo Bill Center of the West has launched a new web application called "iScout." For visitors armed with smartphones or tablets, iScout offers layers of additional information for selected objects and exhibits as they tour.

Seth Johnson, Information Technology Technician at the Center and the developer of iScout, says, "With this technology, we can share more content about our objects, artwork, or anything



Seth Johnson

else found in our museums—their images, their stories, and their deeper meaning and importance."

While including such depth of content can be impractical within the physical confines of gallery space; iScout

makes it easily accessible to those interested in learning more.

It works this way: As visitors explore the museum spaces, they find iScout's assortment of three-digit codes next to a variety of objects or other features. By visiting iscout.bbcw.org and entering that code (iScout does not require downloading an app), they discover

additional content such as a great photograph, an article about the object or its maker, or a short video telling a related story. And, because it's web-based, online audiences can access the same material.

As Johnson puts it, "iScout allows us to transcend the physical limitations of gallery space. The content is engaging whether or not you're actually in our museums or browsing the Internet." Those visiting from a distance can simply "Browse Stops" to explore the same rich content on-site visitors are accessing. Whether they're on-site or online, users can earn badges and digital postcards to share via social media and e-mail.

iScout takes advantage of content that's already been created, like blog posts, photographs, videos, and virtual galleries from the Center's online collection. For the Center's Whitney Western Art Museum, it also incorporates an existing audio tour. In addition to objects in the galleries, iScout stops also include the summer chuckwagon and the Draper Natural History Museum Raptor Experience.

"We have a wealth of content beyond what is found within our museum



Nancy McClure

exhibits," says Electronic Communications Manager Nancy McClure. "iScout gives us a way to deliver this additional content—created by staff from across departments in their individual areas of expertise—for those who wish to explore an object or a concept further," she adds.

Developed with staff time and a nearly-zero budget, iScout is designed to expand as staff continue to add layers of existing content as well as create new content. On the technical level, iScout can be adapted as technologies evolve—an important factor for such applications. iScout joins other projects the Center has developed over the past two to three years to expand and improve online content and interactivity, including blogging through the Center's website,

a redesigned Online Collection, and a create-your-own artwork interactive, among others.

For the most part, iScout relies on visitors using their own mobile devices in the museums, or their own computers at home for an off-site experience. In addition, Cody Firearms Museum Curator Ashley Hlebinsky has incorporated tablet kiosks for new exhibits in the gallery to offer iScout content—in a sense, serving as an electronic label with layers of additional information to browse. Such adaptability makes iScout an important component in the future of interpretation at the Center. ■

Center bids farewell to Boone and Crockett Collection

Since 1982, the Center has housed the Boone and Crockett Club's National Collection of Heads and Horns of America, originally dedicated in 1922. In May, the collection moved to the all-new America's Wildlife Museum & Aquarium in Springfield, Missouri, set to open next year.

Located adjacent to Bass Pro Shop's flagship store in Springfield, the Wildlife Museum & Aquarium is a state-of-the-art showcase of hunter-and-angler-led conservation. It opens in 2016 with the Boone and Crockett Collection as one of its featured exhibits. The museum and aquarium are the vision of Bass Pro Shop's founder, and Boone and Crockett Club member, Johnny Morris.

The Club's Chief of Staff, Tony Schoonen, explains, "Boone and Crockett is honored to share our historic collection with what will be the most elaborate conservation/education attraction in the world. Johnny's museum builds on a rich legacy of conservation, and ensures that future generations will join us in sustaining wildlife and stewarding habitat."

The Boone and Crockett Collection originated in 1907 under the auspices of three prominent conservation and sport hunting groups: the Boone and



Exhibition shooter Becky Munden's Colt .45 single-action army revolver. She and her late husband, Bob, spent three decades entertaining audiences.

Crockett Club, the Lewis and Clark Club, and the Camp Fire Club. Initially, it served as a study collection for the New York Zoological Society (Bronx Zoo), founded in 1895 by Boone and Crockett.

Between 1910 and the 1940s, the Heads and Horns Collection grew to contain more than eight hundred trophy mounts. After World War II, the Zoological Society shifted its emphasis away from inanimate study collections. Officials culled inferior trophy and study examples from the exhibit during that period, and eventually removed the Heads and Horns Collection from public display.

Largely through the urging of W. Harold Nesbitt (then Director, Hunter Services Division, National Rifle Association [NRA], and an associate member of Boone and Crockett), control of the North American Heads and Horns Collection reverted to the Boone and Crockett Club in 1978. The group displayed the Collection for three years at NRA headquarters in Washington, DC, before shipping it to the Buffalo Bill Center of the West in 1982.

The Cody Firearms Museum plans to use the former Boone and Crockett Cabin exhibit space for hunting and conservation exhibits, related interpretive elements, and additional firearms content. ■

Munden sharpshooters exhibit draws firearms enthusiasts

Now open in the Center's Cody Firearms Museum is an exhibit about popular western exhibition shooters, Bob and Becky Munden. The two wowed audiences for more than thirty years through live and televised performances. Bob was also skilled in fast draw, and the *Guinness Book of World Records* has recorded him as the "Fastest Gun Who Ever Lived." The Mundens still have a large following in today's firearms industry. ■

39th Annual Patrons Ball, the Center's chief fundraiser, set for Sept. 26

On September 26, 2015, the Center of the West presents its annual gala, Patrons Ball. This black-tie event is our major fundraising extravaganza of the year—and the premier gala of the Rocky Mountain region. All proceeds benefit the programs and public activities of the Center of the West. Patrons Ball is the culmination of

Rendezvous Royale, a weeklong celebration of the arts in Cody. Find out more at centerofthewest.org/event/patrons-ball. ■



Kelly Jensen



John Rumm

Staff changes

Kelly Jensen is the Center's new development director. Formerly the major gifts officer, she now leads development and fundraising activities at the museum. She replaces Tom Roberson, who has returned to his home in Atlanta.

John Rumm is the new Director of the Nemours Mansion and Gardens in Wilmington, Delaware. During his time with the Center he has served as the Editor of the *Papers of William F. Cody*, as the Curator and Senior Curator of the Buffalo Bill Museum and in his current role as Director of the Curatorial Division. ■

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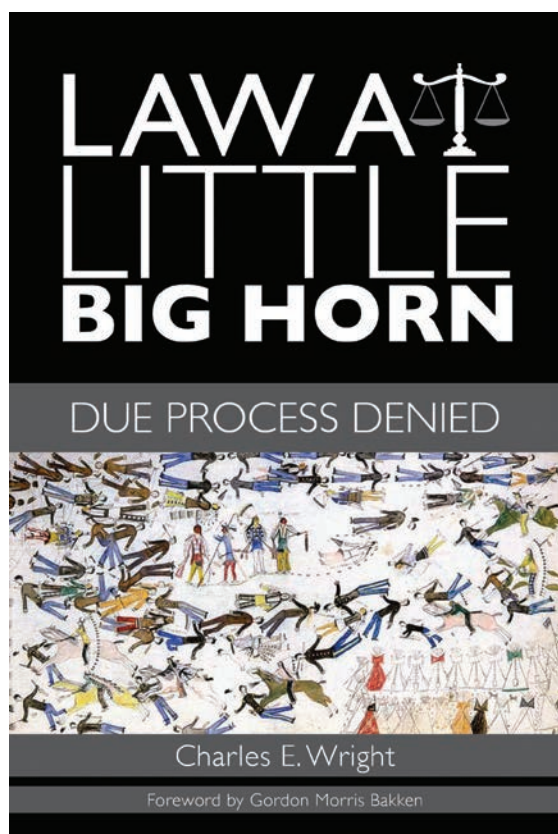


Simon Gudgeon (United Kingdom, b 1958), *Isis*, 2008, Bronze, 144 inches.



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Law at Little Big Horn: Due Process Denied

BY CHARLES E. WRIGHT

REVIEW BY: PROFESSOR GORDON MORRIS BAKKEN, *California State University-Fullerton*

In January 2016, the year of the 140th anniversary of the Battle of the Little Big Horn, Texas Tech University Press releases a new book on Native American rights in the nineteenth century, Law at Little Big Horn: Due Process Denied, by retired Nebraska lawyer Charles E. Wright.

"With passion and clarity, Wright shows that Indian policy, especially that of the late nineteenth century, was not built on the bedrock of law that is the Fifth Amendment of the Constitution," writes Charles E. Trimble, past executive director of the National Congress of American Indians and principal founder of the American Indian Press Association. "Law at Little Big Horn is a thoroughly researched and powerfully presented work of history that merits a place in your bookshelf and warrants study of serious scholars and casual history buffs alike."


Dr. Gordon Morris Bakken, professor of legal and constitutional American history at California State University-Fullerton, has also written a review of Wright's book, included in the volume's forward:

During the nineteenth century, the rights of American Indians were frequently violated by the president and ignored or denied enforcement by federal courts. However, at times Congress treated the Indians with good faith and honored due process, which prohibits the government from robbing any person of life, liberty, or property without a fair hearing before an impartial judge or jury. These due process requirements protect all Americans and were in effect when President Grant launched the Great Sioux War in 1876—without a formal declaration of war by Congress.

Charles E. Wright analyzes the legal backdrop to the Great Sioux War, asking the hard questions of how treaties were to be honored and how the U.S. government failed to abide by its sovereign word. Until now, little attention has been focused on how the events leading up to and during the Battle of Little Big Horn violated American law. While other authors have analyzed George Armstrong Custer's tactics and equipment, Wright is the first to investigate the legal and constitutional issues surrounding the United States' campaign against the American Indians.

This is not just another Custer book. Its contents will surprise even the most accomplished Little Big Horn scholar. ■

Born and raised in western Nebraska, Charles E. Wright is a retired attorney who spent fifty years practicing law in Nebraska and Colorado. He has long been associated with Indian rights and has funded scholarships and organized a mentoring program for promising Indian students from recognized tribes to attend law school.



Navajo silversmith in Santa Fe, New Mexico.
Undated photographic print. MS 71 Vincent
Mercaldo Collection. P.71.1894

A THOUSAND WORDS

This undated photograph documents a Navajo man silversmithing in Santa Fe, New Mexico. He works the coals with tongs and has the hammer ready at the anvil. Note the bracelets at the left edge of the anvil's base.

The making of jewelry by Native artists including the Navajo has a long history that includes traditional styles that, especially after the turn of the twentieth century, evolved to appeal to the burgeoning tourist trade. Read in detail about *Adornment in the West: The American Indian as Artist* on pages 4–9 of this issue of *Points West*. ■

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

The McCracken Research Library at the Buffalo Bill Center of the West offers access to thousands of historic images for research and publication. To learn more, contact the library at 307-578-4063, or search the online collections at library.centerofthewest.org.



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*Made for the dedication of the
Cody Firearms Museum in 1991*

BOTH DRAWINGS take place at the Buffalo Bill Center of the West's Patrons Ball Saturday, September 26, 2015. Need not be present to win. Any applicable taxes are the responsibility of the winner. Void where prohibited by law. Must be 18 or older to enter. Must be collected within 30 days of drawing. Raffle tickets are not tax deductible. May not be exchanged for cash.

PARKER SHOTGUN: Winner must complete a standard Firearms Transfer Form or provide a Federal Firearms License for a licensed dealer to complete the transfer. The Buffalo Bill Center of the West will only transfer the firearm to a person not otherwise prohibited by the Gun Control Act from purchasing or receiving the firearm. If the prizewinner is not able to complete the transfer, the Center will select an alternate winner.

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