

POINTSWEST

FALL/WINTER 2015

James Bama's

PORTRAITS *of a* PEOPLE

- The satire of *Puck* magazine
- 7 Days in Glasgow with Buffalo Bill
- Exploring a new frontier

BUFFALO BILL
CENTER
OF THE WEST



to the point

BY BRUCE ELDREDGE | *Executive Director*



As you enjoy this issue of *Points West*, take special note of the awards and triumphs the Buffalo Bill Center of the West has enjoyed this summer:

- 2015 Certificate of Excellence Award from Trip Advisor (third year in a row)
- #1 Western Museum by *True West* magazine
- #4 Western Art Museum by *True West*
- 41,000 Facebook fans
- *Sports Afield* magazine feature with the Draper Natural History Museum in its "The Hunter's Lair" series

In addition, noted art critic Ed Rothstein with the *Wall Street Journal* (formerly with the *New York Times* in which he lauded our "new" Buffalo Bill Museum in 2012), praised our exhibition *Painted Journeys: the Art of John Mix Stanley*.

Whenever we announce a new honor, individuals invariably ask me to comment, and I'm always quick to acknowledge the hard work of the Center's staff and volunteers. These remarks aren't "canned" statements, and they're certainly not obligatory in any way. They are truly heartfelt as I consider all the individuals, who through their hard work, make the Center worthy of every single accolade.

Not only am I awestruck by the hard work of our staff, but also with their expertise. Our curators are experts in their content areas; our museums services staff are experts in the care and cataloging of our valuable collections. Moreover, our experts raise funds; create a world-class website; manage a superior facility and grounds; coordinate revenue streams with merchandise, food service, events, and catering; and expertly administer all the details.

The work of our staff and volunteers is mirrored by that of our Trustees and Advisors. They toil behind the scenes and support the work of our staff and volunteers to make the Buffalo Bill Center of the West a magical place.

What can I say? I consider it an honor to work every day alongside these wonderful people. I invite you to pay a visit to the Center of the West, and check out the hard work and expertise for yourself.

About the cover:



Beginning on page 4, Emily Wilson shares a glimpse into the photography of western artist James Bama—images like this teepee. MS 243 James Bama Photographic Collection. Gift of the artist. P.243.02459

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

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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Wit larded with malice: the satire of *Puck* magazine

*Damn with faint praise, assent with civil leer,
And without sneering, teach the rest to sneer;
Willing to wound, and yet afraid to strike,
Just hint a fault, and hesitate dislike;
Alike reserv'd to blame, or to commend,
A tim'rous foe, and a suspicious friend.*

— ALEXANDER POPE (1688 – 1744)
18th-century English poet

As far back in time as the Greeks and the Romans, civilization seems to have always had a fringe element of satire—those observers who gingerly mix outrage with humor, disgust with tongue-in-cheek. After all, mankind has always provided endless material for the satirist. On pages 9 – 13, *Points West* presents a glance at one of the most popular, *Puck* magazine.

"In the art pen at Ellis Island," Puck magazine, January 22, 1908. The cartoonist pictures several artists—including Gainsborough, Rubens, Raphael, Da Vinci, Van Dyke, and others—as subject to a "Prohibitive Tariff on Art" at Ellis Island Immigration Station. Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA. LC-DIG-ppmsca-26239



HIGHLIGHTS



4 James Bama's portraits of a people | Western artist James Bama is well known for his paintings, but admirers are often unaware of his artistic photographs.

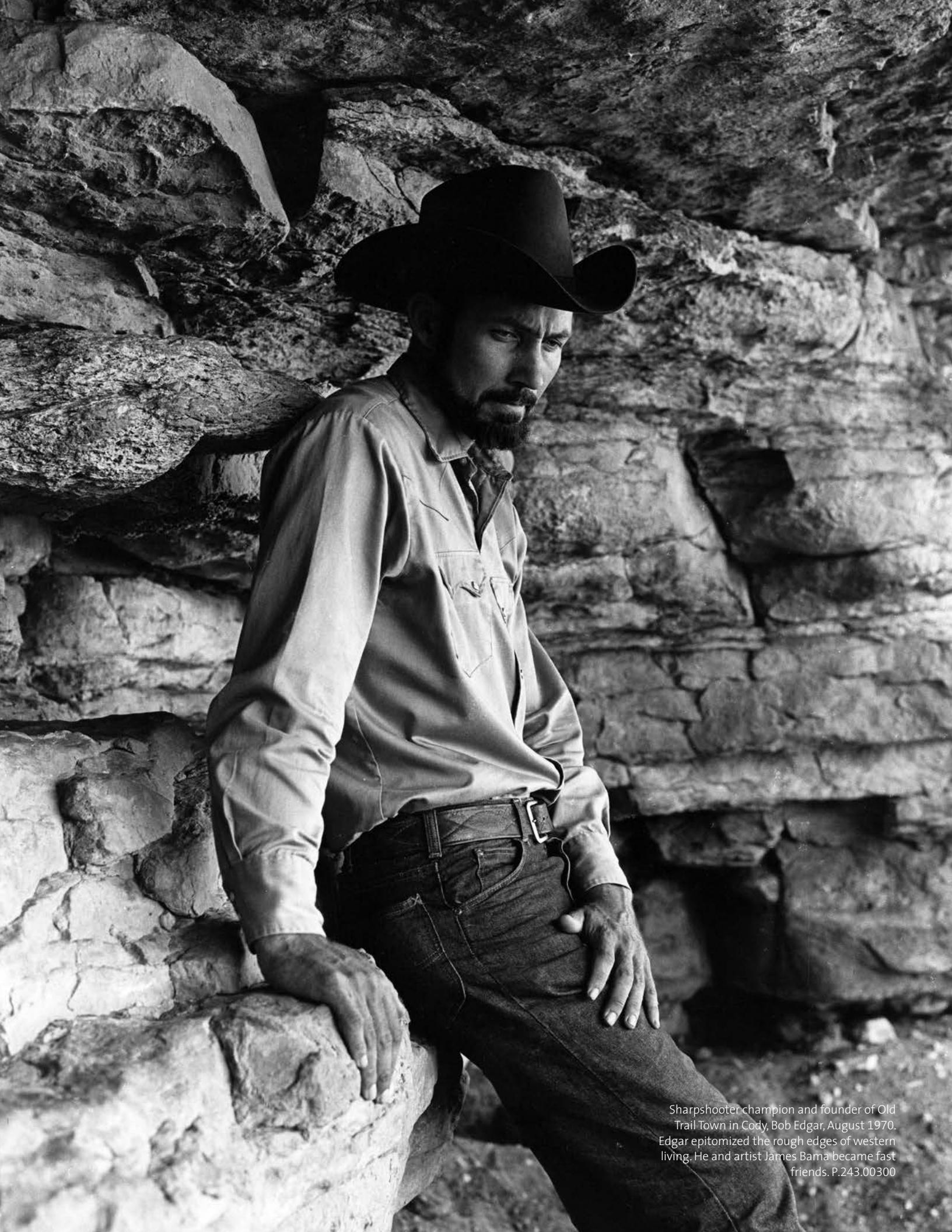


14 Seven Days in Glasgow with Buffalo Bill, 1904, Part one | The Glasgow newspapers estimated that if Wednesday evening's audience at Buffalo Bill's Wild West stood shoulder to shoulder, the line would extend ten-and-a-half miles.

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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Sharpshooter champion and founder of Old Trail Town in Cody, Bob Edgar, August 1970. Edgar epitomized the rough edges of western living. He and artist James Bama became fast friends. P.243.00300



WHITNEY
WESTERN ART MUSEUM

James Bama's PORTRAITS *of a* PEOPLE

BY E. CRAWFORD WILSON

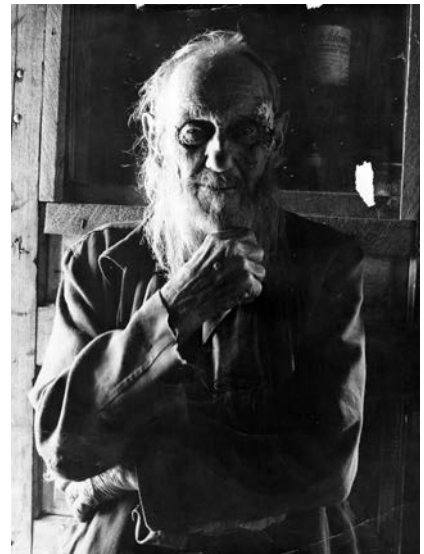
All photos are gifts of the artist and photographer James Bama.

A myth of the West is that living here is eminently more real, gritty, and rugged than anywhere else in America. It is this myth that has regionalized a lifestyle—a lifestyle born of the open range, natural elements, and the hardscrabble people that built up the reputation of Wyoming. This is a land rooted in the “Forever West” of the American imagination. It was this West, and the people who populated it, that drew artist James Bama all the way out to Cody, Wyoming, in 1968, where his artistic wanderlust drove him to paint Wyoming’s history through the lens of its people.

James Bama made his reputation as a painter and illustrator,

but he is equally as adept as a photographer, with a natural eye toward composition, technique, and capturing emotion. While shooting in the West, Bama’s exposure to his models ranged from brief encounters to prolonged photo shoots with a single subject for more than a decade. Having pored over hundreds of his photographs while putting together the second installment of *Developing Stories: The Photography of James Bama*, an exhibition here at the Buffalo Bill Center of the West, I have an untold appreciation for the skill with which he captures both the personality and human dignity of his subjects.

Bama photographed a wide variety of people as studies for his paintings—from rodeo clowns to cowboys, American Indians, and mountain man—but his favorite subject to capture was old timers.



Earl McConnell, Yankee Jim Canyon, Gardiner, Montana, June 1973. The prospector and naturalist’s rough lifestyle charmed Bama, who wanted to preserve the memory of all the old-time “Earl McConnells” out there. P.243.00199



Grandma "Emma" Slack, August 1971, age 95. P.243.00010

"I always wanted to paint old people, like Norman Rockwell did. Here I had this gold mine...all my childhood reminiscences of the history of the West," he explained in his 2012 book with John Fleskes, *James Bama: Personal Works*.

This was a history, like all histories, that would slowly vanish into artifacts and books as generations of people came and went. Like many artists before him, Bama was determined to capture this older generation on canvas—and in photographs—as a way to document their lives and Wyoming's state history before it too passed on.

"Older people are almost like objects or still lifes. You can prop them up, but what can you do with a 94-year-old man? You can't move him; you

“Older people are almost like objects or still lifes



Roy Bezona, March 1970, age 80

just can't do very much with him. It is just enough to be able to sit up," Bama told western art scholar and then Center of the West Director Peter Hassrick in 1976.

Having looked closely at Bama's photographic series of portraits, I find that two images stand out. Echoes of one another in their artistic fingerprint, the photographs of *Grandma "Emma" Slack*, August 1971, and *Roy Bezona*, March 1970 are masterful examples of Bama's ability to capture the delicate balance between the strength of character and the fragility of old age.

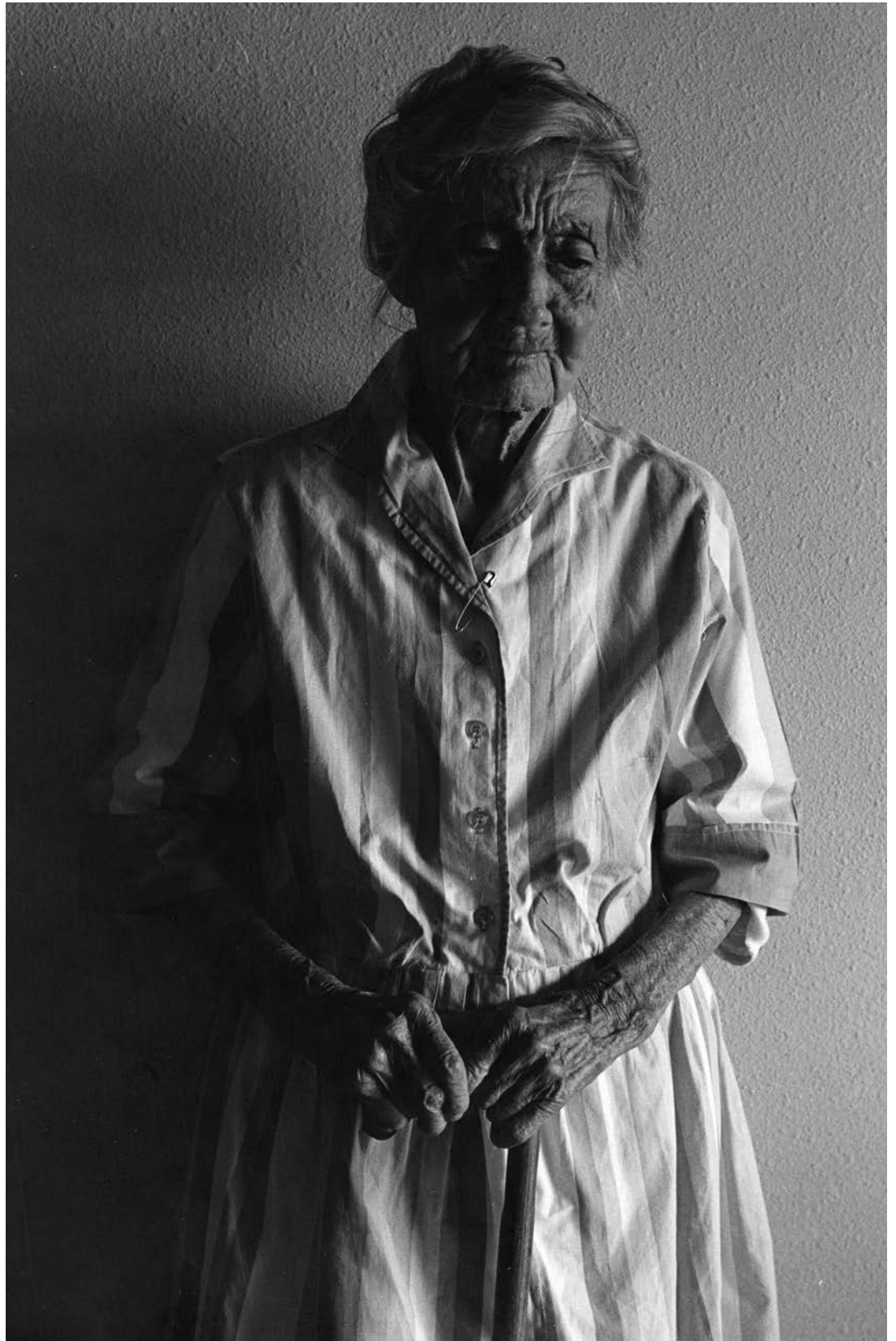
Bama captured the portraits of Slack in April and August of 1971, just two years before she died. Slack was born in 1875 on the Pine Ridge Reservation, South Dakota, growing up in the shadow of the Battle of Little Bighorn in 1876 and the Wounded Knee Massacre in 1890. At seventeen, she fell in love with a stagecoach driver, married, and moved with him to the newly-established Cody area.

Bama took the portraits of Roy Bezona in March of 1970 and 1971. Bezona was born the same day Wyoming became a state, July 10, 1890. He led a colorful life, full of odd jobs, from sheepherding to helping build the East Gate road into Yellowstone National Park.

Although, for Bama, older subjects offered less opportunity to give artistic direction, the simplicity of their poses allowed for a powerful transference of emotion. Bama captures the beautiful articulation of such emotion in the photographs of Slack and Bezona. They are perfect



Roy Bezona, March 1970, age 80. P.243.00175



Grandma "Emma" Slack, August 1971, age 95. P.243.00015

complements to one another in pose and sentiment. In these images, Bama masters the task of harnessing the formal elements of photography to evoke the stories of hardship, grit, and forbearance that come with old age and pioneering the settling of the West.

The play of light and shadow creates an ambiance of introspection and loneliness in the bodies of Slack and Bezona. Deepened shadows along each of their faces provide an air of mystery, hiding the wrinkles etched in their skin and recalling both the obscurity of memory and the fate of the aged. In Slack's photograph, the dual lighting creates a softened profile, giving her a more delicate look, while the harsh light that frames Bezona's body generates a sharp contrast, allowing him to stand out among the numerous objects interspersed within the background.

Bama's careful consideration of lighting and pose allowed him to imbue both subjects with dignity and the appearance of strength. His use of shadow, not only creates atmosphere, but functions to mask the show of effort required for Slack and Bezona to pose. By placing Slack against a wall, Bama straightens her posture, which allows for a looser grip on her cane. He achieved Bezona's confident pose through the counterbalance created between opposite sides of his body. A loose right arm and a light touch on the cast iron pot provide the perfect foil to a tension-filled left side, a balance that allows Bezona to stand without his customary cane.

The achievement of simplicity in these images is due to Bama's artistry and direction, as much as it is a reflection of the demeanor of his subjects. As models, Slack and Bezona presented themselves in true form. Their modest dress and clean appearance are hallmarks of the simple lifestyles they led as early western settlers and continued to lead in contemporary times. Bama's ability to suggest and present all these elements of his sitters' personalities on film is not only a testament to his skill as an artist, but to his innate understanding of people.

Renowned nineteenth-century portrait photographer Nadar (the pseudonym of Gaspar-Félix Tournachon) once declared, "one [cannot] be taught how to grasp the personality of the sitter. To produce an intimate likeness rather than a banal portrait...you must put yourself at once



...even the untrained eye can discern it



James Bama. PN.243.001

in communion with the sitter, size up his thoughts and his very character." This sentiment courses through all of Bama's portraits, and even the untrained eye can discern it—from the simple strength and tired eyes of the worn out cowboys to the eager joy of children on parade.

In its early history, the American West had defined roles for its inhabitants—pioneer, Indian, cowboy, mountain man—boundaries that were later blurred and eaten away by contemporary life. For those of us living in the West today, what remains is our collective understanding of this history and our own identities, fashioned in the wake of our remnant landscape and institutions. The pioneering work of artists such as James Bama, who made his mark on the canon of western art by preserving and elevating these remnants into high art, has been a decades-long passion. His life's work has sealed for us a new imagining of our "Forever West," and a lasting visual history of Cody. ■

Search for "James Bama" on the Center's website to read previous *Points West* articles (1998, 2003, and 2007) about this popular artist.

Emily Wilson is the curatorial assistant for the Whitney Western Art Museum. She joined the Center of the West staff in May 2013 after completing a master's degree in art history at Indiana University. While a student at Indiana, she worked as a graduate assistant for the Indiana University Art Museum and as a content intern in the university's



communications department. Wilson has previously served as freelance writer and researcher for the Museum of Art in Fort Lauderdale, Florida. In her spare time, she writes for the blog Africa is a Country, and for the Whitney Museum's blog.

Puck captures Buffalo Bill's popularity with the French in this cover dated June 19, 1889. Visitors to the Buffalo Bill Center of the West can see this illustration in the Buffalo Bill Museum. MS6 William F. Cody Collection. MS6.4073



Points West featured this *Puck* magazine cover, dated September 21, 1881, in its summer 2015 edition with Martin Woodside's article "Buffalo Bill: friend of the American child." LC-USZC2-1245

Wit larded with malice*: the satire of *Puck* magazine



As men neither fear nor respect what has been made contemptible, all honor to him who makes oppression laughable as well as detestable. Armies cannot protect it then; and walls which have remained impenetrable to cannon have fallen before a roar of laughter or a hiss of contempt.

— EDWIN PERCY WHIPPLE (1819 – 1886)
American essayist and critic

BY MARGUERITE HOUSE

From the English *Punch* magazine of the mid-1800s to the *Harvard Lampoon*, *Mad* magazine, *New Yorker*, and the *Web's Onion*, satire has served the dual purposes of humor and making a point. Poking fun at public policy, society, culture, or politicians is downright amusing—especially from those who do it well. One of the most successful such publications was *Puck* magazine (1871 – 1918). *Points West* readers, as well as visitors to the Buffalo Bill Center of the West, have seen *Puck* a time or two.

*Quote from Shakespeare about satire. Unless otherwise noted, all images are from *Puck* magazine, courtesy of the Library of Congress Prints and Photographs Division, Washington, DC 20540, USA.



Detail of the *Puck* magazine masthead.

Joseph Keppler was a master of satire and not much missed his pen. In 1876, he and his partners created *Puck* magazine as a German-language publication for German immigrants to America. They named it "Puck" after the mischievous prankster of Shakespeare's *A Midsummer Night's Dream* and

employed one of Puck's lines from the play as the magazine's motto, "What fools these mortals be!" Keppler based the caricature of Puck in each issue on his 2-year-old daughter.

From a technical standpoint, *Puck* was different than other magazines of the day. It used lithography



"Bryan's hobby" with William Jennings Bryan as a jockey astride a rocking—or "hobby"—horse trying to catch Grover Cleveland, saying, "I'll run that man down, if I have to kill the horse." May 27, 1901. LC-DIG-ppmsca-25744



"A new scout on the old trail" with "Davy Crockett, Buffalo Bill, Texas Jack [Omohundro], Kit Carson, California Joe, [and] Dan'l Boone," June 5, 1912. LC-DIG-ppmsca-27847

Wit larded with malice: the satire of *Puck* magazine

rather than wood engraving for printing and sported three cartoons rather than the traditional, single drawing. Once it began printing an English edition in 1877—and was the first American magazine printed in color—it became a major competitor of the other news magazines in production at the time. Neither did it hurt that *Puck* cost 10¢ at the newsstand, while the popular *Harper's Weekly*, for instance, sold for 35¢ per copy. At its zenith, *Puck* had 125,000 subscribers during the 1884 presidential campaign.

From a content standpoint, Keppler and crew embraced American politics, culture, economics, and social issues, using the mascot Puck as the mouthpiece for the magazine's comments. They tackled everything from the pope to Tammany Hall, Republicans and Democrats to women—and yes, even Buffalo Bill. *Puck* cast the homesteader as a scarecrow Trojan horse; John Sherman (senator and presidential candidate from Ohio) as a knife grinder; Teddy Roosevelt as a raven cackling “Nevermore” above President Taft; U.S. Grant as a baby being force fed by his advisors; Joseph

Pulitzer as a street musician and a jester (he countered by trying to buy *Puck*); and William Jennings Bryan as a jockey on a rocking, a.k.a. hobby, horse.

While the issues themselves may be lost on today's readers, it's hard to deny that *Puck*'s garish cartoons can be downright knee-slappers. Plus, those colorful images paved the way for other publications to draw on color to grab the reader's attention.

But some of *Puck*'s cartoons are timeless, like the one titled, “Preserve Your Forests From Destruction And Protect Your Country From Floods And Drought” in the 1884 issue when Yellowstone National Park—the first national park—was still a pre-teen at twelve years old.

Indeed, there are numerous *Puck* illustrations that encompass those themes that continue to strike a nerve these many years later. Take a look at the images herein for examples of those which are still relevant today.

A periodic subject in *Puck* was the West and everything associated with it. From Native Americans to cowboys, the magazine often appropriated the West's issues and icons for



“Look before you eat,” is the admonition on March 12, 1884, “and see if you can discover any unadulterated food,” an issue not far removed from today's trend toward organic food. LC-DIG-ppmsca-28300



Two years after Henry Ford introduced the Model T, this illustration, “And the prize is death,” October 26, 1910, strikes at a new menace on the road: reckless drivers. LC-DIG-ppmsca-27679



“Preserve Your Forests From Destruction And Protect Your Country From Floods And Drought,” January 9, 1884. LC-DIG-ppmsca-28283

Wit larded with malice: the satire of *Puck* magazine



"Dummy Homesteader," November 24, 1909.
LC-DIG-ppmsca-27583



"Dance, yer little runt! Dance!" April 25, 1906. LC-DIG-ppmsca-26054



Like numerous politicians throughout history, New York governor Roswell P. Flower had presidential hopes. And, like so many then and now, he found his hopes washed away as this image illustrates, "Drowned in the Flood," November 2, 1893. His appointment of the scandal-ridden Isaac H. Maynard to the New York Court of Appeals proved to dash Flower's presidential aspirations and eventually sink Maynard's career. LC-DIG-ppmsca-29156

its satire. For example, with the "Dummy Homesteader or The Winning of the West," November 24, 1909, *Puck* decries the corruption associated with claims to public lands. In "Dance, yer little runt! Dance," cowboys (coal trust and miners' union) fire shots at the lowly, suffering consumer while Teddy Roosevelt joins the fray with his six-shooters.

One of *Puck*'s favorite subjects was President Taft whom the magazine often portrayed with all things western, too—the clothes, the hat, the horse. He's "Winning the West" with a campaign tour to meet his would-be constituents, and all his gear is tagged with "TR," Teddy Roosevelt's initials, implying Roosevelt's endorsement in the coming 1912 election.

After Taft lost the election, *Puck* pictures him as a cowboy tossed from his mount, looking considerably worse for the wear, and lamenting, "The Tenderfoot—Ride the beast if you want to. I'm through. Me for a more restful seat." The invitation next to him says, "Dear William, Come over and have a seat in my Kent Chair of Law. Yours—Yale," a reference to the position he subsequently accepted at Yale, although he joked that "a sofa of law would fit him better."

In a comment apparently directed at a mediocre satirist, English aristocrat and

writer Lady Mary Wortley Montagu (1689–1762) dissected the essence of satire:

*Satire should, like a
polished razor keen,
Wound with a touch
that's scarcely felt or seen.
Thine is an oyster knife
that hacks and hews;
The rage but not the
talent to abuse.*

For more than forty years, the successful *Puck* appeared to have Lady Montagu's keen razor edge, but what eventually led to its demise? Richard West, author of the 1988 book *Satire on Stone: The Political Cartoons of Joseph Keppler*, noted in an interview that, at the time, "*Puck* had the stage largely to itself, but with the advent of four-color printing and lavish Sunday newspaper editions, not to mention the comic strip, the magazine lost its franchise. Also, with the advent of mass marketing in the 1890s, its format did not lend itself to advertising, and its emphasis on partisan politics scared some advertisers away."

Wit larded with malice: the satire of *Puck* magazine

Newspaper magnate William Randolph Hearst purchased *Puck* in 1916 and published it for two more years before the magazine folded on September 5, 1918.

Find out more about the *Puck* magazine online collection at the Library of Congress with its blog “Picture This” at blogs.loc.gov/picturethis/2012/12/puck-cartoons-launched-at-last/. In his December 20, 2012, post titled “Puck Cartoons: ‘Launched at Last!’,” Woody Woodis, Cataloging Specialist with the Library’s Prints

& Photographs, shares his two-year adventure with *Puck*, digitizing and cataloging some 2,500 images from issues dated 1882 – 1915. ■

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Marguerite House has served as editor of Points West since January 2005. She is the Buffalo Bill Center of the West’s Acting Director of Public Relations. For sixteen years, she has also penned a weekly, general subject column for the Cody Enterprise titled “On the House.”



“On the Political Ranch,” February 26, 1913. LC-DIG-ppmsca-27922



In yet another cartoon using the West as its motif, the August 31, 1910, cover of *Puck* casts Joseph G. Cannon—then U.S. Speaker of the House of Representatives—as a bronc rider, his mean-eyed horse labeled “Insurgency,” a reference to a revolt to strip him of power in the House. He barely hangs on during the melee and is astride a saddle labeled “Speakership,” held in place by a cinch labeled “The System,” while the bridle is labeled “Patronage.” LC-DIG-ppmsca-27662

BUFFALO BILL'S **Wild West** **TOUR OF ENGLAND & WALES.** **1902-1903.**

No.	Date	From	To	Class	Stations	Miles
1	1894	London	London	Eng.		
2	1895	London	London	Eng.		
3	1896	London	London	Eng.		
4	1897	London	London	Eng.		
5	1898	London	London	Eng.		
6	1899	London	London	Eng.		
7	1900	London	London	Eng.		
8	1901	London	London	Eng.		
9	1902	London	London	Eng.		
10	1903	London	London	Eng.		
11	1904	London	London	Eng.		
12	1905	London	London	Eng.		
13	1906	London	London	Eng.		
14	1907	London	London	Eng.		
15	1908	London	London	Eng.		
16	1909	London	London	Eng.		
17	1910	London	London	Eng.		
18	1911	London	London	Eng.		
19	1912	London	London	Eng.		
20	1913	London	London	Eng.		
21	1914	London	London	Eng.		
22	1915	London	London	Eng.		
23	1916	London	London	Eng.		
24	1917	London	London	Eng.		
25	1918	London	London	Eng.		
26	1919	London	London	Eng.		
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35	1928	London	London	Eng.		
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85	1978	London	London	Eng.		
86	1979	London	London	Eng.		
87	1980	London	London	Eng.		
88	1981	London	London	Eng.		
89	1982	London	London	Eng.		
90	1983	London	London	Eng.		
91	1984	London	London	Eng.		
92	1985	London	London	Eng.		
93	1986	London	London	Eng.		
94	1987	London	London	Eng.		
95	1988	London	London	Eng.		
96	1989	London	London	Eng.		
97	1990	London	London	Eng.		
98	1991	London	London	Eng.		
99	1992	London	London	Eng.		
100	1993	London	London	Eng.		

The tour of 1902-03 is shown in red lines and figures on the map.

Dumbarton
 ★ Glasgow

SEASON 1904.

Date	From	To	Class	Stations	Miles	Date	From	To	Class	Stations	Miles
April 1	London	London	Eng.			July 1	London	London	Eng.		
April 2	London	London	Eng.			July 2	London	London	Eng.		
April 3	London	London	Eng.			July 3	London	London	Eng.		
April 4	London	London	Eng.			July 4	London	London	Eng.		
April 5	London	London	Eng.			July 5	London	London	Eng.		
April 6	London	London	Eng.			July 6	London	London	Eng.		
April 7	London	London	Eng.			July 7	London	London	Eng.		
April 8	London	London	Eng.			July 8	London	London	Eng.		
April 9	London	London	Eng.			July 9	London	London	Eng.		
April 10	London	London	Eng.			July 10	London	London	Eng.		
April 11	London	London	Eng.			July 11	London	London	Eng.		
April 12	London	London	Eng.			July 12	London	London	Eng.		
April 13	London	London	Eng.			July 13	London	London	Eng.		
April 14	London	London	Eng.			July 14	London	London	Eng.		
April 15	London	London	Eng.			July 15	London	London	Eng.		
April 16	London	London	Eng.			July 16	London	London	Eng.		
April 17	London	London	Eng.			July 17	London	London	Eng.		
April 18	London	London	Eng.			July 18	London	London	Eng.		
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7 Seven Days in Glasgow with Buffalo Bill, 1904, PART ONE

BY TOM F. CUNNINGHAM

Tom F. Cunningham is no stranger to Points West readers, writing about Omaha “princess” Bright Eyes (summer 2012) and Buffalo Bill’s Rough Riders (fall/winter 2014). A Scottish resident and a graduate of Glasgow University, it seems fitting that Cunningham would have an affinity for the visits of Buffalo Bill’s Wild West to Glasgow (1891 – 1892, and 1904). In the pages that follow, Cunningham chronicles the 1904 visit day by day, July 31 – August 6, 1904, a journal approach complete with media coverage and unique goings-on of each day.

Sunday, July 31, 1904

Following their departure from Dumbarton, a few miles to the west, the first of Buffalo Bill’s

special trains steamed into the Caledonian Railway’s Gushetfaulds goods station in Glasgow’s Gorbals district on the south bank of the River Clyde. It was three-thirty in the morning; the remaining trains arrived shortly thereafter and unloading commenced at five. By seven-thirty, the whole impedimenta were in place and breakfast had been served, leaving the company free to enjoy its customary day of rest.

The venue on this occasion was the Third Lanarkshire Rifle Volunteers Drill Ground. Over the course of the day, spectators in their thousands laid siege to the encampment. But, peering through the gaps in the barricade, which in those days surrounded what was known locally as the “Baun Park,” they had to content themselves with

Typical Wild West scene with workers setting up one of the Wild West tents, undated. MS6 William F. Cody Collection. P.6.228a





Three weeks after the Glasgow run, Buffalo Bill's Wild West "advertising brigade," pictured here, coordinated details for the Wild West's venue in Ayr, Scotland, "the county town for where we live" says author Cunningham. This image is from the Harrison H. Gunning scrapbook; Gunning was at one time one of the Wild West's advertising agents. Note attached reads: "The Buffalo Bill advertising brigade. H.H. Gunning on right. A Sunday outing in the land of Burns a trip to his birth place showing his monument & the Bridge of Doon is close by also the cottage where he was born. Ayr Scotland Sunday August 27 1904." MS6 William F. Cody Collection. MS6.3678.092.00

occasional glimpses of the proceedings within.

The Stars and Stripes fluttered gaily over the show grounds that afternoon, as a large body of pressmen, attending by invitation, entered. There they caught sight of the booking office with the main entrance to the arena a little farther on. After partaking of dinner in the dining tent, Wild West agents gave the party a guided tour of the establishment, including the various living quarters, the stables, two American muzzle-loading artillery pieces, and the Deadwood Stage. Messrs. Burke, Wells, and Small, Buffalo Bill's press agents, explained the workings of the organization to them and effected introductions to Johnnie Baker and other celebrities.

There followed a visit to Colonel Cody's personal tent, where the reporters found him enjoying the society of his accustomed companion, Chief Iron Tail, with an interpreter also on hand. The *Glasgow Evening Times* representative poetically delineated the tent's location in the newspaper's August 1 edition:

Buffalo Bill's neat tent...looks out on the Cathkin Hills, which if lacking the magnificence of the Rockies, is not without pictorial charm under the August sun.

The old Indian's yellow shirt, with points of red, together with his gaudy blanket, contrasted strangely with the sober suits of the Glaswegians. The pressmen, uncomprehending, returned his greeting of "hau kola," which was then translated to them as "hello friend(s)." Responding to a word from Buffalo Bill, the venerable chief briefly absented himself and returned with a long-stemmed wooden pipe. He conducted a smoking ceremony in honour of the visitors, lighting his pipe and passing it to each of them in turn. The tobacco's odour invoked memories of the real Wild West and set Buffalo Bill talking of the old days with affectionate regret.

Seven Days in Glasgow with Buffalo Bill, 1904

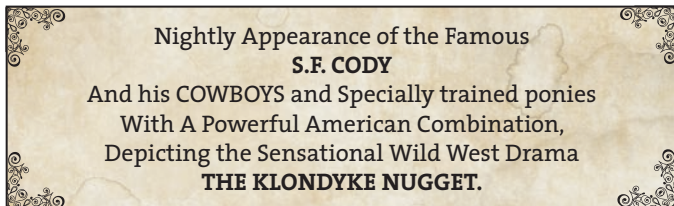
The normally solid and reliable “Clydeside Echoes” columnist in the *Glasgow Evening News* on the same day facetiously implied that the longhaired members of the party felt a certain nervousness for their scalps. However, the *Daily Record and Mail* recorded an altogether more creditable impression in its August 1 edition, writing, “Thus was the calumet of peace smoked, and nothing but brotherliness and geniality prevailed between the white men and the red.”

Monday, August 1, 1904

More than a dozen years had passed since Buffalo Bill’s previous visit, and for some it was already a distant memory. Indeed, at least four correspondents wrote to the “Voice of the People” column in the *Evening News* asking when and where Buffalo Bill had last appeared in the city. The August 1 issue duly provided the necessary clarification.

The Klondyke Nugget

When the following notice for the play *The Klondyke Nugget* appeared on August 1 in the *Evening Times*, it may be taken that the Glasgow public was understandably confused at the mention of another “Famous Cody” appearing across town with cowboys, ponies, and “sensational Wild West drama”:



The performance was advertised to take place at the Royal Princess’s Theater every evening of the week beginning August 1, i.e. in the same week that Buffalo Bill was appearing elsewhere on the South Side.

What is on the surface an impossible coincidence is resolved by the fact that “the other Cody” had been born Franklin Samuel Cowdery. In common with the man upon whom he closely modeled himself, Cowdery was a native of Iowa. He had followed the Buffalo Bill phenomenon across the Atlantic and carved out a career for himself in Great Britain as a Wild West cowboy, trading upon the falsehood that he was related to Buffalo Bill in some way. On one infamous occasion in 1891, his attempts to pass himself off as Colonel Cody’s son had provoked litigation according to the *Evening Express*, July 4, 1891. His stage show was essentially a family affair, and his adopted sons gave exhibitions of shooting at every performance. The sole “Indian” part in the show—that of a “chief” named Waco—was in fact acquitted by young Leon Cody.



Lithograph poster of Samuel Franklin Cody in the drama *The Klondyke Nugget*, ca. 1890. Notice the resemblance to Buffalo Bill. Mary Jester Allen Fund. 1.69.5951

In this earlier phase of his career, “Colonel S.F. Cody” can be accounted as no more than a crankish non-entity. Astonishingly, however, after abandoning his Wild West pretensions, he accomplished merited fame as a pioneering aviator and, in 1908, became the first man to achieve powered flight in Great Britain. He died in a flying accident near Farnborough in 1913. However, memories of his Wild West days persisted, and both during his lifetime and since, he has been very frequently conflated with Buffalo Bill. (Learn more about Samuel Franklin Cody in Lynn Houze’s article, *Points West*, spring 2011.)

Shooting Galleries

During this time, Glasgow’s shooting galleries experienced a sudden boom in business. In the August 2 “Clydeside Echoes,” the writer suggests the popularity was probably due to the presence of Buffalo Bill:

A man from Govan spent the greater part of a week’s wages last night in bombarding one of the little glass balls supported by a spray of water. At the end of the fusillade it still bobbed with the most aggravating serenity, and continued to bob until the exasperated marksman scooped a half-used “chow” from among his back teeth and smacked the ball dead at the first try.

Seven Days in Glasgow with Buffalo Bill, 1904

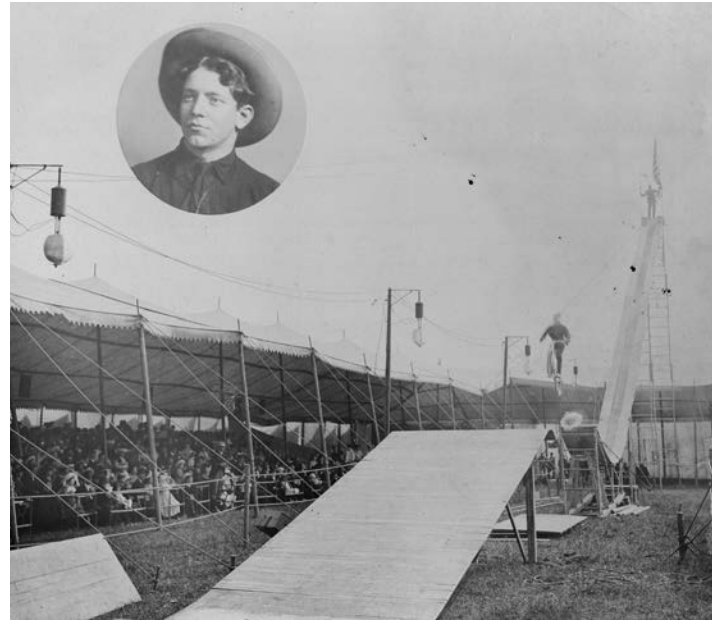
Carter the Cowboy Cyclist

Once in Glasgow, Buffalo Bill's first exhibition of the 1904 season commenced at two o'clock on the afternoon of August 1. In its review of the performance the next day, the *Evening News* carried this powerful endorsement:

Seldom does a show of the magnitude of Buffalo Bill's strike Glasgow. When one does, there is a general inclination to make comparisons. In the case of the Wild West, especially when one considers the class of entertainment provided, no comparison was admissible. It is a show which stands unrivalled and alone.

The event drew a relatively modest total of 11,000 spectators, but as the week wore on, an unstoppable momentum asserted itself as a dominant theme of almost unparalleled success was quickly established.

The performance of "Carter the Cowboy Cyclist" added a heightened sense of drama. Strong winds forced him to reconsider making his leap through space, but after a few minutes' delay—during which he reduced his audience to a state of nervous tension—the cyclist completed the stunt without a hitch, much to the relief of all.



Carter the Cowboy Cyclist with Buffalo Bill's Wild West. Buffalo Bill Museum and Grave, Golden, Colorado. 73.0199

Tuesday, August 2, 1904

If the show was phenomenal, then so, too, was the response from the Glasgow public. On Tuesday evening, there was a capacity crowd. The popular parts of the arena sold out shortly after 7 p.m., and approximately 5,000 disappointed spectators were turned away.

Crowding to see Buffalo Bill's Wild West. Date and place unknown. MS 71 Vincent Mercaldo Collection. P.71.1501





View of the Wild West arena from the grandstand, undated. MS6 William F. Cody Collection. P.6.177.2

Wednesday, August 3, 1904

Records established on Tuesday soon gave way to an even stronger demand for tickets on Wednesday. The August 4 *Evening Times* carried a stark testimony to the show's overwhelming popularity, writing, "Buffalo Bill's show had the biggest attendance yesterday in its record of twenty-one years of performances."

Record Attendance

In the Wild West's two performances of the day, thirty thousand spectators attended. Due to the public response on Monday and Tuesday evenings, organizers considered it necessary—for the first time in the history of the show—to provide accommodation for an additional four thousand spectators, raising the total number of seats to eighteen thousand for Wednesday. Even this modified arrangement proved hopelessly inadequate. All night long, in addition to the departing thousands, large crowds with the hunger of wolves in their eyes laid siege to every entrance.

The Glasgow newspapers estimated that if Wednesday evening's audience stood shoulder to shoulder, the line would extend ten-and-a-half miles. There was, however, an inevitable downside to this spectacular success, and few would have taken issue with the "Clydeside Echoes" columnist's August 4 assessment of the unifying scramble:

It is the conviction of many who have not yet reached the interior that the wildest part of the Wild West Show is the charge of the public upon the ticket offices and the entrances.

In the August 1904 column "The Voice of the People,"

the writer sounded a further negative note for this week of superlatives—an account that raised widespread concerns:

We have received a number of letters regarding the crush and difficulty of getting tickets at Buffalo Bill's show last night. The writers more or less condemn the management for lack of adequate arrangements, but it is obvious that even with the most perfect arrangements possible, 18,000 people cannot get into any enclosure, and especially a temporary enclosure, without some discomfort. The publication of the letters, some of them in excited terms, would serve no good purpose. Under the circumstances, what is really wanted is a little more patience and order on the part of those who are anxious to get into the show.

.....

The week in Glasgow heads into Thursday's activities in the spring 2016 issue of Points West. Don't miss it!

For the last two decades and more, Tom F. Cunningham has pursued an intensive study of Native American history with particular emphasis on connections with Scotland. He is the author of The Diamond's Ace—Scotland and the Native Americans, and Your Fathers the Ghosts—Buffalo Bill's Wild West in Scotland. He's conducted research at the Center of the West and is a regular contributor to the Papers of William F. Cody. He currently administers the Scottish National Buffalo Bill Archive, www.snbba.co.uk, dedicated to telling the story of Buffalo Bill's Wild West in Scotland.



Kurz and Allison print. *Capture and Death of Sitting Bull*, January 5, 1891. Library of Congress Prints and Photographs Division Washington, DC, 20540 USA. LC-DIG-pga-01896

SITTING BULL

EVEN CODY COULDN'T SAVE HIM

BY GENE BALL

The following article appeared in the Jan-Feb-March 1980 newsletter of the then-named Buffalo Bill Historical Center. At the time, Gene Ball served as the Center's education director.

On December 15, 1890, Indian police killed the great Sioux leader Sitting Bull. They'd attempted to arrest him on the Standing Rock Indian Reservation in South Dakota when his home camp erupted in gunfire, and the chief lay dead. Only two weeks earlier,

circumstances had thwarted a mission by William F. Cody that might have averted the tragedy.

Buffalo Bill Cody had just returned from a European tour with his Wild West show in late November 1890. U.S. Army General Nelson A. Miles contacted him, saying that he, Miles, was concerned about a possible Indian uprising. The Ghost Dance religion had caused the worry since it was gaining followers on many of the reservations. Adherents believed a new messiah was coming very soon to restore the Indians to prominence and bring back the

Allan Mardon (b. 1931). *Sitting Bull*, 2009. Marker on illustration board. Gift of the artist. 7.09





William F. "Buffalo Bill" Cody with Lakota Chief Sitting Bull, ca. 1885. MS 6 William F. Cody Collection. P.6.247

buffalo. Opponents interpreted this as an ominous development and a clear threat to nearby white residents.

Benjamin Capps, writing in the Time-Life book *The Great Chiefs*, says:

In the mistaken belief that Sitting Bull was behind the ghost dance movement, authorities asked his old friend Buffalo Bill Cody...to coax him to an Army post. But the plan was scrapped, and Sitting Bull was arrested instead. As it turned out, it might have been better all-around if Cody had been allowed to proceed.

There are several different interpretations of Cody's aborted mission, which some characterize as only a publicity stunt. However, authorization did come from General Miles. It said:

Authority was given on November 1, 1890, to William F. Cody, a reliable frontiersman who has had much experience as chief of scouts, and who knew Sitting Bull very well, and had perhaps as much influence over him as any living man, to proceed to the Standing Rock Agency to induce Sitting Bull to come in with him.

On November 28, when Cody arrived at Standing Rock, the agent there did not appreciate what he considered to be interference with his handling of a delicate matter. The government official immediately wired Washington, urging them to rescind the orders. The ironic reason he gave for making the request was that things were well in hand, and when the time was right, he could "arrest Sitting Bull by Indian police without bloodshed."

In spite of the tense situation, Cody bought gifts, hired an interpreter, and headed out to locate Sitting Bull. Before he could travel the fifty miles to his old friend's encampment, President Harrison recalled him. According to Cody, the president later expressed regret personally for sending the message that



Sitting Bull, 1885, Gilbert & Bacon. MS71
Vincent Mercaldo Collection. P.71.971

cancelled General Miles' order.

It is easy to speculate how the Sitting Bull incident might have ended if Buffalo Bill had reached him and had a chance to talk with the old medicine man. The result could hardly have been worse than what actually happened when the agent attempted Sitting Bull's arrest "without bloodshed." By the end of the day December 15, 1890, fourteen Sioux were dead, and Sitting Bull's body was on its way

back to Standing Rocky Agency in a wagon along with the Indian police dead.

The killing of Sitting Bull came dangerously close to provoking the uprising that his arrest was supposed to prevent.

...but two weeks later, there was Wounded Knee. One can't help but wonder what was on Buffalo Bill's mind when he and General Miles visited the battle site on January 16, 1891.



DRAPER
NATURAL HISTORY MUSEUM

Exploring a new frontier:

*the role of natural history
museums in the new millennium*



*Public interest
in natural
history has
soared in recent
decades.*

BY CHARLES R. PRESTON

In the summer 1999 issue of Points West, Dr. Charles R. “Chuck” Preston, Willis McDonald IV Senior Curator of Natural Science for the Draper Natural History Museum, laid the groundwork for readers on the subject of the then museum-on-the-drawing-board, “the Draper.” Now, some sixteen years later, the Draper Museum is long past its bricks and mortar stage, and has become one of the most prestigious natural history museums in the country. In the beginning, what strategies did planners use to see the project to fruition? What is the role of technology? What are the messages to convey? And, just how far has the museum come? Read Preston’s story and judge for yourself...

In May 1997, when I first learned that the then Buffalo Bill Historical Center was seriously exploring the possibility of expanding its programming and facilities to include a natural history museum, I had just returned from a working vacation in the Greater Yellowstone region. One of the curators on my staff in the Department of Zoology, Denver Museum of Nature and Science, and one of our new, summer

Michael B. Coleman's (b. 1946), *Last of the Buffalo*, 2006, a bronze wolf, sculpture sits in front of the Draper Natural History Museum. (Gift in Memory of Hal Tate from Naoma Tate and the Family of Hal Tate. 18.09)



interns accompanied me on that trip.

Coincidentally, our “campfire” discussions had drifted around to the challenges faced by today’s natural history museums and the need for a new paradigm in natural history programming. We wondered aloud about how a world-class natural history museum, established at the beginning of the new millennium, might compare with the museums established a century or more ago. Little did we know, the trustees, staff, and consultants at the Center were deliberating the same topic.

Public interest in natural history has soared in recent decades. Bird watching has become the nation’s second most popular recreational pastime (behind gardening); nature programming is among the most popular offerings on television; environmental issues figure prominently in our national dialogue; and visitors have inundated our national parks. The opportunity for natural history museums to broaden their audiences and fulfill their roles as centers for research and informal public education has never been greater.

But established museums face some new challenges that

come with changing audiences and technology. To meet these challenges, natural history museums must be as dynamic as the phenomena they address and the audiences they serve. Perhaps ironically, these venerable institutions, so critical in documenting a world of change, are slow to change themselves. Most world-class natural history museums in operation today were established more than a century ago to explore and study the natural world and display its wonders to regional, generally sedentary, audiences. These museums essentially brought the world to their communities, through spectacular dioramas, depicting pristine nature frozen in time behind a glass wall.

Today’s museum visitors, however, are very different from those at the turn of the last century. Audiences today access and process information differently, and are much more mobile, willing, and able to visit the earth’s natural wonders firsthand. They are increasingly sophisticated and interested in learning more from a natural history exhibit than the name and provenance of a specimen or object; they want to know what role it plays in the environment and how it might relate to their lives.



A young museum visitor goes nose to nose with a beaver in the Draper Natural History Museum.

“ *It is essential to avoid any semblance of an amusement park atmosphere.*

Visitors also tend to enjoy actively participating in their learning/recreational experiences—seeking to combine interactive with contemplative opportunities during their museum visit. Museums must strive to understand our audiences, and the issues of current and critical interest to them, and we must find new ways of engaging them. But it is essential to avoid any semblance of an amusement park atmosphere, and to continue to provide opportunities within exhibit spaces for quiet contemplation. Thus, the inclusion of interactivity and new technology is crucial, but must not be overused.

Natural history museums have begun to broaden the focus and voice of program interpretation. Increasingly, the focus

of exhibitions is on ideas and current topics, rather than on collections. We use collections and other materials to tell a story instead of being the story. Rarely do current exhibits or other programs reflect the narrow viewpoint of one curator. Instead, most programming is the result of collaboration among curatorial and educational staff within the museum, together with external consultants and even audiences themselves (included in formative evaluations of program ideas). This kind of collaboration is critical if natural history programming is to effectively engage audiences and provide accurate, relevant, and balanced information about complex topics of current interest.

One of the greatest misconceptions about museums is that most of the collections are on exhibit at any given time. This is especially untrue of most natural history museums. Scholars use the majority of specimens and other objects stored behind the scenes in natural history museums today primarily for reference and research material. The care of research collections, a traditional hallmark of natural history museums, offers significant challenges for the future. Existing natural history museums have amassed huge collections of specimens and artifacts that serve to document the record of life on earth, and the geologic features and processes at its foundation. The financial commitment needed to properly house and process growing natural history collections is enormous, and sources for significant funding are scarce.

Natural history “acquisitions” of the future may, therefore, represent a profound departure from the vast specimen



Volunteers work with specimens in the Draper Museum lab recently.

collections amassed during the last two centuries. Though we may very well acquire quite limited, highly-focused collections of specimens and artifacts, the bulk of natural history acquisitions may consist of other, more easily stored, maintained, and accessed material documenting the natural history of a focus region. The emphasis of these acquisitions is on their use (for both public exhibition and scholarly pursuits), rather than their storage. This material may include extensive sound and visual recordings, and electronic databases documenting human land use and distribution of flora, fauna, geological features, and climate.

To remain as popular and relevant as the subject matter they present, natural history museums must continue to learn and grow with their audiences and exploit current technology. The overarching role of natural history museums in the twenty-first century is to continue to explore and develop new knowledge about the natural world, attract and engage diverse audiences, and provide them with accurate, pertinent, and balanced information needed to make informed decisions about the stewardship of natural resources.

Exploring a new frontier: *revisited*

BY CHARLES R. PRESTON

It's always a bit unnerving to read something you wrote in the distant past, especially when you were writing about the future! I was understandably apprehensive to review our goals from 1999. Thankfully, I'm pleased to see how well we predicted the popularity of natural history, the track of natural history museums in general, and of the Draper Museum, in particular.

Public interest in natural history, from birdwatching to the Discovery Channel's *Shark Week*, has continued to soar. Yellowstone National Park visitation reaches new heights virtually each year. The nation's natural history museums have largely fared well financially in the twenty-first century, despite the economic downturn that affected other museums. Finally, the most successful of natural history museums have found new ways to cash in on the authority and relevance of their own original research by popularizing their work through various media.

In the beginning, we focused on highly immersive, interactive exhibit experiences—and were so successful that we've become a model for other museums, many of whom consult with us on their organization's exhibits. We have added the Draper Museum Raptor Experience which is on track to reach a total audience of more than 50,000 people with in-house and outreach programs.

Other tenets we adopted for the Draper Museum were:

- **Relevance:** All our activities focus on topics that are relevant and interesting to both scientific audiences and the general public.
- **Collections:** We have amassed a very focused collection of scientific specimens for exhibition, education, and research. Our Greater Yellowstone Sights and Sounds Archive includes hundreds of hours of video clips of wildlife, landscapes, and expert interviews.
- **Partnerships:** Relationships with universities, government agencies, and even the Prince Albert II Foundation of Monaco make it possible to influence wide-ranging audiences through our own research and programs, and further the work of like-minded groups.
- **Social Media:** An opportunity we didn't see coming in 1999 was the advent and rapid development of social media! We've added webpages, blogs, and a Facebook presence, and plan a web-based K-12 outreach program on ecological science and critical thinking.

With the growing human population and declines in biodiversity in the world, our initial goals are now more urgent. It's vital to boost appreciation for nature and our species' position in it through education and research. In the end, I believe even more strongly today than I did in 1999, that natural history museums are integral to that effort.

Fulfilling this role means that:

- We must understand our audiences, what attracts them to museums, and how they access information.
- We must continue to find new and effective ways of engaging audiences and employ participatory experiences where appropriate and feasible.
- Our programming should reflect collaborative rather than compartmentalized efforts.
- We must be fiscally responsible, and seek innovative, perhaps even more effective, means of exploring and documenting the continuing story of life on earth without incurring the enormous expenses of ever-increasing collections storage facilities.

Perhaps most important of all, the natural history museums of the twenty-first century must recognize that humankind does not exist beyond the realm of nature, and nowhere on earth does nature exist beyond the influence of humankind. Our exhibits and programs should thus incorporate humans as a part of nature rather than apart from nature.

One of the most compelling biological and geological theaters in the world surrounds the Buffalo Bill Center of the West. The environment of the West binds all of the components currently featured at the Center. As our trustees, staff, and partners continue to contemplate the appropriate expression of natural history programming here, we build on the traditions of existing world-class museums, including our own, and forge a crystalline vision of a natural history museum for the twenty-first century. ■



The Academy of Natural Science of Drexel University (formerly the Academy of Natural Science of Philadelphia, founded in 1812) has one of those very old collections (like this assemblage of warblers) that occupies considerable space in this historic museum.

A prolific writer and speaker, Dr. Charles R. Preston serves as the Willis McDonald IV Senior Curator of Natural Science at the Center's Draper Natural History Museum. He is an ecologist and conservation biologist who explores the influence of climate, landscape, and human attitudes and activities on wildlife, and is widely recognized as a leading authority on wildlife and human-wildlife relationships in the Greater Yellowstone region.

UNDER CONSTRUCTION:





we've come a long way



American marten (*Martes americana*) specimen. DRA.305.183

AMERICAN MARTEN

The American marten, also known as the American pine marten, is a tree-dwelling member of the weasel family. It lives in much of northern North America, including Greater Yellowstone, wherever mature coniferous or mixed forests occur. Martens are opportunistic hunters. They prey on voles, mice, red and flying squirrels, and even the occasional snowshoe hare, depending on season and local prey abundance.

Jack Putnam created this mount in the 1960s. A native of Colorado, Jack was a taxidermist, sculptor, and curator of natural history at the Denver Museum of Natural History (now Denver Museum of Nature and Science) for twenty-five years. He traveled the world collecting wildlife specimens and then preparing them for exhibition. His work is displayed in a dozen museums across the United States. After his death in 2009, Jack's wife, Lila, donated this marten and other magnificent Putnam mounts to the Center's Draper Natural History Museum so that they can inspire visitors from around the world with the wonder of nature and the unique talent of her beloved husband. ■

TREASURES FROM OUR WEST



JOHN GIARRIZZO'S WESTERN ART

Though the field of art history is often divided into periods, styles, and schools, there are some bold artists who choose to challenge and, indeed, play upon these categorizations. By incorporating into their own work elements of our art historical past, some artists engage with the longstanding tradition of art making, and celebrate—as well as challenge—art history's legacy.

Western Art, a mixed media collage depicting James Earl Fraser's *End of the Trail* (1915) layered atop Michelangelo Merisi da Caravaggio's *The Entombment of Christ* (1603 – 1604), is an outstanding representation of this practice. The work was created in 2009 by John Giarrizzo, a native of Powell, Wyoming, and is a phenomenal homage to the past, as well as a commentary on the relationship between, and categorization of, European art versus American art. The title hints at the often-confusing labels of "Western art" (i.e., Western European art) and "western American art" (i.e., art created in or about the American West).

In Giarrizzo's collage, the highly dramatic and realistic scene reminiscent of Caravaggio's painting dominates the left side of the image, while a black and white pen and ink drawing of Fraser's work commands the right side. The latter overlaps the colorful Caravaggio in a way that is not overpowering, but, rather, makes a compelling case for the connections between "Western" and "western American" art.



John Giarrizzo (b. 1955). *Western Art*, 2009. Multimedia collage on paper, 8 x 12 inches. Gift of the artist. 41.09

According to the artist, the juxtaposition of the subjects is also a statement about the "exhaustion of time." Some of the ideals that guide artists today were established during the European Renaissance. With this collage, Giarrizzo questions whether we are at the end of our trail creatively, or if a new artistic Renaissance awaits us. ■

WILLIAM F. CODY'S FORMAL COAT

Although often depicted wearing the buckskin garb of the American Frontier, William F. "Buffalo Bill" Cody also owned and wore some of the finest tailored garments from the best tailors of his era, including this black wool frock coat tailored by Henry Poole & Company of Savile Row, London, England.

During the Great Britain tours of Buffalo Bill's Wild West, Cody mingled with European royalty and nobility frequently. As evidenced by this coat, he was certainly well dressed for these formal occasions. He commissioned Henry Poole & Company to tailor the coat in 1903. The coat's exterior is a fine black wool cloth while the interior is satin-lined.

James Poole began as a military tailor in 1806; his son Henry inherited the company in 1846 and opened a new shop on Savile Row. Henry Poole & Company served a number of British royals, including one of Buffalo Bill's acquaintances, the well-dressed Albert, Prince of Wales, who later assumed the throne as King Edward VII. After one of Poole's British dining jackets debuted at the Tuxedo Club, a new term describing men's formal evening wear entered the American vocabulary. Today, Poole & Company remains one of the finest tailors on Savile Row.

Buffalo Bill's Poole coat—and a double-breasted vest he ordered at the same time—was recently exhibited in Washington, DC, for the Savile Row Bespoke Association exhibit *Savile Row and America: A Sartorial Special Relationship*. Hosted by Sir Peter Westmacott, the British Ambassador to the United States, the exhibition included more than seventy garments. This coat appeared alongside tailored garments worn by Gregory Peck, Sir Winston Churchill, William Randolph Hearst, Ronald Reagan, and Michael Jackson, further demonstrating Buffalo Bill's enduring ability to select the perfect clothing for any celebrity event! ■

Frock coat, 1903. Made by Poole & Company, London, England. Museum Purchase, Garlow Collection. 1.69.938

William F. Cody. Possibly taken between 1905 and 1910. Buffalo Bill Museum & Grave. ID#77



Featured in the *Go West!* exhibition. A.D.M. Cooper (1856 – 1924). *In the Studio*, 1902. Oil on canvas. Bequest in memory of Houx and Newell families. 3.64



here & beyond

In your neighborhood

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

Painted Journeys: The Art of John Mix Stanley

The Buffalo Bill Center of the West is sad to bid farewell to *Painted Journeys: The Art of John Mix Stanley*. Visitors have definitely given the popular exhibition a "thumbs up" all summer long. Soon, visitors in Tulsa and Tacoma will have their opportunity to do the same for this extraordinary exhibition. Mark your calendars with these dates:

- October 3, 2015 – January 3, 2016: Gilcrease Museum, Tulsa, Oklahoma
- January 30 – May 1, 2016: Tacoma Art Museum, Tacoma, Washington

Even if you can't come to Cody, or don't plan to travel to Tulsa or Tacoma, there are other opportunities to enjoy the collections of the Buffalo Bill Center of the West—probably right around the corner!

Now on view

Wyoming Grasslands: Photographs by Michael P. Berman and William S. Sutton

This exhibit continues to travel the state of Wyoming after its summer run ended at the Buffalo Bill Center of the West on August 9 and smaller venues at Ten Sleep and Gillette. The exhibition is on the road throughout 2015 and 2016, so watch your local news for updates, or check out the schedule at natureconservancy.org/Wyoming.

- October 1 – 31: Crook County Library, Sundance
- November 16 – December 15: Natrona County Public Library, Casper
- November 7 – TBD: National Museum of Wildlife Art, Jackson Hole



See it this fall in *Western Heroes of Pulp Fiction* in Tucson. James Bama (b. 1926). *Nat Love (Deadwood Dick)*, 1969. Oil on board. William E. Weiss Memorial Fund Purchase. 5.04

Buffalo Bill's Wild West (22*)

Thru April 2016: Durham Museum, Omaha, Nebraska

Tahoe: a Visual History (1*)

Thru January 10, 2016: Nevada Museum of Arts, Reno, Nevada

Buffalo Bill, the Pony Express, and the Wild West Show (1*)

Thru December 2016: Pony Express National Museum, St. Joseph, Missouri

Wild West Gallery (5*)

Thru April 2017: National Cowgirl Museum and Hall of Fame, Fort Worth, Texas

Upcoming

Western Heroes of Pulp Fiction: Dime Novel to Pop Culture (4*)

October 23, 2015 – February 14, 2016: Tucson Museum of Art, Tucson, Arizona

Go West! Art of the American Frontier from the Buffalo Bill Center of the West (103*)

- November 14, 2015 – April 17, 2016: Joslyn Art Museum, Omaha, Nebraska
- November 2016 – April 2017: Palm Springs Art Museum, Palm Springs, California (tentative)

Journeys West and Beyond (1*)

April 1 - July 31, 2016: Brinton Museum, Big Horn, Wyoming



Check it out with the *Western Heroes of Pulp Fiction* in Tucson. Thom Ross (b. 1952). *The Virginian*, 2001. Acrylic on canvas. Gift of the artist. 11.02

The Call of the Rockies: P.J. Smet and the Native Americans (13*)

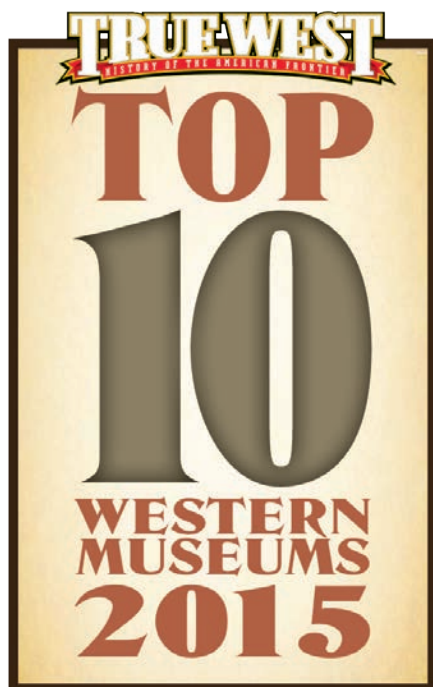
February 4 – May 8, 2016: Caermersklooster, Ghent, Belgium (tentative)

Out West Where the North Begins: Harold McCracken in Alaska and the Arctic

Summer 2016: Buffalo Bill Center of the West

*indicates number of objects

bits & bytes



True West taps Center as #1 Western Museum

True West magazine has named the Buffalo Bill Center of the West its 2015 Top Western Museum.

"We're honored to receive the True West award," says the Center's Executive Director, Bruce Eldredge. "It speaks volumes to our collective efforts to celebrate the Spirit of the American West—past, present, and future. I commend our staff, our trustees and advisors, and our volunteers who make the West come alive each day for our visitors, on site and online."

For nearly a dozen years, True West has recognized the best western museums and best western art museums in America for their dedication to keeping the Old West alive in our communities and nation.

"The Center of the West's dedication to excellence, and their mission of preserving and interpreting our great western heritage for all generations, is inspiring," adds True West Executive Editor Bob Boze Bell. "They truly keep the Old West alive."

True West also tapped the Center's Whitney Western Art Museum as #4 in its 2015 list of the Top Western Art

Museums. According to True West, they chose the Whitney "because of their superior exhibitions and ability to reach all generations through their creativity in interpreting the West while fulfilling their institution's mission."

Western Writers of America Spur Award-winning writer Johnny D. Boggs and the editors of True West picked the winners for this annual award based on the extraordinary efforts of the museums over the past year to create and host new temporary exhibits, as well as maintain dynamic permanent exhibitions.

Now in its 62nd year, True West magazine presents the true stories of Old West adventure, history, culture, and preservation. For more information, visit twmag.com. ■

Sports Afield magazine highlights Draper Natural History Museum

In a photo series titled "The Hunter's Lair," Sports Afield magazine highlights "great natural history museums around

the country, particularly those that feature taxidermy of particular historical or scientific interest." The magazine featured the Center's Draper Natural History Museum in its May/June 2015 issue, choosing the popular Bear 104 as the primary image.

"Wildlife managers and thousands of Yellowstone enthusiasts frequently observed and photographed the 19-year-old sow as they passed through the Shoshone National Forest near Yellowstone National Park's east entrance in the 1980s and 1990s," notes Charles R. Preston, the Draper Museum's curator. "Bear 104 graced the pages of numerous prominent magazines, including National Geographic, but in 2001, she was struck and killed by an automobile. The U.S. Fish & Wildlife Service, Wyoming Game & Fish Department, and U.S. Forest Service agreed to our plan to integrate Bear 104 in the Draper Museum to highlight challenges and opportunities of managing grizzly bears in the Greater Yellowstone region. Cody taxidermist James Marsico customized the mount for the exhibition."

Founded in 1887, Sports Afield is a national publication that focuses on big-game hunting and conservation. ■



News, activities, events, and calendar



Center of the West receives TripAdvisor honors

For the third year in a row, the Buffalo Bill Center of the West has earned the Certificate of Excellence Award from Trip Advisor. The honor is given only to those destinations that consistently receive great reviews from travelers on TripAdvisor, the world's largest travel website.

The Center of the West ranks high with the vast majority of those who review it on the site—more than 1,500 travelers to date—with an overall rating of five out of five “bubbles.” Bruce Eldredge, the Center's Executive Director and CEO, says, “This award of excellence is a testament to our dedication in offering the best experience about the American West possible.” He adds, “Visitors rating their experiences with us have uniformly recognized us as one of the finest museums in the world.”

“As a whole, the Center of the West is ranked on Trip Advisor as the number one ‘thing to do’ in Cody,” notes Bruce Sauers, Director of Revenue who also oversees Admissions at the Center. “Our Cody Firearms Museum is ranked number two, and our Plains Indian Museum is ranked number five,” he adds.

Marc Charron, President of Trip Advisor for Business, says, “For five years, Trip

Advisor has shared the Certificate of Excellence award on behalf of travelers across the globe. All of our winners can be proud to be recognized by customers as some of the very best in the business.”

Travelers around the world use Trip Advisor to plan trips, and gauge the caliber and popularity of destinations from the reviews and rankings of other visitors. Trip Advisor-branded sites make up the largest travel community in the world, reaching 340 million unique monthly visitors, and more than 225 million reviews and opinions covering more than 4.9 million accommodations, restaurants, and attractions. The sites operate in 45 countries worldwide. ■



Center's Facebook page exceeds 40,000 likes

As of September 3, the Center of the West boasts 41,044 Facebook fans in 45 countries. The top five cities represented are Chicago, Los Angeles, Dallas, Denver, and Cody. In addition:

- 60 percent are women
- 40 percent are men
- 97 percent are located in the U.S.
- 68 percent are ages 35 – 64

The Center launched its Facebook page on December 31, 2009. The page's likes numbered 7,620 at this same time in 2014 (up 431%), and numbered 11,000 at the beginning of 2015 (up 268 %). Are you a Facebook fan? ■

Wall Street Journal columnist has high praise for Center's John Mix Stanley exhibition

Ed Rothstein, *Wall Street Journal* fine art columnist and former columnist for the *New York Times*, recently wrote about the Center's special summer exhibition *Painted Journeys: The Art of John Mix Stanley*. Not only did Rothstein laud the exhibition, but



John Mix Stanley (1814 – 1872). *The Last of Their Race*, 1857. Oil on canvas. Museum purchase. 5.75 (detail)

applauded those who worked to make the exhibition a reality.

“While these losses [from the fire] left a permanent hollow at the heart of Stanley's work (and reputation), this current exhibition—the largest since the fire and probably more ambitious in its range than any ever mounted—comes close to recompense,” Rothstein wrote. He also visited the Center in 2012, writing about the opening of the Buffalo Bill Museum.

The exhibition closed August 29 and travels next to Tulsa, and then Tacoma. ■

Center mourns the loss of Tami Collier

The Center of the West family is saddened by the death of Tami Collier, on July 9, 2015, at her home on the Upper South Fork outside Cody. Her husband, Center of the West Chairman of the Board of Trustees, Barron Collier II, their two children, Laura and Barron V, and Tami's brother Mike McGinty, survive her. The Center joined family and friends in celebrating Tami's life with a service August 9 in the Center's gardens. Contributions in Tami's memory can be made to the Center in support of a children's play area to be named in her honor. To make a donation, call 307-578-4035. ■

FALL/WINTER | CALENDAR OF EVENTS

Center hours

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

Draper Museum Raptor Experience (included with admission)

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

Our 39th Annual Patrons Ball

- September 26, 6 p.m. The Center's annual black tie fundraising gala, \$350 per person. Find out more at centerofthewest.org/event/patrons-ball.

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

- **October 1:** Lisa Baril, *From Extirpation to Recovery: The Story of the Peregrine Falcon in Yellowstone National Park*
- **November 5:** Mike Bies, *An Overview of the Rock Art of the Bighorn Basin*
- **December 4:** Gretchen Hurley, a geology topic (to be announced)

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

- **October 30, 2 – 4:30 pm.** Hootin' Howlin' Halloween at the Museum.
- **November 20, 3 – 7 p.m.** Watch our website for details!

Annual Holiday Open House

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



Raptor Wrangler authors children's books about owls

Just in time for holiday gift ordering, Melissa Hill, the director of the Center's Draper Museum Raptor Experience, has launched a series of four children's books about owls: burrowing owls, snowy owls, great horned owls, and barn owls. All the books, as

well as Hill's other raptor works, are available in the Center's Museum Store. Call 1-800-533-3838 for more information.



Peregrine falcon Hayabusa is one of the six birds of the Draper Museum Raptor Experience. Peregrines are also the subject of the October 1 Lunchtime Expedition.

Members Events & Programs

Coffee & Curators: Members gather for coffee, refreshments, and a curator's talk inspired by the Center's collections.

Enjoy special up-close or behind-the-scenes access as part of each event. Space is limited, so reserve in advance: membership@centerofthewest.org or 307-578-4008.

- **October 3:** Karen McWhorter, Scarlett Curator of Western American Art, Whitney Western Art Museum
- **November 7:** Rebecca West, Curator of Plains Indian Cultures, Plains Indian Museum

Buffalo Gals Luncheon: October 21, 11:45 a.m. – 1 p.m. Montana writer Christene Meyers talks about her new historical novel, *Lilian's Last Dance*, with a book signing to follow. \$20 for members; \$30 for non-members. Reserve in advance: membership@centerofthewest.org or 307-578-4008.

Double-Discount Shopping Days: November 21 – 22, the weekend before Thanksgiving. Buffalo Bill Center of the West members enjoy a special 20 percent discount in our Cody stores at the Center and at 1210 Sheridan Avenue (present valid membership card), as well as online (use Discount Code FTYGSEIGLDQA). *Some exclusions apply.*



CHRISTENE MEYERS

Cody Firearms Records Office special hours

- **October 16 – 18:** Records Staff attends Texas Gun Collectors Show, Fort Worth, Texas
- **November 14 – 15:** Open for Wanenmacher's Tulsa Gun Show, Tulsa, Oklahoma
- **November 20 – 22:** Records Staff attends Big Reno / Winchester Arms Collectors Association Show, Reno, Nevada
- **December 12:** Open for Great Eastern Show, Louisville, Kentucky

Proposals due December 31 for \$100,000 Camp Monaco Prize

The Center's Draper Natural History Museum has released a Call for Proposals for the 2016 Camp Monaco Prize. The partners—Draper Natural History Museum, University of Wyoming Biodiversity Institute, and the Prince Albert II of Monaco Foundation-USA—plan to award the \$100,000 prize to the most deserving individual(s) or entity with a project focused on conservation of native biodiversity in the Greater Yellowstone Area.

According to the partners, the objective for the prize is to “stimulate scientific exploration and public education that will expand the knowledge and understanding of biological diversity in Greater Yellowstone and foster concrete actions to safeguard biodiversity in conjunction with continued social and economic development.” Proposals should incorporate global implications, have a trans-boundary approach, and recognize that effective biodiversity conservation crosses geo-political/jurisdictional, academic disciplinary, and economic and social boundaries.

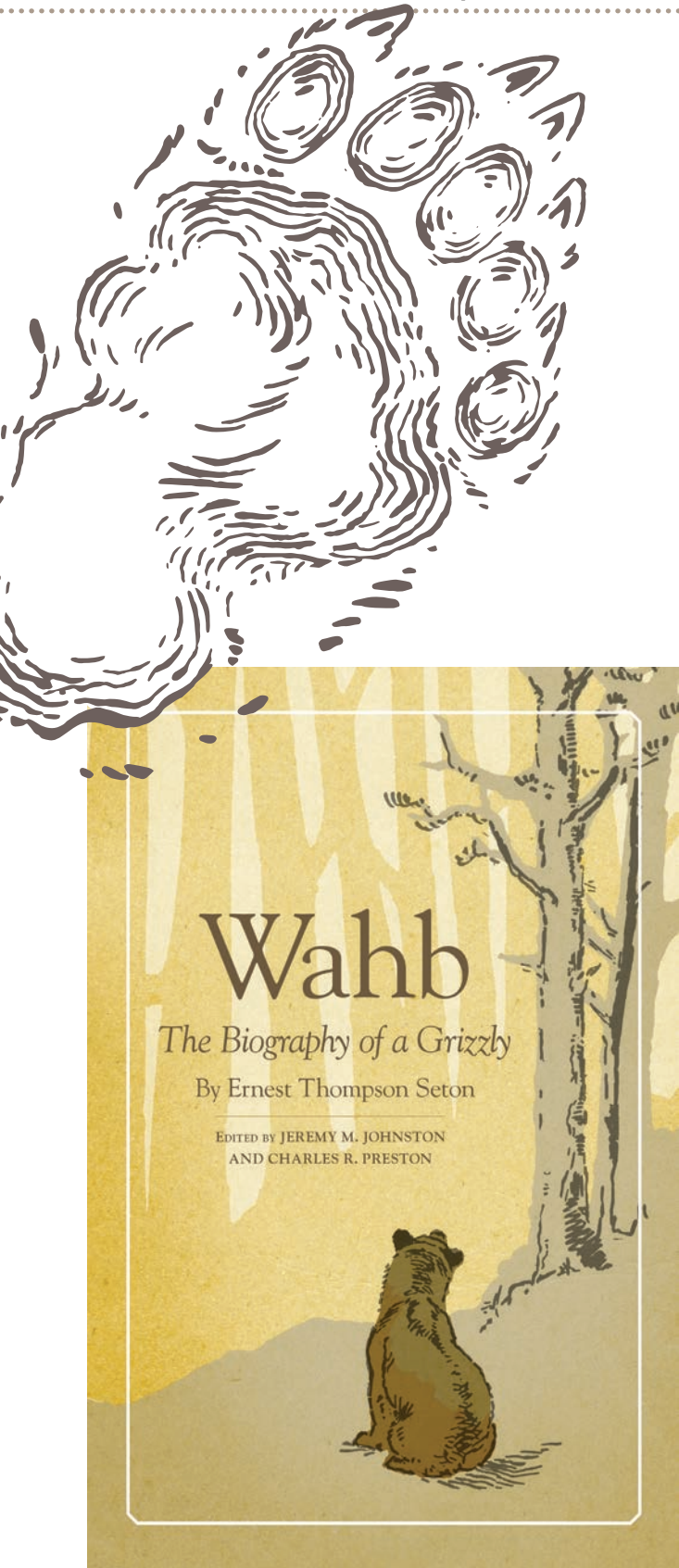
The Prize is named for a hunting camp that Prince Albert I of Monaco and William F. “Buffalo Bill” Cody established near Yellowstone Park in September 1913. A hundred years later, the Prince's great, great grandson, Albert II, marked the occasion with a visit to Cody and the presentation of the first Camp Monaco Prize on September 18, 2013, to Dr. Arthur Middleton and Joe Riis for their project titled “Rediscovering the Elk Migrations of the Greater Yellowstone Ecosystem: A Project of Transboundary Science and Outreach.” Their research has led to an upcoming exhibition of their work at the Center.

■ *Deadline for submissions is December 31, 2015.*
For more information, check out the Center's website centerofthewest.org/monaco-proposals, or call Curator Dr. Charles R. Preston, 307-578-4078, for details.



DRAPER
NATURAL HISTORY MUSEUM





Wahb

The Biography of a Grizzly

BY ERNEST THOMPSON SETON

EDITED BY JEREMY M. JOHNSTON AND CHARLES R. PRESTON

From University of Oklahoma Press

First published more than a century ago, *The Biography of a Grizzly* recounts the life of a fictitious bear named Wahb who lived and died in the Greater Yellowstone region. This new edition combines Ernest Thompson Seton's classic tale and original illustrations with historical and scientific context for Wahb's story, providing a thorough understanding of the setting, cultural connections, biology, and ecology of Seton's best-known book.

By the time *The Biography of a Grizzly* was published in 1900, grizzly bears had been hunted out of much of their historical range in North America. The characterization of Wahb, along with Seton's other anthropomorphic tales of American wildlife, helped to change public perceptions and promote conservation. As editors Jeremy M. Johnston and Charles R. Preston remind us, however, Seton's approach to writing about animals put him at the center of the "Nature-Faker" controversy of the early twentieth century, when John Burroughs and Theodore Roosevelt, among others, denounced sentimental representations of wildlife.

The editors address conservation scientists' continuing concerns about inaccurate depictions of nature in popular culture. Despite its anthropomorphism, Seton's paradoxical book imparts a good deal of insightful and accurate natural history, even as its exaggerations shaped early-twentieth-century public opinion on conservation in often counterproductive ways. By complicating Seton's enthralling tale with scientific observations of grizzly behavior in the wild, Johnston and Preston evaluate the story's accuracy and bring the story of Yellowstone grizzlies into the present day.

Preserving the 1900 edition's original design and illustrations, *Wahb* brings new understanding to an American classic, updating the book for current and future generations. ■

Jeremy M. Johnston serves as Curator of the Buffalo Bill Museum and Western American History at the Buffalo Bill Center of the West, and Charles R. Preston, PhD, is the Willis McDonald IV Senior Curator of Natural Science of the Center's Draper Natural History Museum.

Read Jeremy Johnston's article exploring the setting for Wahb's tale at centerofthewest.org/points-west-online-wahb.

5.25 x 8 in.; 240 pages; paperback; ISBN 978-0806150826

A THOUSAND WORDS

Likely the best-known American Indian of his time, the Hunkpapa Lakota leader Sitting Bull joined Buffalo Bill's Wild West in 1885 after long attempts by William F. Cody to recruit him. As noted in the Wild West program of that year written in the hyperbolic prose of General Manager John M. "Major" Burke, the two famous western personalities greeted each other with mutual respect and awe, and a long handshake. Burke recounted, "For several seconds they eyed each other. It was a truly dramatic spectacle and entirely unrehearsed in its striking effects."

Despite the auspicious greeting, Sitting Bull remained with the Wild West only four months before returning home. He was killed on the Standing Rock Indian Reservation in South Dakota just five years later. This colorized postcard, dating to 1904, is clearly based on a black and white image taken nearly twenty years before, and embellishes Sitting Bull's "native" accoutrement.

Read more about Sitting Bull and the circumstances surrounding his death on pages 20 – 23 of this issue of *Points West*. ■



Sitting Bull, ca. 1887. Black and white cartes-de-visite. MS 6 William F. Cody Collection. Gift of Mr. and Mrs. George Strobel. P.6.38



Sitting Bull, ca. 1887; colorized postcard, 1904. MS 71 Vincent Mercaldo Collection. P.71.968

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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- *Points West* magazine
- Special discounts
- Member programs and events

Call 307-578-4008 or visit
centerofthewest.org/membership.

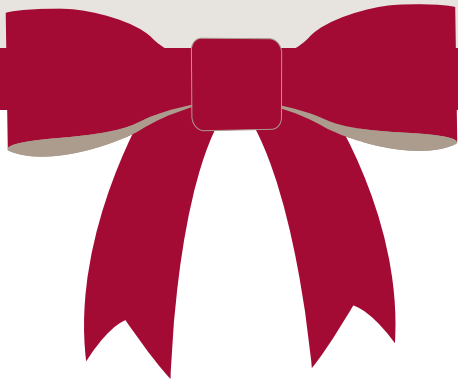


Double-Discount Shopping Days!

November 21 – 22: Members save 20 percent the weekend before Thanksgiving at all Center Store locations.

Shop for jewelry, books, clothing, handmade Native American crafts, prints, unique Wyoming gifts, and more! *Some exclusions may apply.*

Online shoppers use DISCOUNT CODE: FTYGSEIGLDQA

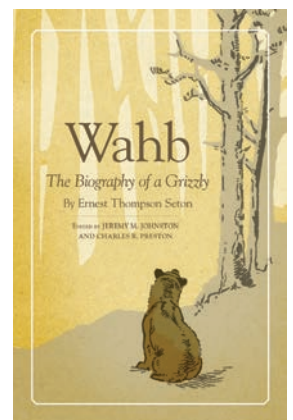


Wahb

The Biography of a Grizzly

- Hard cover | \$39.95
- Paperback | \$19.95

First published in 1900, this new edition of the classic tale of a fictional bear in Greater Yellowstone is edited by two Center of the West curators, Jeremy Johnston and Charles R. Preston, PhD.



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