

POINTS WEST

BUFFALO BILL HISTORICAL CENTER ■ CODY, WYOMING ■ WINTER 2012

- **Research library
archives on the Web**
- **Major Burke and the
Wild West show**
- **National Geographic
Greatest Photographs
of the American West**



By Bruce Eldredge
Executive Director

From the first time we mentioned “the Dyck Collection” in the fall 2007 issue of *Points West*, our staff, trustees, advisers, donors, and visitors have had two reactions: “This is extraordinary,” and “When can we see more?”

Until its arrival at the Buffalo Bill Historical Center, the Paul Dyck Plains Indian Buffalo Culture Collection had not been

seen by the general public. A timeline for any exhibition was difficult to ascertain since our staff’s charge was to complete a detailed inventory, assess conservation and storage needs, and research and document individual objects—some 2,000 of them!

Because of the great interest in the collection, however, the Plains Indian Museum began putting selections from it on display, beginning in summer 2008, which served to whet our appetites all the more. As you read in this issue’s “BBHC Bits and Bytes,” plans to exhibit the collection are moving forward rapidly.

A national touring exhibition, *Enduring Legacies of the Great Plains*, is scheduled to go on display in the Historical Center in 2014 and travel to several other venues throughout America afterward. In addition, we plan to create the new Paul Dyck Center for Plains Indians, a permanent exhibition gallery located in the Plains Indian Museum. We’re very excited to open the new gallery on June 14, 2013, just before our 32nd Annual Plains Indian Museum Powwow June 15 – 16.

For more than thirty years, we have been interested in the Dyck collection, what Paul Dyck’s family calls “systematically *collected*, rather than haphazardly *acquired*.” By September 2007, we could officially call the collection “ours” through a generous gift/purchase arrangement with John Dyck and the Dyck family, and soon after, through additional gifts from the Nielson family and the estate of Margaret S. “Peg” Coe.

As you’ll read in the story on page 17, grants have also played a vital role in bringing the collection to our visitors—many thanks to the National Endowment for the Arts, the Wyoming Humanities Council, the National Endowment for the Humanities, and the Save America’s Treasures program administered by the National Park Service.

We can hardly wait for you to see it!

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

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

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

About the cover:







A shaft of light bisects the Navajo sandstone shapes of Antelope Canyon, a slot canyon near Page, Arizona, formed by millennia of flash flooding. Photo by Frans Lanting, 2007. From the exhibition *National Geographic Greatest Photographs of the American West*.



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Shhhhh...“mum’s the word” about the latest addition to our staff—our avian ambassador staff, that is. This extraordinary female golden eagle is soon to arrive at the Buffalo Bill Historical Center, joining the birds of the Greater Yellowstone Raptor Experience; watch for the big announcement in our Spring 2013 issue!

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Thank you donors!



Throughout this issue of Points West, there are a number of gift icons. Each one represents a donor or donors who have made the event, program, or acquisition possible.

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Center • Cody, Wyoming



American Indian Beauty Pageant winner Acosia Red Elk waits for a parade at the teepee village, a part of the Pendleton Round-Up rodeo since its 1920 inception. By William Albert Allard, Oregon, 1997

AMERICAN WEST



From the Oklahoma Land Rush to Old Faithful geyser in Yellowstone National Park, the visitor to this extraordinary exhibition—*National Geographic Greatest Photographs of the American West*—at the Buffalo Bill Historical Center in Cody, Wyoming, can't help but gasp at the one-of-a-kind shots. Indeed, the sights, smells, and noises captured by the photographer's lens can have that effect on a person. The dust swirls; the sun bakes; the water roars; the stars twinkle; the wind blows; and the fires blaze: It's the West all right.

NATIONAL
GEOGRAPHIC™

GREATEST PHOTOGRAPHS OF THE

AMERICAN WEST

Covering a span of 125 years, National Geographic's "greatest" picks include valleys and mountains, people and animals, rural areas and sprawling cities, along with dams, reservoirs, cliffs, and caves. One can't help but notice that a certain amount of daring was needed to seize some of the more breathtaking shots. The names are a "who's who" of photography: Ansel Adams, William Henry Jackson, Edward S. Curtis, the Kolb brothers, and many more. While some images are definitely of the breathtaking variety, others command little more than a long sigh. As Adams put it, "When words become unclear, I shall focus with photographs. When images become inadequate, I shall be content with silence."



A tagged Northern spotted owl, emblematic of logger-conservationist controversy, swoops from a young redwood forest in Marin County. By Michael Nichols, California, 2008



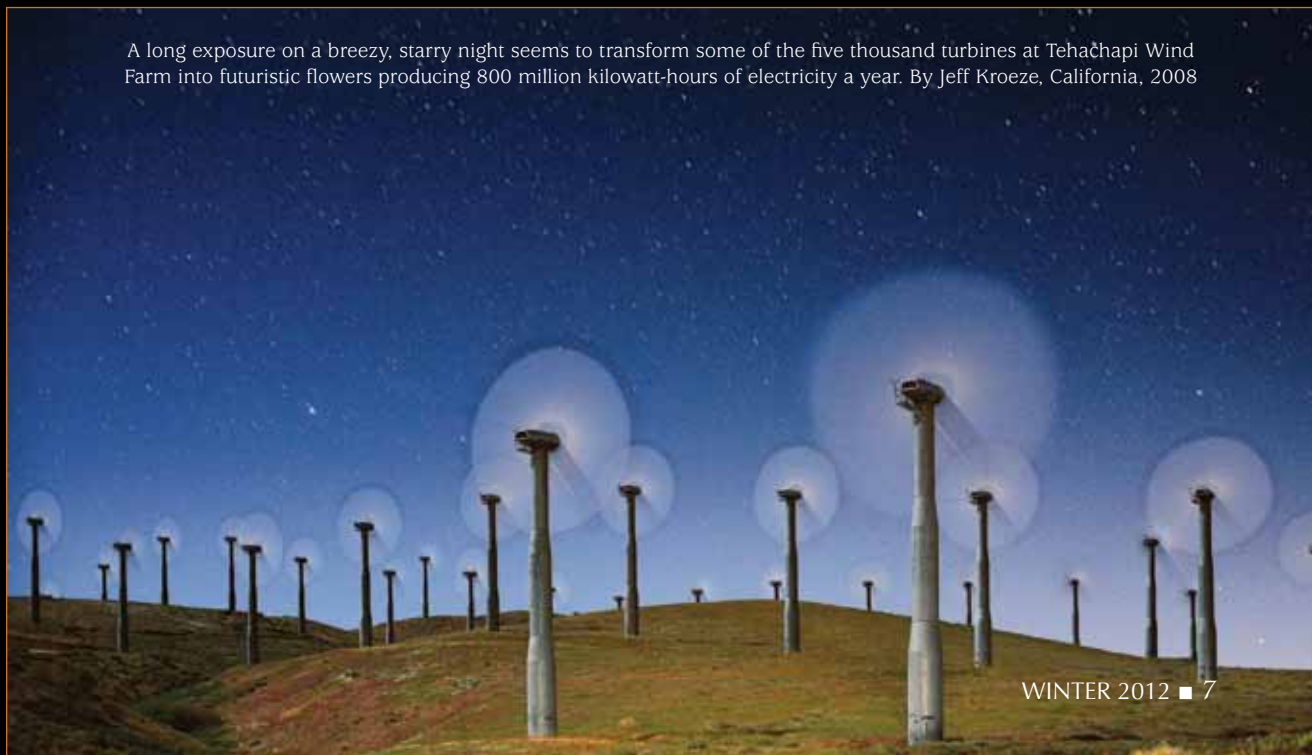
Silhouetted at sunset against a radiant cumulus cloud, spectators stand at Nebraska's Big Rodeo, held annually in Burwell since 1921. By Joel Sartore, Nebraska, 1996



Natural Bridges National Monument, Utah, 2008. By Jim Richardson



A long exposure on a breezy, starry night seems to transform some of the five thousand turbines at Tehachapi Wind Farm into futuristic flowers producing 800 million kilowatt-hours of electricity a year. By Jeff Kroeze, California, 2008



NATIONAL GEOGRAPHIC™ GREATEST PHOTOGRAPHS OF THE
AMERICAN WEST



Nowhere is the Spirit of the American West more evident than in this extraordinary selection of seventy-five images on view through August 11, 2013, at the Center. *National Geographic Greatest Photographs of the American West* is a collection of iconic western images captured over a span of more than a hundred years by the magazine's most renowned photographers. The show contains rarely seen, and some never-before-seen, images from the National Geographic collection.

The *National Geographic Greatest Photographs of the American West* exhibition is organized by the National Museum of Wildlife Art in collaboration with the National Geographic Society and Museums West, presented by The Mays Family Foundation.

Learn more about the National Geographic exhibition—and all other exhibitions in our archives or yet to go on display—at www.bbhc.org/explore/exhibitions.

On September 16, 1893, more than 100,000 settlers, including the photographer's boss, William S. Prettyman, participated in the largest-ever government-sponsored land run—6,361,000 acres. By Thomas Croft & P.A. Miller, Cherokee Outlet, 1893



Ten separate western museums across America—including the Buffalo Bill Historical Center—opened their exhibitions simultaneously on October 27, 2012, an unprecedented event by anyone's estimation. Audiences also connected with the exhibition at the following museums:

- Booth Western Art Museum • *Cartersville, Georgia*
- Eiteljorg Museum of American Indians and Western Art • *Indianapolis, Indiana*
- Gilcrease Museum • *Tulsa, Oklahoma*
- National Cowboy and Western Heritage Museum • *Oklahoma City, Oklahoma*
- National Geographic Museum • *Washington, D.C.*
- National Museum of Wildlife Art • *Jackson Hole, Wyoming*
- Rockwell Museum of Western Art • *Corning, New York*
- C.M. Russell Museum • *Great Falls, Montana*
- Stark Museum of Art • *Orange, Texas*

Learn more about Museums West at www.museumswest.org.



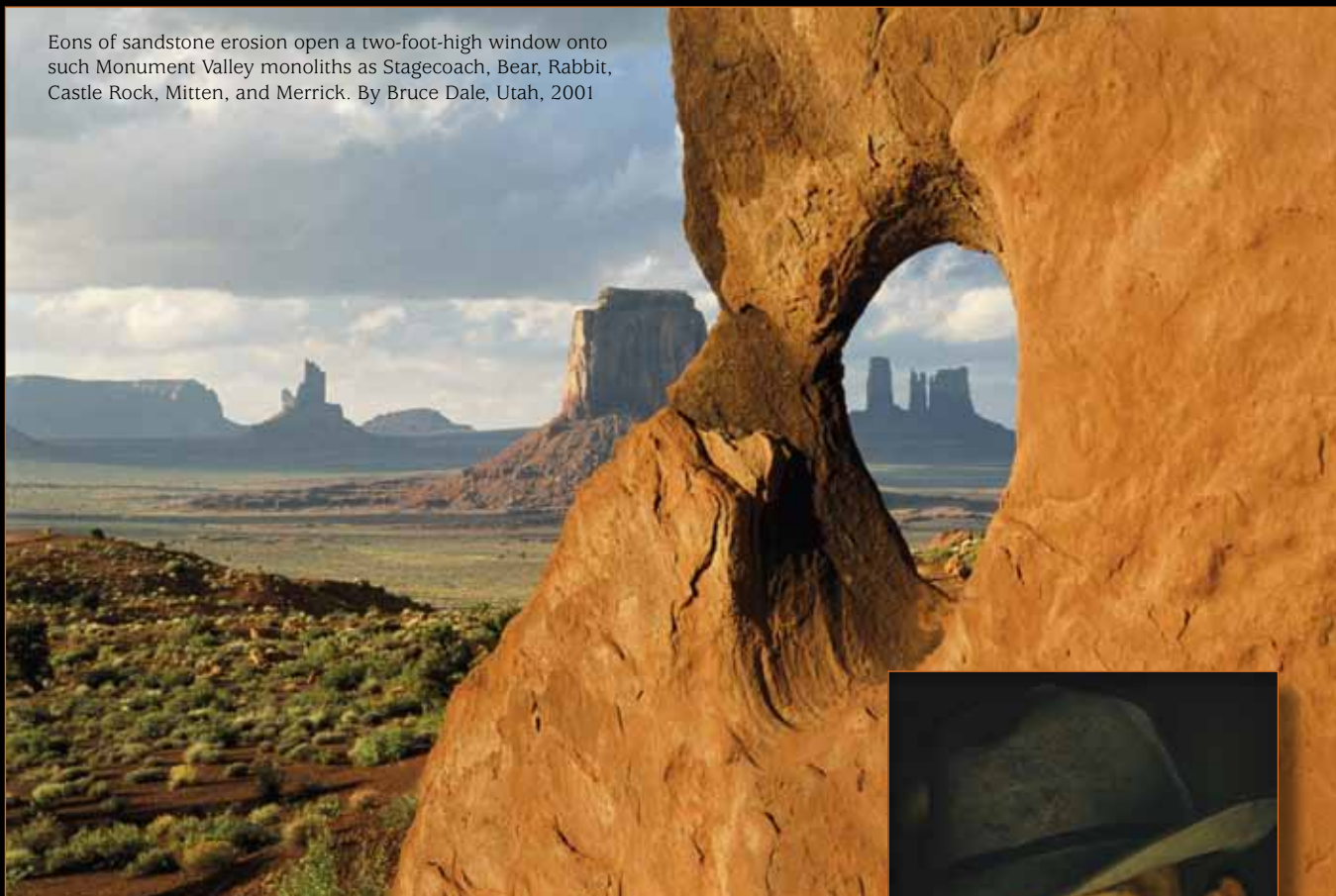
The companion book to the exhibition, *National Geographic Greatest Photographs of the American West: Capturing 125 Years of Majesty, Spirit and Adventure*, is available at the Center's Museum Store, online at www.bbhcstore.com, or by phone at 800.533.3838.

**MUSEUM
 STORE**
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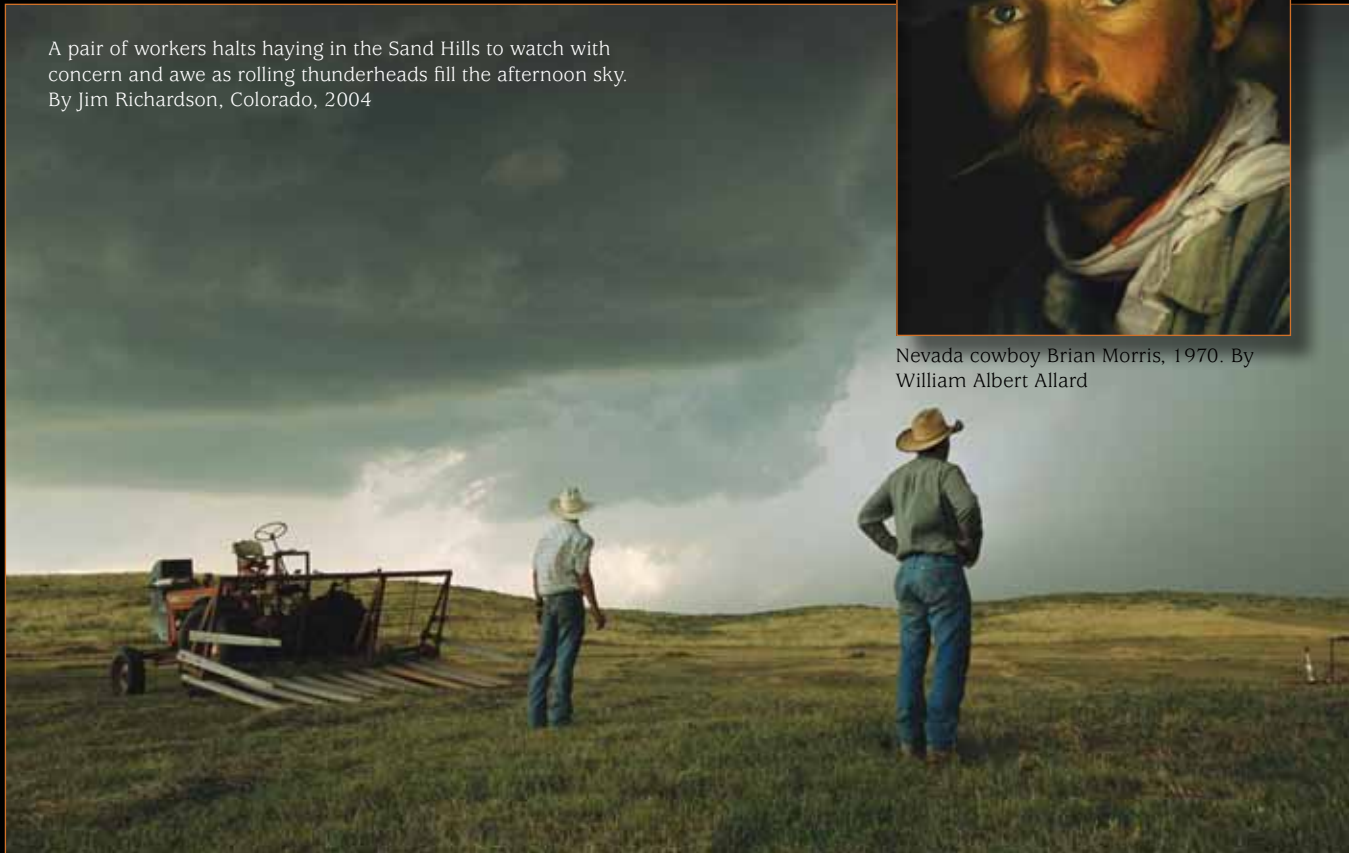
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Eons of sandstone erosion open a two-foot-high window onto such Monument Valley monoliths as Stagecoach, Bear, Rabbit, Castle Rock, Mitten, and Merrick. By Bruce Dale, Utah, 2001



A pair of workers halts haying in the Sand Hills to watch with concern and awe as rolling thunderheads fill the afternoon sky. By Jim Richardson, Colorado, 2004



Nevada cowboy Brian Morris, 1970. By William Albert Allard

The *National Geographic Greatest Photographs of the American West* exhibition is organized by the National Museum of Wildlife Art in collaboration with the National Geographic Society and Museums West, presented by The Mays Family Foundation.

WINTER CALENDAR

January–March 2013

Operating Hours

Through February 28:

10 a.m. – 5 p.m.

Thursday – Sunday

closed Monday – Wednesday

March 1 – April 30:

10 a.m. – 5 p.m. daily

Mark your calendars:

Draper Museum of Natural History

LUNCHTIME EXPEDITION

March 7, 12:15 p.m.

Speaker to be announced

Buffalo Bill's Birthday Events

February 22, 5 – 7 p.m. A free evening celebrating Buffalo Bill, including cake and a cash bar.

February 26, 11 a.m. Cody High School FFA wreath-laying ceremony at *The Scout*, free.

Cody Firearms Records Office special Saturday hours

March 2: to cover National Gun Day in Louisville Kentucky.

Family Fun Day

March 22, 3 – 7 p.m. Where's Stanley at the Museum?

Visit www.bbhc.org/explore/events for the latest on events.

BBHC announces Camp Monaco Research Prize

In celebration of the 100th anniversary of the visit to Yellowstone by H.S.H. Prince Albert I of Monaco, the Camp Monaco Prize is being awarded as a joint project among the Buffalo Bill Historical Center's Draper Museum of Natural History, the University of Wyoming's Biodiversity Institute, and the Prince Albert II of Monaco Foundation-USA. The name of the award commemorates the back country camp visited by Prince Albert I of Monaco on his historic trip to Wyoming in 1913 in the company of William F. "Buffalo Bill" Cody.

All three partners in the Camp Monaco Prize are dedicated to the conservation of native biodiversity and have created the prize as a collaborative effort to promote their common mission. For that reason, they have announced the official call for proposals addressing Greater Yellowstone biodiversity research and public education. This region is world-renowned as a bastion of biodiversity conservation and an arena for exploring the relationships among human demographics, social and economic development, and natural resources conservation.

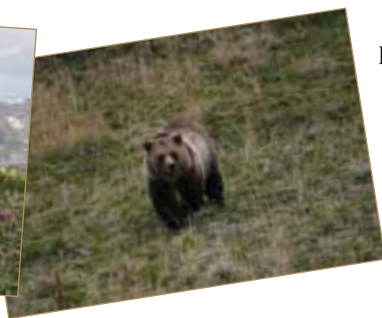
The objective of the \$100,000 award is two-fold: To stimulate scientific exploration and public education to expand the knowledge and understanding of biological diversity in Greater Yellowstone, and to foster concrete actions to safeguard biodiversity throughout the world in conjunction with continued social and economic development. The project will be conducted in the magnificent Greater Yellowstone Ecosystem, and organizers encourage projects with global implications, especially those with a trans-boundary approach, recognizing that effective biodiversity conservation crosses geo-political/jurisdictional, academic/disciplinary, and economic and social boundaries.

The Camp Monaco Prize jury is in place to review submissions and to select the winning proposal. The jury includes a highly distinguished, international assemblage of scientists, scholars, public officials, and public outreach professionals. The prize will be awarded at the Buffalo Bill Historical Center's annual Patrons Ball on September 21, 2013, in the presence of H.S.H. Prince Albert II of Monaco.

For 2013, organizers seek proposals in one or more of four broad categories:

- Understanding current patterns of biodiversity and predicting changes related to current and expected social, demographic, economic, and environmental dynamics;
- Assessing ecological, social, demographic, and economic impacts of biodiversity changes, e.g., restoration/reintroduction of native species and/or invasion of non-native species;
- Developing trans-boundary conservation strategies for species and their habitats; and
- Synthesizing and disseminating existing information about the above topics to the public.

Proposals should be submitted via e-mail to Dr. Charles R. Preston, cpreston@bbhc.org, no later than April 19, 2013. For more information and specific criteria, visit the Historical Center's Web site at www.bbhc.org/camp-monaco-prize/. ■





BBHC Bits & Bytes

Buffalo Culture Collection two steps closer to exhibition

The vision of the Buffalo Bill Historical Center and its Plains Indian Museum to share the Paul Dyck Plains Indian Buffalo Culture Collection gathered even more momentum with two additional grants received in late 2012. The funds are bringing to fruition the highly-anticipated exhibition of these objects of the Native people of the Great Plains dating back to a period that artist Paul Dyck identified as the “Buffalo Culture” era, the late 1700s to pre-1890s.

The Dyck Collection, acquired by the Center in 2007, “has long been considered by art historians, ethnologists, and historians to be the most comprehensive privately-held assemblage of Plains Indian arts and related historical materials documenting the lives and cultures of Native people of the Great Plains,” says Senior Curator Emma I. Hansen of the Plains Indian Museum. The collection itself—started by Dyck’s father in 1886—includes clothing, eagle feather bonnets, bear claw necklaces, buffalo hide tipis and tipi furnishings, shields, cradles, peace medals, moccasins, and the like.

A \$28,000 planning grant from the National Endowment for the Arts makes possible the development of the national touring exhibition *Enduring Legacies of the Great Plains*. With an exhibit catalogue, interpretive educational materials and programming, and Web-based experiences, the exhibition focuses on the arts, cultures, and lives of Native people of the Plains. The completed exhibition—with approximately 150 objects, additional historical photographs, and a computer interactive station—is scheduled to be installed in the 5,000-square-foot Special Exhibitions Gallery at the Historical Center in 2014 and travel to several other venues throughout the United States beginning in 2015.



Mandan horn bonnet, ca. 1830 – 1840. Buffalo Bill Historical Center. NA.205.102

In addition, the Center received \$10,000 from the Wyoming Humanities Council for the new Paul Dyck Center for Plains Indians, an 1800-square-foot permanent exhibition gallery located in the Plains Indian Museum. Drawing from the resources of the Dyck Collection, the proposed exhibition gallery and program will explore the role of art within environmental, cultural, and historical contexts. Its opening on June 14, 2013, precedes the Historical Center’s 32nd Annual Plains Indian Museum Powwow June 15 – 16.

To help with its work with the Dyck Collection, the Plains Indian Museum previously received a \$40,000 planning grant from the National Endowment for the Humanities, as well as \$350,000 from the Save America’s Treasures program administered by the National Park Service. That award was used to fund research,

cataloging, and conservation of the collection’s more than 2,000 artifacts.

Some of the collection’s first objects were placed on exhibit in 2008, the first time any part of the collection had been on view for the general public. “The artifacts come from several different tribes,” Hansen says, “and because many were made prior to the late-nineteenth-century reservation period, they fill in many gaps in our collection and provide continuity in showing the historical transitions of Plains Indian people.”

The Paul Dyck Plains Indian Buffalo Culture Collection was acquired through the generosity of the Dyck family and additional gifts of the Nielson Family and the Estate of Margaret S. Coe. Read more about the collections of the Plains Indian Museum at www.bbhc.org/explore/plains-indians/collections. ■

Former Trustee and Plains Indian Museum Advisory Board chairman Harriet Stuart Spencer, age 84, passed away peacefully at her home in Wayzata, Minnesota, on December 23, 2012.

As Harriet and Ed spent as much time as possible at the beloved family ranch near Cody, Wyoming, they took great interest in the Buffalo Bill Historical Center. Harriet was appointed to the Plains Indian Museum Advisory Board in 1987 (including a later stint as chairman) and

Long Time Trustee Dies



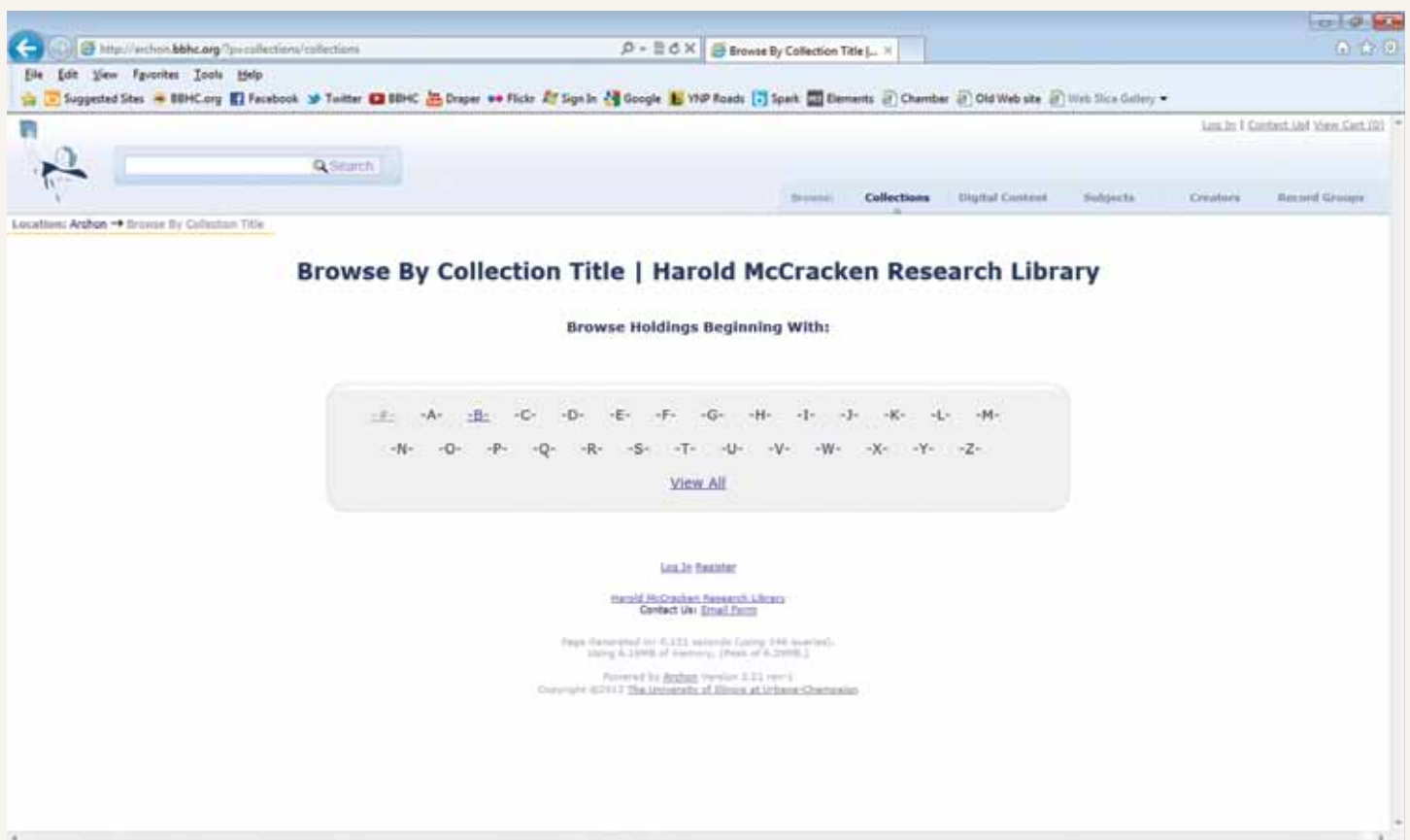
to the Center’s Board of Trustees in 1996; she held both positions at the time of her death. She was preceded in death by her husband and is survived by a brother, a sister, four children, and nine grandchildren.

“Her spirit, optimism and grace touched the lives of many, and will continue to serve as an inspiring example for her children and grandchildren” said the *Minneapolis/St. Paul Star Tribune*. Gifts in her memory can be made to the Buffalo Bill Historical Center.

Bringing the *McCracken Research Library Archives* to the Internet

By Samantha L. Harper

“In the nonstop tsunami of global information, librarians provide us with floaties, and teach us to swim,” says Linton Weeks of the Washington Post. Nowhere is this more true than with the staff of the Harold McCracken Research Library at the Buffalo Bill Historical Center. As they’re making manuscript finding guides available online, they are indeed providing the “floaties” about which Weeks wrote. In the article that follows, archivist Samantha Harper shares step-by-step instructions for users to access the Center’s online materials for anyone from the casual interest reader to the research scholar.



Archon database home page

When individuals decide to conduct historical research about the American West, the Harold McCracken Research Library at the Buffalo Bill Historical Center is typically at or near the top of their references list. Until recently, researchers had to speak directly with library staff to discover exactly which collections lay stored in the library's vast labyrinth of vaults. Using detailed finding guides, library staff then located the desired information, and the researcher could be on his way—an accomplished “swimmer” in Weeks’ tsunami of materials, thanks to the Center’s librarians.

That was all before Archon.

Manuscripts on the move

For the past year, Samantha Harper, Processing Archivist; Karen Preis, Administrative Assistant; and Char Gdula, Reference Assistant, have entered the library’s archival collection finding guides into an online searchable database called Archon. (See archon.bbhc.org/?p=collections/collections&char=%23.) Researchers can also access the guides through the Center’s Web site, www.bbhc.org, selecting the “Research” tab to view the McCracken Research Library’s main page, and then choosing the “Archival Collection List and Finding Guides” link.

The Archon database displays a complete list of the library’s 418 manuscript collections that contain an array of materials from photographs and maps to personal letters, business agreements, newspaper clippings, and more. Thanks to Archon, these collections are searchable by keywords entered anywhere within the collection description or title. Library staff enter information into Archon directly from existing finding guides, and thus far, fifty collections are already entered to at least the “folder level.” Users can select collections, folders, or individual items of interest, and click “Add to Cart” to create a checklist for future use. (See figure 1.)

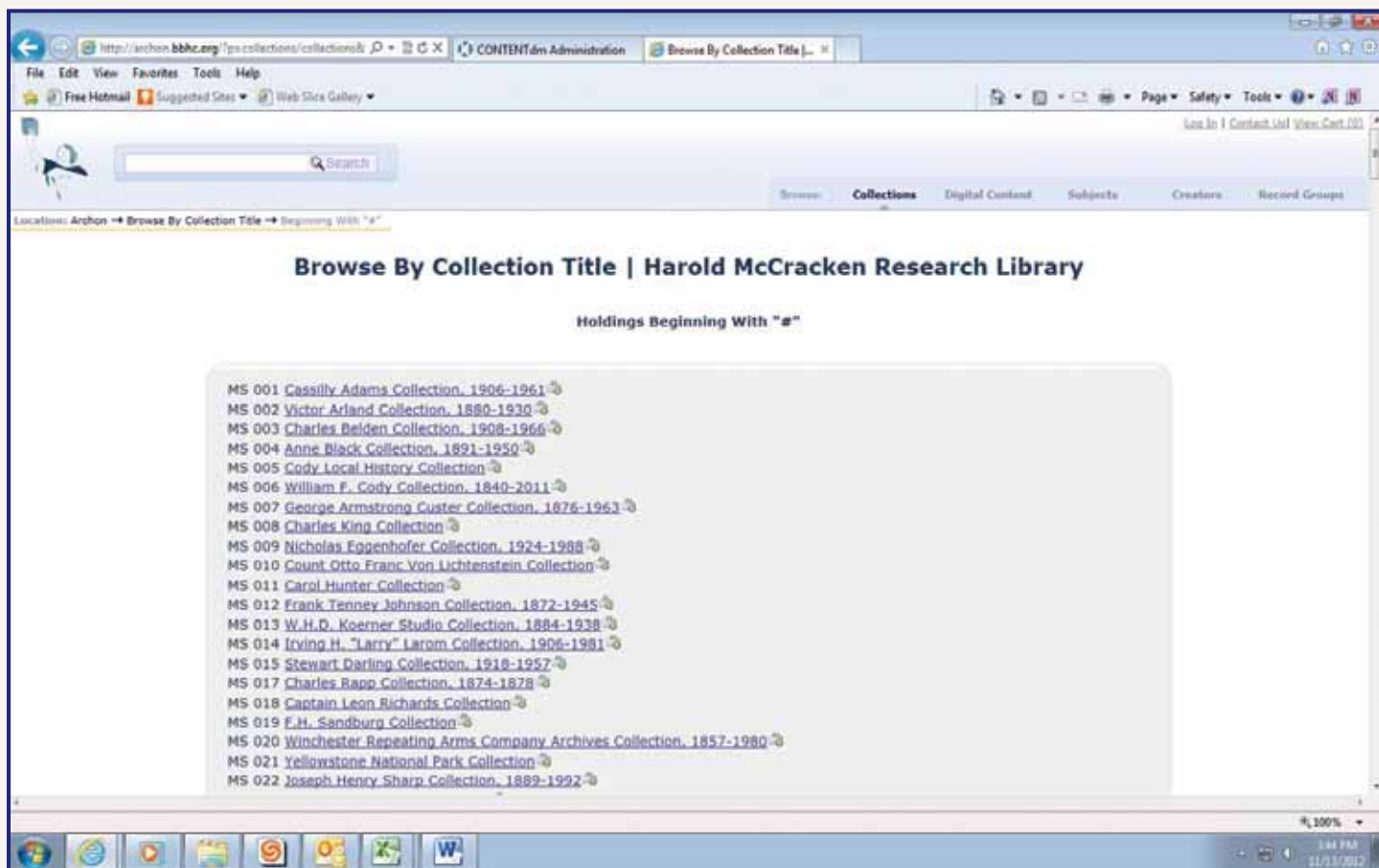


Figure 1: Introductory page to the Archon database



All collections are entered to the item level with individual records for letters, programs, photographs, etc. linked to item-scans created by Mack Frost, Digital Services Technician. Cristy Danford, Digital Cataloging Technician, catalogs the item-scans in CONTENTdm, a searchable database for visual digital materials such as scans of items in the library's collections. Researchers can then retrieve those images and documents at library.bbhc.org/cdm. They can also follow the "Digital Collections" link on the library's main page, or the "Photographs" link under "Online Collections," at the lower right corner of the Center's main page.

Archon demonstrates the physical and intellectual relationships between items, and CONTENTdm allows users to search for individual, unique items. Between these two programs, the library is re-creating its archival collections online. Cody's remote location is an obstacle for many researchers, which Archon, together with CONTENTdm, can potentially reduce or eliminate via online access.

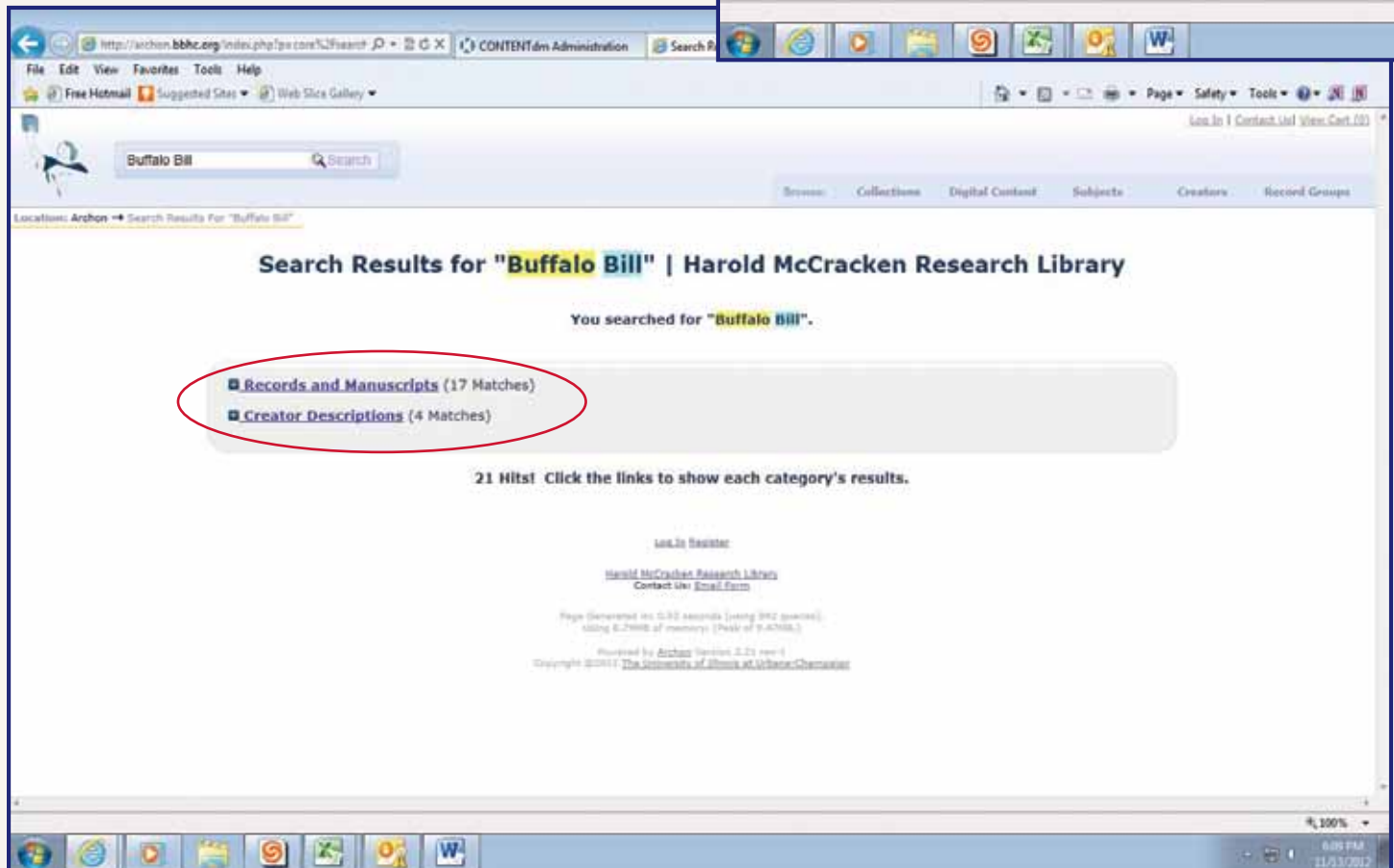
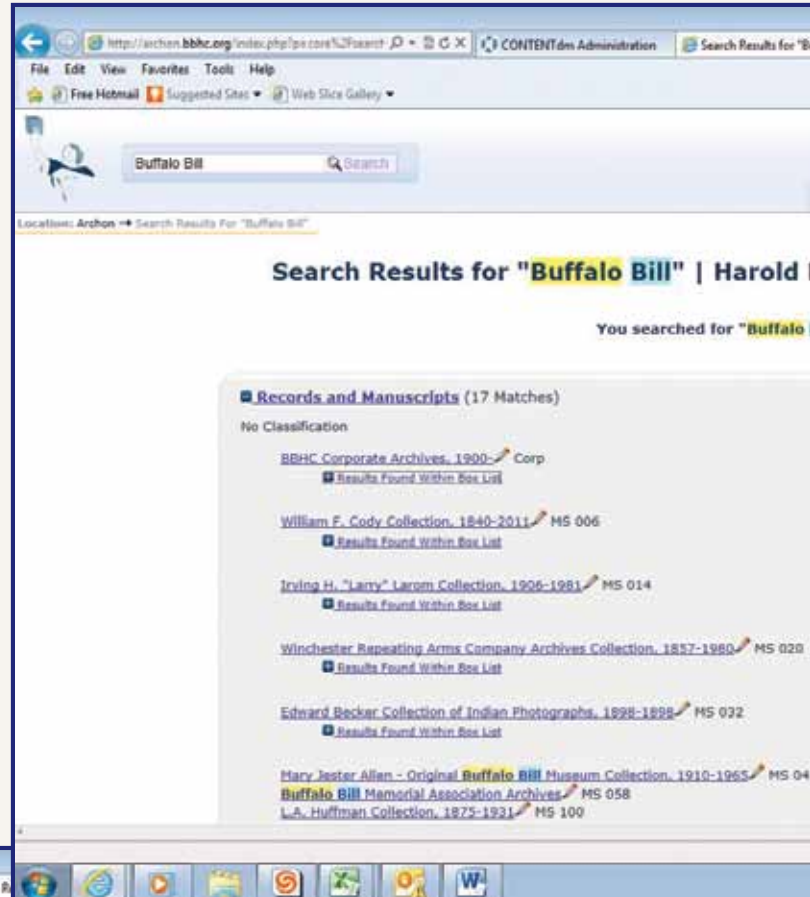


Figure 2: Across-collections search results: Broad

The key is keywords

In Archon, it is possible to search one or all collections by keyword. As an example, if someone wants to know what items the library has that relate to William F. "Buffalo Bill" Cody, one can now search the term "Buffalo Bill" as a keyword and retrieve every occurrence of that keyword. A keyword search for Buffalo Bill (See figure 2, opposite.) across all manuscript collections results in twenty-one hits. Of these, seventeen are in "Collection Titles," and four hits are "Creator Descriptions," i.e. headings assigned to one individual person or entity that was integral in the *creation* of the materials in the collection. (See figure 2, 3, and, 4.)

By looking at the Folder Level list, researchers can identify exactly what they want to see. They can then add collections, folders, and individual items to their cart. This allows the individual to find a specific collection, folders within that collection, or even specific items they want to view long before setting foot in the door of the Buffalo Bill Historical Center or picking up the phone.

(Left) Figure 3: Across-collections search results: Collections

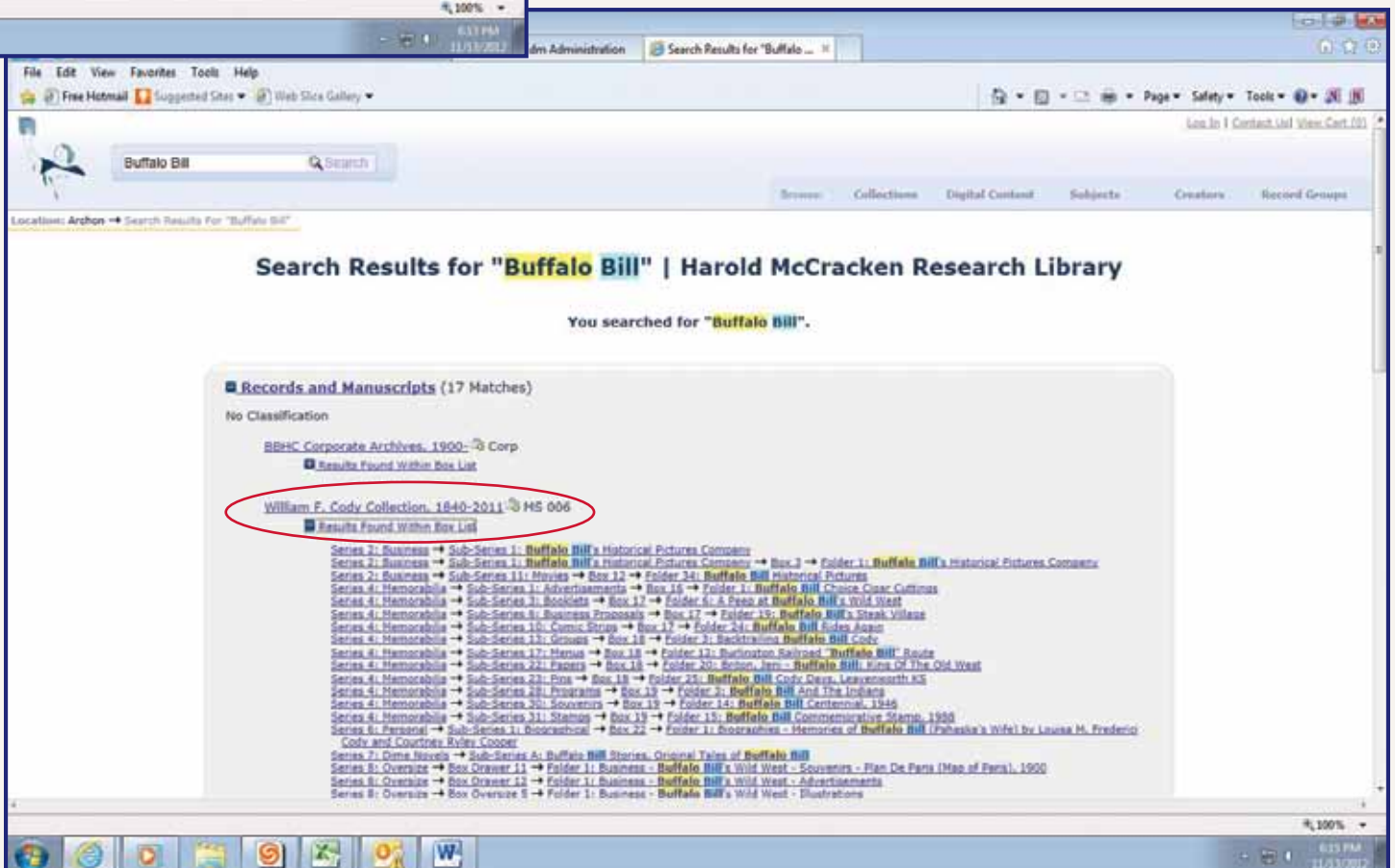


Figure 4: Across collections search results: Folder Level

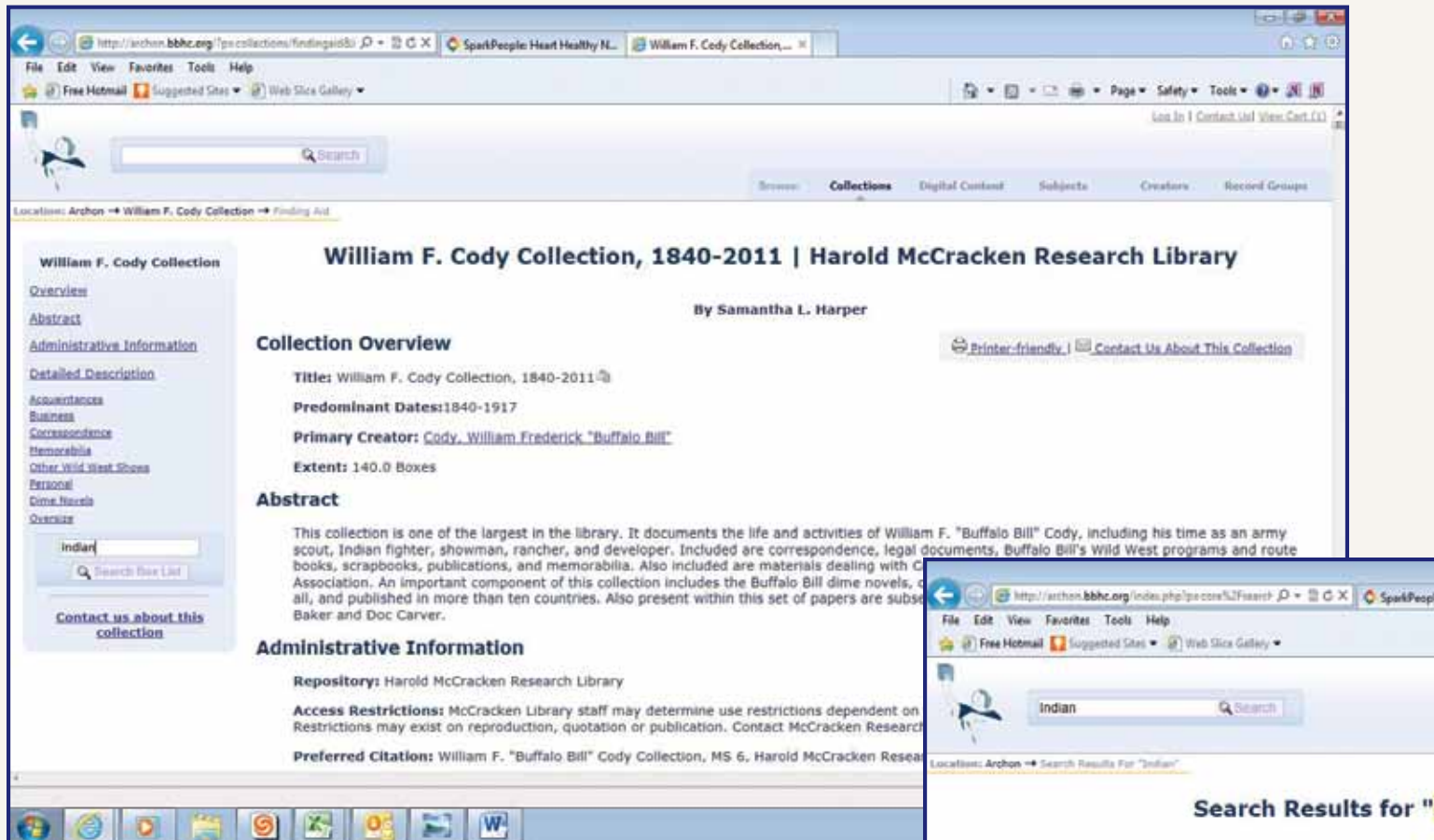


Figure 5: Single collection keyword search

In this particular instance, the William F. Cody Collection held the most materials related to Buffalo Bill. Therefore, by choosing to view a specific collection, researchers can browse the contents of that collection, or use the Archon search dialog box on the lower left side of the screen to search that collection for keywords. If they want to find specific items related to any subject within the William F. Cody Collection, they would then see those results. (See Figures 5 and 6.)

Users can also look at collections based on who created those materials. Since, in this example, researchers are looking specifically for items created by William F. "Buffalo Bill" Cody, the list of those collections is displayed in Figure 7. Regardless of what type of research an individual may be doing, or their level of expertise, this database

makes locating relevant items in the library's collections much easier.

Archon also allows for recording material types (personal papers, corporate records, and publications), geographic locations (unlimited), subjects, vocabulary, creators, and file types. Library staff can help define the terms that are acceptable for a particular field and create a controlled vocabulary. This aids the research process as individuals will no longer need to search multiple synonyms in order to find the results of their search.

The Archon system is web-based, which is also exciting, since it means that library catalogers do not need to be on site. Workers, volunteers, and interns can help identify images, transcribe documents, or assist in cataloging without the need to physically live or work in Cody.



Figure 6: Search Results for "Indian"

For instance, a number of our uncataloged photograph collections relate to Native Americans. People on reservations, at universities, or on site could collaborate to identify and describe images, manuscripts, or

THE LAST WORD ON THE WEST

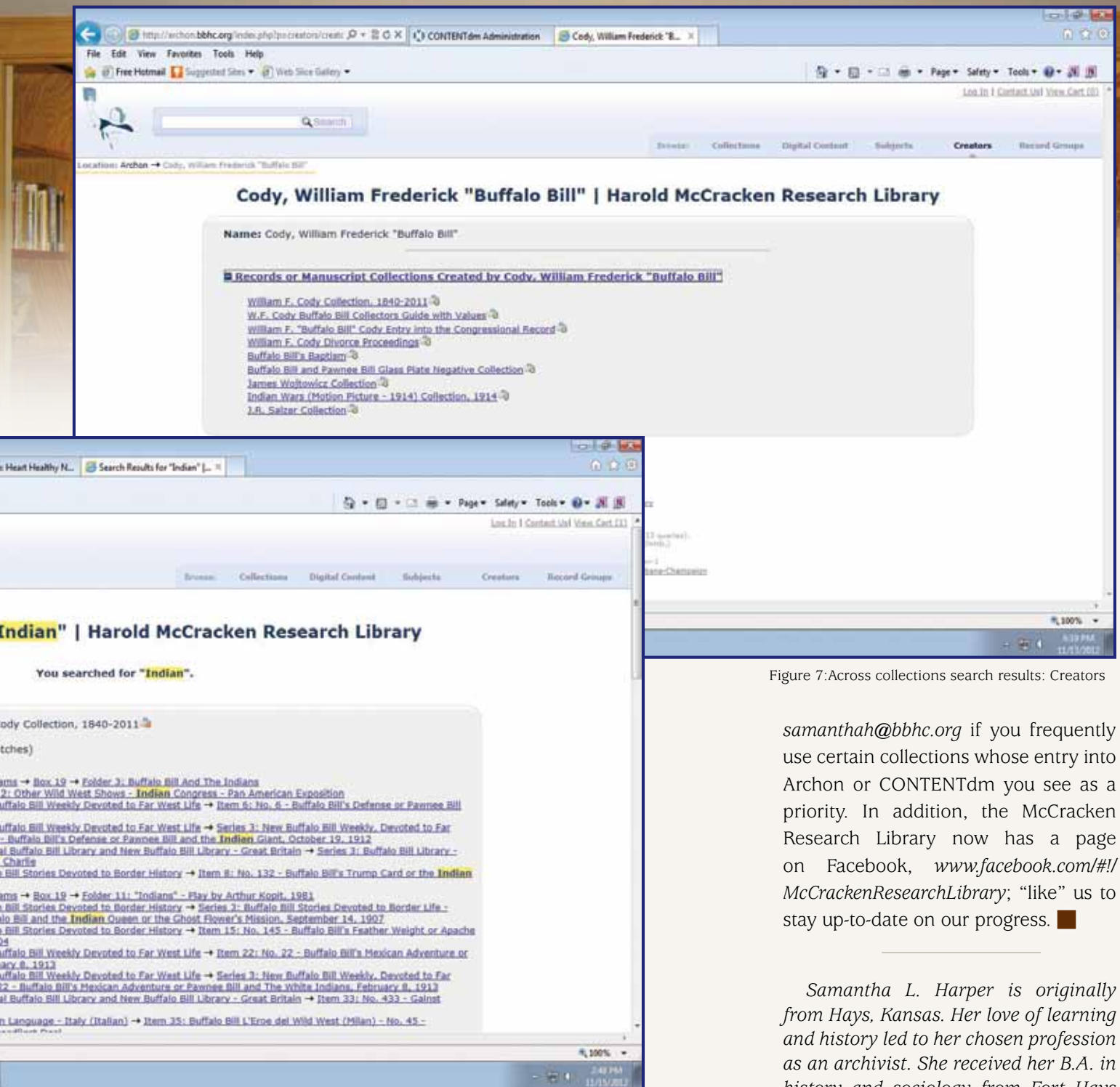


Figure 7: Across collections search results: Creators

samanthah@bbhc.org if you frequently use certain collections whose entry into Archon or CONTENTdm you see as a priority. In addition, the McCracken Research Library now has a page on Facebook, www.facebook.com/#!/McCrackenResearchLibrary; "like" us to stay up-to-date on our progress. ■

Samantha L. Harper is originally from Hays, Kansas. Her love of learning and history led to her chosen profession as an archivist. She received her B.A. in history and sociology from Fort Hays State University in 2003 and 2005 respectively, and an M.A. in museum studies from the University of Kansas in 2008. In fall 2008, she came to work as the Processing Archivist for the McCracken Research Library at the Buffalo Bill Historical Center.

other mystery items. If volunteering, either in person or by long distance, is something that interests you, please contact Mary Robinson at maryr@bbhc.org or 307.578.4063.

The staff at the McCracken Research Library would like to hear your ideas, feedback, and input. Please contact us at hmrl@bbhc.org or 307.578.4059. Contact Samantha Harper at



By Sienna C. White



Even though summer 2013 is still a few months away, it's not too early to start planning the family's vacation travel—especially to the Buffalo Bill Historical Center's 32nd Annual Plains Indian Museum Powwow, the Center's longest running public program. Sienna White, 2012 summer intern at the Center and former Codyite, interviewed tribal leaders and powwow participants about the history of the event and its significance today.



WOW

...preserving tradition and promoting cultural exchange

As the prestigious Plains Indian Museum Powwow in Cody, Wyoming, readied for its thirty-first year, long-time participants reflected on the meaning of powwow, both as a way to preserve Native American traditions as well as a means to share those

traditions with others. The Plains Indian Museum Powwow is unique from other powwows for several reasons, but most evident is that the hosting institution, the Buffalo Bill Historical Center, houses Native American artifacts and history, as well as non-Indian artifacts. The Center's

collections relate the story of the American West as well as the natural history of nearby Yellowstone National Park and Cody's surroundings. This melding of cultures and ideas is mirrored by the inclusive nature of the Powwow, its participants, and its audience.



Corky Old Horn

Corky Old Horn, who has participated in the Powwow in a variety of roles for the past twenty years, shares his thoughts on its value as he briefly laments the detrimental effects of globalization on traditional languages and belief systems. Old Horn and his family have been instrumental in the growth of the Plains Indian Museum Powwow since its beginnings at the Cody High School football field in 1982. Most recently, he's filled the position of emcee, a role in which he must strike a careful balance: conveying tradition and history for visitors without lessening the authenticity of the Powwow for those participating in the competition.

Old Horn believes that, for the most part, powwow is a good thing. "This is especially true for the young people who can tie beliefs and cultural ways to something they enjoy, he explains. "The sad aspect is that, "for many, the powwow is their only tie to their Native American heritage... language and traditions are being lost and nothing can replace that."

Adeline Fox

Adeline Fox—Northern Cheyenne and member of the Plains Indian Museum Advisory Board—teaches at St. Labre Indian School in Ashland, Montana, a school that serves both Crow and Northern Cheyenne students. Each day she witnesses the assault of technology and text messaging on tradition and culture. However, she has not lost hope that powwow and traditional Native life will survive and thrive for generations to come. Fox comes from a very traditional family and has been dancing for as long as she can remember; she has attended the Plains Indian Museum Powwow for at least twenty-five years and now brings her grandchildren.

When asked how she perceives the overlap of technology and Native American life, Fox responds, "I don't know; I think some of our people get distracted a lot and are carried away with their new technology. [Consequently] families don't learn how to interact. The technology distracts from our traditions and tribal ways. Young people don't want to learn traditions; they want to text [on their cell phones]. The technology—it talks to them, and so when you talk to them, they don't hear.

"Ours is an oral tradition," Fox adds, "and this is counteracting that." Although Fox believes that powwow is an important and positive contributing factor in handing down

tradition, she explains, “Home life and family traditions play a bigger role in respect for tradition than powwow, i.e. each [family and tribe] has their own way of doing things. We all come together and share those things with each other, recognize each other, and teach respect.”

Gary Goggles

Despite the beliefs of many that texting and hip-hop music could contribute to the downfall of future generations—Native American and non-Indian teenagers alike—Gary Goggles, long time Powwow participant and the head judge of last summer’s competition, has a very different take on technology. As he puts it, “With a cell phone and Facebook, everything is instantaneous; so even from a powwow you can instantly send a picture and say, ‘Hey, I’m here enjoying myself and learning about my heritage.’ You can say a lot of good things with social media.”

Goggles, Northern Arapaho and also a Plains Indian Museum advisor, believes that the powwow teaches not only Native American culture, but also camaraderie and compromise, concepts that benefit all people. “They [visitors] come to powwow and see the camaraderie among different tribes and the relationships that are made and the goodwill that exists among people...people in general; they see how to get along—even with tribes that hold different beliefs. That’s the

way that Indian people have gotten along through the years; it’s always been that way.”

Discussion of tradition and customs versus the unstoppable force of technology is an age-old debate, and only time will tell how it eventually plays out. One thing is certain, though, the Plains Indian Museum Powwow continues to be a unique event which encourages cultural exchange, promotes universal understanding, and provides a jumping-off point for conversations about the evolution of tradition and the importance of remembering one’s heritage.



The 32nd Annual Plains Indian Museum Powwow, the longest running public program of the Buffalo Bill Historical Center, is scheduled for June 15 – 16, 2013. Learn more about this extraordinary event at www.bbhc.org/explore/events/powwow, and make plans to attend! ■

Sienna White, a Cody, Wyoming, native, spent the summer of 2012 working as an intern in the Buffalo Bill Historical Center’s Public Relations Department. She has a bachelor’s degree in psychology from the University of Wyoming and is now attending law school at Case Western Reserve University in Cleveland, Ohio, studying human rights law.



Unmasking the MYSTERIOUS Major Burke

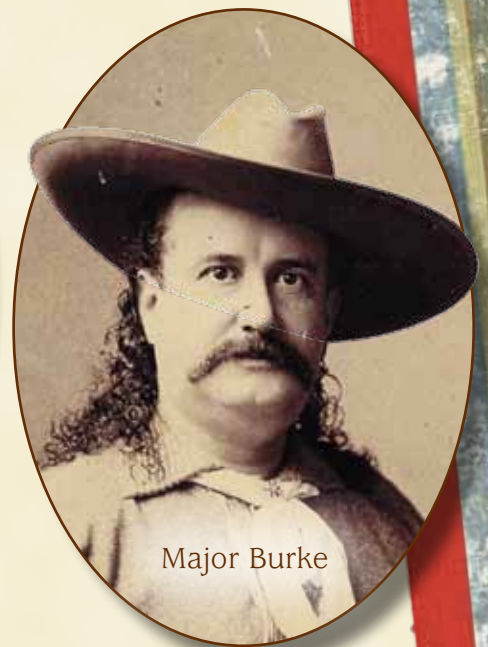
By Chris Dixon



Johnny Baker



William Sweeney



Major Burke

Major John M. Burke first met William F. “Buffalo Bill” Cody in early September 1873. At the time, Burke managed the career of the Italian-born actress and dancer, Giuseppina Morlacchi. His client had just married John “Texas Jack” Omohundro, one of the co-stars with Cody in Cody’s Buffalo Bill Combination stage production, Scouts of the Plains. Burke traveled with the newlyweds to join the company in Chicago immediately after their wedding in Rochester, New York—a meeting that would define the subsequent course of both men’s lives.

BUFFALO BILL'S WILD WEST



TOUR
OF
FRANCE, ITALY, AUSTRIA-HUNGARY,
GERMANY & BELGIUM.

1906

1908 route book of Buffalo Bill's Wild West. MS6 William F. Cody Collection. MS6.6.A.3.14.1.01



BUFFALO BILL

(Hon. W. F. CODY),
GABRIEL DUMONT, The Exiled Chieftain of the Riel Rebellion.
CON GRONER, The Cow-Boy Sheriff of the Platte.
BUCK TAYLOR, King of the Cow-Boys.
MISS LILLIAN SMITH, The California Huntress; Champion Girl Rifle Shot.
MISS ANNIE OAKLEY, Champion Markswoman.
MUSTANG JACK, The Greatest Jumper in the World.
BILLY BULLOCK, Dakota.
BILLY JOHNSON, "Pony Express."
Capt. FRED MATHEWS, Old Overland.
JOHNNY BAKER, The Cow-Boy Kid.
JOHN HANCOCK, Nebraska.
ANTONIO ESQUIVEL, Champion Vagabond of Mexico.
JOHN HIGBY, Idaho Jack.
JIM KID, Champion Roper of Wyoming.
DICK BEAN, Texas Cow-Boy.
BILL IRVING, Brattle Hill.
JIM MITCHELL, Sooty Jim.
John Nelson, Squaw Man and his Indian Family. The Great War Chiefs, American Horse, Rocky Bear, Long Wolf, of the late Hostile Sioux. Brave Chief, Young Chief, Pawnee Warriors. Mountain Crows. Lady Riders, American, Mexican, Indian, Mexican. Vagabonds. The Famous Wild West Cow-Boy Band. Color Bear, Sarge, Bates and "The Old Flag," the identical one carried in America and Europe.
A Herd of Wild Buffaloes. A Corral of Indian Ponies. A Band of Mountain Elk. A Drove of Texas Steers. Pack-Train of Mexican Burros.
ARTISTICALLY BLENDING, LIFE-LIKE, VIVID, AND THRILLING
PICTURES OF WESTERN LIFE.
W. F. CODY & NATE SALSBUARY, Proprietors.
JOHN M. BURKE, Gen. Manager.
FOR PARTICULARS, DATE, AND DESCRIPTION, SEE POSTERS, SMALL BILLS, AND NEWSPAPERS.
JULE KEEN, Treasurer.
THE CALHOUN PRINTING COMPANY, HARTFORD, CONN.

Wild West show program, 1886. MS6 William F. Cody Collection. MS6.6.A.1.5

Only Burke (opp. right), Cody himself, marksman Johnny Baker (left), who was Cody's informally-adopted son, and bandmaster William Sweeney (center) were involved with Buffalo Bill's Wild West during the entire period that it operated. Indeed, when the Wild West Company was officially formed in Jersey City, New Jersey, February 28, 1887, Burke, as first employee, was appointed General Manager "to hold office during the pleasure of the President and Vice-President."

...he oversaw advertising campaigns that produced as many as a half million posters in a season.

Unmasking the MYSTERIOUS Major Burke



Major John Burke, undated. Vincent Mercaldo Collection. P.71.394.2

It was a role that Burke clearly relished. He served as advance agent, location scout, talent scout, press agent, and publicity manager. He directly managed a staff that numbered as many as nine individuals; he churned out programs, handbills, and advertising booklets; he organized and staged publicity events and photo opportunities; and he oversaw advertising campaigns that produced as many as a half million posters in a season. He supplied interviews, and wrote and planted copy with local newspapers, cultivating good relationships with the gentlemen of the press. Burke's extravagant expense accounts were the bane of the life of company treasurer Jule Keen.

When the Wild West was scheduled to play Chicago to coincide with the 1893 World's Fair, Burke was an obvious choice to compile Cody's biography "with the authority



According to the sign, these are "Indian chiefs and U.S. officials" meeting at Pine Ridge, South Dakota, January 16, 1891, not quite a month after Wounded Knee. Included are Buffalo Bill, center back, and Major Burke, seated front right, no doubt weighing in on the recent events. Library of Congress Prints and Photographs Division, Washington, D.C. 20540 USA. LC-USZ62-2468

of General W.F. Cody (Buffalo Bill)" that was issued to coincide with the event under the title *Buffalo Bill from Prairie to Palace*. (See page 30 to learn about the updated version recently released.)

Given that the entire focus of his career for more than forty years was the promotion of the iconic persona of Buffalo Bill, it is perhaps surprising that we know so little about John Burke's own life. An examination of the few comments he made in public about his background would lead one to suspect that the "Mysterious Major Burke" may have had something to hide.

Burke was never a major in any meaningful military sense of the term. He was known as "Arizona John," although he claimed no direct connection to Arizona. At various times he did, however, claim to be from Indian Territory, Ireland, Maryland, New York, Philadelphia, Virginia, and

BUFFALO BILL FROM PRAIRIE TO PALACE

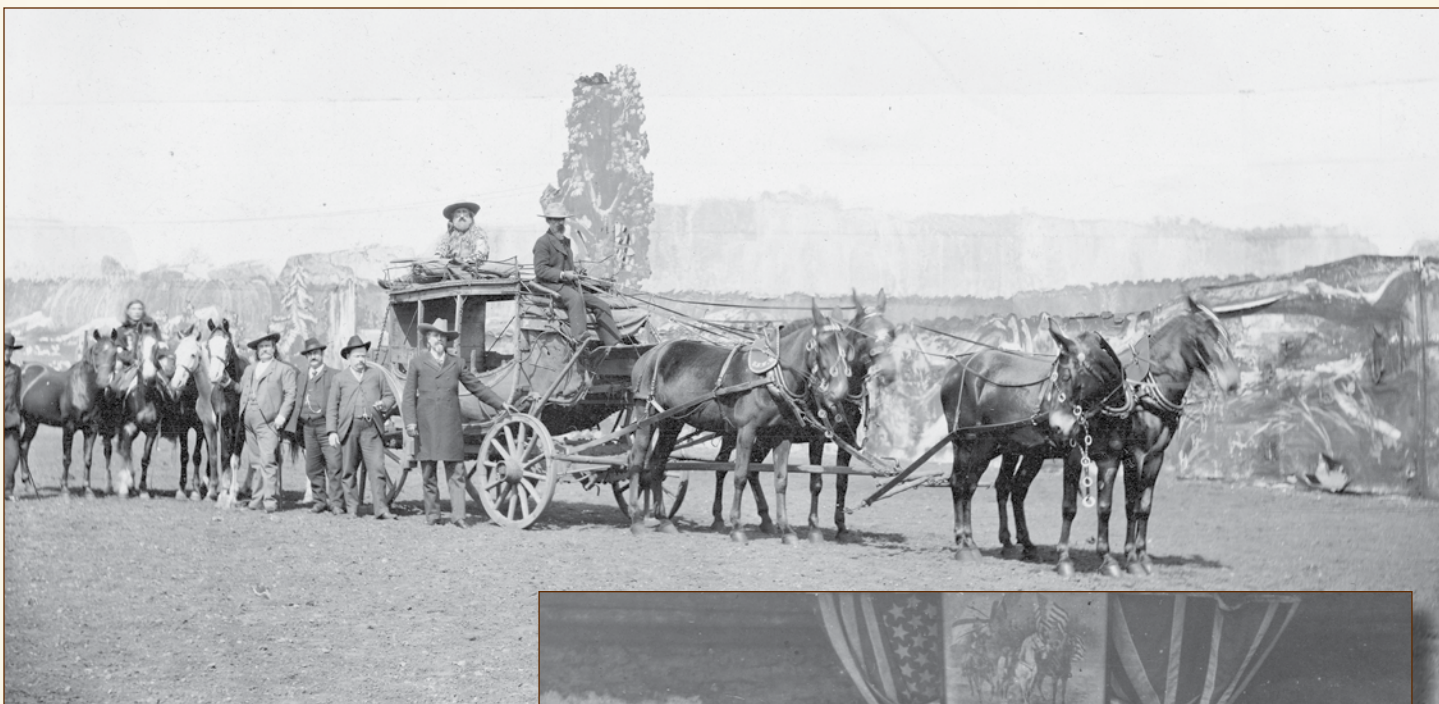


JOHN M. BURKE Edited and with an Introduction by CHRIS DETON

Washington D.C.! When he registered at a hotel, he would place the initials USA after his signature—a practice that was not uncommon among army officers.

Burke was never a major in any meaningful military sense of the term.

When he was once challenged as to whether or not he was claiming to be a serving member of the U.S. Army, Burke immediately responded that, in his case, the initials stood for the United



Above: Buffalo Bill, with hand on wheel, and Major Burke, holding the first horse behind the coach, pictured with Wild West show personnel and the Deadwood Coach, ca. 1890. Original Buffalo Bill Museum Collection. P.69.89

Right: Buffalo Bill's Wild West personnel, ca. 1900. Second from left is John Nelson, stage driver, and third from left is Major Burke, press agent. Others are not identified. Original Buffalo Bill Museum Collection. P.69.90



States of America as he never stayed in one place long enough to regard it as home. Consequently, he claimed the whole country as his home. This anecdote suggests a ready wit, and its source, *This Way to the Big Show*, was the autobiography of Dexter Fellows, a protégé of Burke's who went on to have a distinguished career in public relations, promotion, and advertising, but who—like many—started out with Buffalo Bill's Wild West.

Fellows provides a number of insights into Burke's character. He describes a man who "...always appeared to be the picture of sartorial perfection but to my knowledge he never wore a shirt. Fastened around his neck was a false white bosom of standard linen, and attached to the sleeves of his undershirt were white cuffs." Fellows writes of a lavish entertainer who always

smoked the best cigars and who had an astonishing capacity for alcohol, although he adds, "I never saw him intoxicated." He stresses that Burke was generous to a fault, "the delight of cadgers and panhandlers" and relates that "Wherever he went there was a coterie of impecunious characters around him for whom he always had a drink or a meal or a dollar. In fact, his hand was habitually in his pocket."

Interestingly, however, Fellows also tells a story which contains a detail that may help us unmask the mysterious Major Burke:

The setting was Anderson's Café, across from Madison Square Garden, New York. Fellows tells how the Major was regaling an assembled group of newspapermen with the tale of his exploits at the Battle of Wounded Knee and of the Indians that he had killed during that particular conflict.

"...[Burke] always appeared to be the picture of sartorial perfection but to my knowledge he never wore a shirt."

Unmasking the MYSTERIOUS Major Burke

Just then, one of the company, whom everyone had assumed to be asleep, raised his head from the bar and remarked, "Burke, you know damn well that the only Indian you ever killed was a Delaware Indian you worked to death on your grandfather's farm outside Wilmington." Fellows confessed that he laughed aloud at the jibe and clearly understood that by doing so, he had hurt Burke's feelings. Fellows further states that he believed Burke never fully forgave him. The reaction would be difficult to comprehend, unless of course, it had touched a nerve. Could there be a grain of truth in it?

John M. Burk...added a middle initial to his moniker and dispensed with the final "e" in "Burke."

A review of Federal Census records, local business directories, passenger lists from immigrant ships, registers of deaths, and Catholic parish records for Wilmington, Delaware, show that there is more than a grain of truth to the patron's disparagement of Burke's family. The various documents provide definitive proof of John M. Burke's date and place of birth, and family background, which was, for the most part, a far cry from Indian Territory, Ireland, Maryland, New York, Philadelphia, Virginia, Washington D.C., and other places he claimed as home.

It is now possible to say with

certainty that John Burke's paternal grandfather was an Irish merchant named Thomas Burke. The elder Burke entered the United States by way of New York in 1833 with his wife, Ellen, when both were already more than 40 years of age. Within a year, they had been joined by three sons, a daughter-in-law, and two grandchildren; by 1840, they were settled in the Brandywine Hundred, New Castle, Delaware.

In 1838, their 27-year-old middle son, Peter, married a Swiss immigrant named Mary Frances Raymond, in the Cathedral of St. Peter, Wilmington, Delaware. The couple subsequently had two sons: Thomas, born August 13, 1840, and John, born April 10, 1842, both baptized in the same church where their parents were wed. Their second son would grow up to be the general manager of Buffalo Bill's Wild West.



Pictured with the Deadwood Stage are: W.F. Cody (in front of left front wheel), Johnny Baker to Cody's right, Major Burke (standing behind on the coach's tongue), and others from Buffalo Bill's Wild West. Vincent Mercaldo Collection. P.71.1312

The U.S. Federal Census record for the First Ward of Wilmington, Delaware, in 1850, shows 8-year-old John Burke “attending school.” The record for the same ward in 1860 has 18-year-old John Burke, whose occupation is unfortunately an illegible scrawl in the record book, residing there with his Irish-born father and Swiss-born mother. By 1870, 28-year-old John M. Burk had, for the first time, added a middle initial to his moniker and dispensed with the final “e” in “Burke.” His occupation was listed as “theatre manager,” using the English rather than the American spelling, a record that confirmed he was a U.S. citizen more than 21 years of age, had parents who were of foreign birth, and that he was then living with his 87-year-old Irish-born grandfather, Thomas Burke.

There is an old saying that every good lie has some truth to it. Having established the truth about Burke’s family background, it is interesting to note that he did incorporate one factual element in two stories that he manufactured to generate positive publicity for William F. Cody: That element was his brother Thomas.

In 1876, Burke sent a letter to various newspapers, which he claimed he had received from his brother, Thomas. In it, Thomas describes himself as a scout in the Black Hills, extols the virtues of the region, and calls for Buffalo Bill to come out there and deal with the Indians. Some twenty-five years later, when Cody was developing a business interest in mining, a second letter was published, once again purportedly from Burke’s brother Thomas. By then, Thomas was allegedly a mining engineer, and in the letter, he is lavish in his praise of Arizona’s mining industry.

Needless to say, official records show the real Thomas Burke living in Wilmington, Delaware, throughout this

period. He had become a successful butcher, with his own thriving business in a prime location, was married to an Irish immigrant, Julia Lambert Burke, and was the father of three daughters and a son.

Could there be something else that the Mysterious Major was hiding about his background?

Everything about Burke’s family suggests hard work, honest endeavor, and respectability. The truth may not be glamorous, but it is certainly not something about which he could have any reason to be ashamed. Could there be something else that the Mysterious Major was hiding about his background?

- Might he have served in the confederate army during the Civil War? There certainly was a 21-year-old private John M. Burke of Company H, First Maryland Regiment, CSA, captured at Antietam and subsequently paroled. The record of this particular Burke shows him as a resident of Wilmington, Delaware, born in England, and whose previous occupation was that of a shoe maker. If this is the John M. Burke who later became the Wild West’s General Manager, then we can add England to the list of places that he claimed for his home.
- Might he have become estranged from his family because he renounced the Catholic faith in which he was brought up, and married a Protestant? There is certainly a record of a John M. Burk, of New Castle County, Delaware, marrying a Mary J. Ford in New Castle Methodist Episcopal

Church on Christmas Day 1866. It has not yet been possible to establish whether either of these references relates to the John M. Burke who was a long-term associate of William F. Cody.

- Beyond his Civil War record—if he had one—and his marital status, there is also the issue of his theatrical career prior to his first encounter with Cody. Was Burke a juggler, acrobat, dancer, black-faced minstrel, character actor, associate of Frank Richmond (the Wild West’s arena announcer in the first few years it operated)—as various sources have claimed?

The Mysterious Major’s mask may have slipped somewhat, given that we now know the date and place of his birth, but there are a great many mysteries still to unravel before we can conclude that he has finally been unmasked. ■

Chris Dixon, senior research fellow in the Department of Modern Languages at the University of Strathclyde in Glasgow, Scotland, is a member of the United Kingdom’s Chartered Institute of Linguists and holds two master’s degrees from Glasgow University. Dixon edited Four Years in Europe with Buffalo Bill, a book by Charles Eldridge Griffin, originally published in 1908, and most recently, Buffalo Bill from Prairie to Palace, a book by John Burke originally published in 1893, and featured on page thirty of this issue of Points West.



Treasures from our West



GRIZZLY BEAR (*URSUS ARCTOS HORRIBILIS*)



Each year, visitors to the Greater Yellowstone region cite the grizzly bear as the one thing they would most like to see. The grizzly has become a symbol of the untamed West that attracts people to Yellowstone from around the globe and is the subject of a classic book authored by the Historical Center's first director, Harold R. "Doc" McCracken. He first published *The Beast that Walks Like Man* in 1955, stating in it that "Observing and studying grizzly bears has proved to be far more gratifying than all the hunting I have done." The grizzly bear population declined so drastically in the Yellowstone region during the mid-twentieth century that it was listed as threatened on the U.S. Endangered Species List. With this protection and active management, the Yellowstone grizzly population has rebounded, and the animal is expected to be delisted soon.

The magnificent grizzly specimen pictured here was harvested from a robust population of grizzly bears in British Columbia in 1999 and generously donated to the Center's Draper Museum of Natural History in 2012 by Cody resident George Joest. It is now featured in the Center's orientation hub, beckoning visitors to learn more about this spectacular place and its inhabitants. ■

Grizzly bear. Gift of George Joest. DRA305.159

A ROYAL BLUNDERBUSS

This splendid engraved and inlaid firearm is a Blunderbuss, a name derived from a rough translation of the Dutch/Germanic words *donner* for "thunder" and *busche* for "gun." The resultant "thunder gun" description is quite appropriate for the stunningly loud report heard as it is fired.

This one is truly a "royal" blunderbuss. Made at the Imperial Arms Factory in Tula, Russia, it was originally

presented as a gift to King Louis XV of France from Catherine the Great, Empress of Russia, in about 1770. Its stock is inlaid with silver wire scrolls; the mounts are chiseled steel, damascened with patterned gold; the barrel features a silver portrait of Louis XV; and the unique elliptical muzzle section of the barrel is embellished with red gold icons of France and French Royal

Arms.

Ideal for reloading on horseback, in coaches, and on ships—and deadly at close range—this firearm, ironically, has become an ancient and unforgettable emblem of royal admiration and affection. ■

Russian Flintlock Blunderbuss. Museum Purchase, partially funded by the James H. Woods Foundation. 1986.16.1



JAMES BAMA'S *A CONTEMPORARY SIOUX INDIAN*

James Bama's *A Contemporary Sioux Indian* is laden with narrative complexities. The painting's subject, a young Oglala Sioux, exudes a sense of isolation and loss. He is painted in a shallow plane against a stark backdrop which forces the viewer to confront the subject. The compressed space also stylistically marks this as a contemporary painting. The young man wears wrapped braids, a choker, and a feather, all articles that evoke a distant past—in contrast, however, to his ribbon shirt, a garment that evolved in the wake of the influx of trappers and traders in the West. The contrasting components of the figure's wardrobe collide with the present when we read the flaking paint on the wall behind the young Sioux: "NO PARKING VIOLATORS TOWED AWAY." In what world, then, does he belong? ■



James Bama (b. 1926). *A Contemporary Sioux Indian*, 1978. Oil on panel, 23.375 x 35.375 inches. William E. Weiss Contemporary Art Fund Purchase. 19.78

THE IRMA HOTEL'S "WHEEL OF FORTUNE"

The Irma Hotel became the center of the town of Cody's social scene with its grand opening on November 18, 1902. There were more guests in attendance than lived in the town at the time (population approximately three hundred in 1900), and the gala was talked about for months. The hotel, built at a cost of roughly eighty thousand dollars, had forty guest rooms, including several with bathrooms, a dining room, a bar room with two pool tables, and a lobby with comfortable seating areas. The cherry wood bar remains in the same place today as in 1902—though the room is now the main dining room—and is still the main focal point of the hotel. Somewhere in the hotel, but not visible in any known photographs from those early years, was this "Wheel of Fortune" which is now on display in the recently redesigned and reinstalled Buffalo Bill Museum. It measures fifty-five inches across and is decorated with mirror surfaces and brass stops. ■



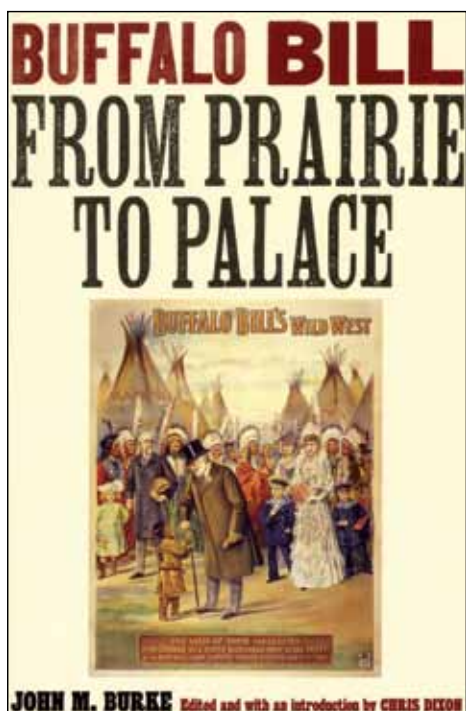
Wheel of Fortune, ca. 1905. Gift of Quintin Blair Family. 1.69.5375

Buffalo Bill from Prairie to Palace

By John M. Burke • Edited by Chris Dixon • Review by Lynn Johnson Houze

“It was entirely fitting that a new biography of its star should be published to coincide with the appearance of Buffalo Bill’s Wild West at an event whose overarching theme was the celebration of the four-hundredth anniversary of Christopher Columbus’s first voyage to the Americas in 1492. Burke was the obvious candidate to author the work...It was all done in Burke’s own inimitable flowery—and at times hyperbolic—style, making for a biography that is a fascinatingly eclectic work.”

—From Editor Chris Dixon’s Introduction



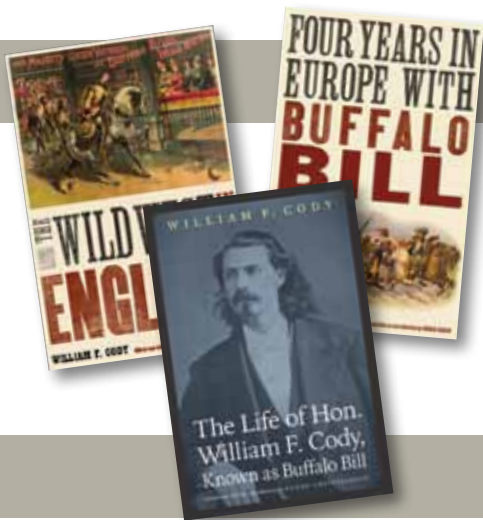
John M. Burke, press agent and advance man for Buffalo Bill’s Wild West, originally published his biography of William F. “Buffalo Bill” Cody in 1893, timed to coincide with the Wild West spending the entire season performing just outside the gates of the World’s Columbian Exposition in Chicago. The book has been out of print since then, that is until a new edition was published in 2005 by Marquette Books.

So why have the *Papers of William F. Cody* and the University of Nebraska Press published their own edition so soon after the 2005 version? Not only does this latest edition contain all the illustrations and images that were present in the original publication, it

also has new images which enhance the reader’s experience. Additionally, editor Chris Dixon of the University of Strathclyde, Glasgow, Scotland, and the *Papers of William F. Cody*, Cody, Wyoming, has written an introduction and annotated the text with footnotes to help the reader better understand Burke’s writings. ■

Lynn Johnson Houze is a local historian and serves as the Assistant Curator of the Buffalo Bill Historical Center’s Buffalo Bill Museum.

John M. Burke. *Buffalo Bill from Prairie to Palace*. Chris Dixon, ed. Introduction, illustrated, bibliography, index, 400 pages. Lincoln and London: University of Nebraska Press, 2012. Originally published in 1893. ISBN 978-0-8032-4072-8. Paperback \$24.95.



Don’t forget these additional titles published by the Papers of William F. Cody

The Life of Hon. William F. Cody, Known as Buffalo Bill

Edited by Frank Christianson

This volume is based on the original 1879 edition of Buffalo Bill’s autobiography.

Four Years in Europe with Buffalo Bill

By Charles Eldridge Griffen • Edited by Chris Dixon

The Wild West in England, by William F. Cody

Edited by Frank Christianson

These titles are available in our Museum Store, online at www.bbhcstore.com, or call 800.533.3838.



Black and white photograph. Group of men in hats and suits at Buffalo Bill's Wild West gather in front of William F. Cody's tent on Buffalo Bill's Wild West show backlot. Elliot & Fry, Baker Street, London, photographer. William F. Cody Collection. P.69.810

Seated front and center in this photograph is Major John M. Burke. As you've read elsewhere in this issue of *Points West*, Burke, one of only four people associated with Buffalo Bill's Wild West throughout the show's entire run, served in several capacities, most notably advance agent and publicity manager. As with many aspects of Burke's story, exactly what's taking place in this photo is unclear. The image was taken in London in 1887, where the Wild West performed from May to May, 1887 – 1888. The group, many with small, unidentified papers, is gathered in front of William F. Cody's tent on the show's back lot. Manager Nate Salsbury, sporting a top hat, points with a cane to the large sheet Burke is holding. Might they be referring to a map of London? That's pure speculation...and this image is another small part of Burke's story that remains a mystery. ■

Read more about the "mysterious Major Burke" in Chris Dixon's article on pages 22 – 27.

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

The McCracken Research Library at the Buffalo Bill Historical Center offers access to thousands of historic images for research and publication. To learn more, contact the library at 307.578.4063, or search the online collections at library.bbhc.org/cdm/.



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