Go West! Art of the American Frontier from the Buffalo Bill Center of the West

[Main intro text]

Go West! Art of the American Frontier

"Go West, young man. Go West and grow up with the country."
—attributed to Horace Greeley, 1865

The dust of the Civil War had barely settled when Horace Greeley, editor of the *New York Tribune*, famously urged America's youth to turn from the rubble and go west. America's future was anchored in the frontier. Between 1800 and 1900, the nation more than tripled in physical size. With the purchase of the Louisiana Territory from the French in 1803, American land holdings doubled with the stroke of a pen. At the beginning of the nineteenth century, less than seven percent of the American population lived west of states that bordered the Atlantic Ocean; at the century's end, those regions hosted more than fifty percent. Americans were going west.

Few aspects of American history have been more decisive in shaping this nation than the exploration and settling of the western frontier. This exhibition considers the evolving notion of the American West through more than 250 artworks and artifacts dating from 1830 to 1930, outlining a West of popular imagination that continues to inform American values of independence, innovation, and individualism today.

[SH 171 words]

US Territories and States ca. 1800

US Territories and States ca. 1912

[Section 01 text 01of 03]

Into the Wilderness: Artists, Explorers, Entrepreneurs

In the spring of 1804, explorers Meriwether Lewis and William Clark launched west from the Mississippi River. The vast, unexplored region ahead of them held the promise of settlement, trade, and transcontinental passage. What they encountered, however, was quite different—mountains, deserts, and treeless prairies rather than rich expanses of arable land. Lewis and Clark also confirmed that this imagined virgin wilderness was already home to millions of Native peoples.

The first generation of artists who ventured west saw their greatest opportunity in documenting the people they encountered there. The traveling Indian Gallery became a popular format for artists to exhibit dozens or even hundreds of paintings of Native Americans and their cultural traditions. The paintings were hung densely in groupings of a dozen or more. Some artists—such as George Catlin, who had lived among tribes of the Great Plains—added live performers, tipi settings, and other props to enhance the entertainment experience.

The popularity of the Indian Gallery was short lived. In the wake of controversial laws such as the Indian Relocation Act (1830), the Indian Gallery's format of ethnographic and documentary emphasis became outmoded by more romantic renderings of the western frontier.

[192 words]

Figure 42. Catlin's Collection in the Salle de Séance, engraving. *Travels in Europe,* 1848, plate 22.

[Extended labels]

[gang label—see below]

013

Henry Inman
American, 1801–1846

Mo-Nee-Kaw (Winnebago), ca. 1831–1834
Oil on canvas

Collection of Ann and Tom Cousins, Atlanta, Georgia
12.2010

014

Henry Inman
American, 1801–1846

Unidentified Seminole, ca. 1831–1834
Oil on canvas

Collection of Ann and Tom Cousins, Atlanta, Georgia
13.2010

[KIDS TOUR STOP 1]
015

Henry Inman
American, 1801–1846

Coosa-Tustunnuggee (Creek), ca. 1831–1834
Oil on canvas

Collection of Ann and Tom Cousins, Atlanta, Georgia
308.2005

016

Henry Inman
American, 1801–1846

David Vann (Cherokee), ca. 1831–1834
Oil on canvas

Collection of Ann and Tom Cousins, Atlanta, Georgia
309.2005

017

Henry Inman
American, 1801–1846

John Stidham, Eolo (Creek), ca. 1831–1834
Oil on canvas

Collection of Ann and Tom Cousins, Atlanta, Georgia
310.2005

018

Henry Inman

American, 1801–1846

Charles Cornells, Okchai Fixico (Creek), ca. 1831–1834
Oil on canvas

Collection of Ann and Tom Cousins, Atlanta, Georgia
311.2005

019

Henry Inman
American, 1801–1846

Nahetluc Hopie (Creek), ca. 1831–1834
Oil on canvas

Collection of Ann and Tom Cousins, Atlanta, Georgia
312.2005

020

Henry Inman
American, 1801–1846

Timpoochee Barnard (Creek), ca. 1831–1834
Oil on canvas

Collection of Ann and Tom Cousins, Atlanta, Georgia
313.2005

021

Henry Inman
American, 1801–1846

Tagoniscoteyeh, Black Fox (Cherokee), ca. 1831–1834
Oil on canvas

Collection of Ann and Tom Cousins, Atlanta, Georgia
314.2005

022

Henry Inman
American, 1801–1846

Menawa (Creek), ca. 1831–1834
Oil on canvas

Collection of Ann and Tom Cousins, Atlanta, Georgia
315.2005

024

Henry Inman
American, 1801–1846

Mistipee (Creek), ca. 1831–1834
Oil on canvas

Collection of Ann and Tom Cousins, Atlanta, Georgia
317.2005

025

Henry Inman
American, 1801–1846

Wa-Em-Boeash-Kaa (Chippewa), 1831–1836
Oil on canvas

Collection of Cousins Properties, Atlanta

026

Henry Inman
American, 1801–1846

Nea-Math-La (Seminole), ca. 1831–1834
Oil on canvas

Collection of Ann and Tom Cousins, Atlanta, Georgia
160.2008

027

Henry Inman
American, 1801–1846

Push-Ma-Ta-Ha (Choctaw), ca. 1831–1834
Oil on canvas

Collection of Ann and Tom Cousins, Atlanta, Georgia
161.2008

028

Henry Inman
American, 1801–1846

Yaha Hajo, Mad Wolf (Creek), 1836–1838
Oil on canvas

Collection of Ann and Tom Cousins, Atlanta, Georgia
162.2008

029

Henry Inman
American, 1801–1846

Orator (Winnebago), ca. 1831–1834
Oil on canvas

Collection of Ann and Tom Cousins, Atlanta, Georgia
163.2008

030

Henry Inman
American, 1801–1846

Caa-Tou-See (Chippewa), ca. 1831–1834
Oil on canvas

Collection of Ann and Tom Cousins, Atlanta, Georgia
164.2008

031

Henry Inman
American, 1801–1846

Shingaba W'Ossin (Chippewa), ca. 1831–1834
Oil on canvas

Collection of Ann and Tom Cousins, Atlanta, Georgia
165.2008

032

Henry Inman
American, 1801–1846

Selocta (Creek), 1832–1833
Oil on canvas

High Museum of Art, anonymous gift
1984.173

033

Henry Inman
American, 1801–1846

Tai-O-Mah (Fox), 1831–1833
Oil on canvas

High Museum of Art, anonymous gift
1984.174

034

Henry Inman
American, 1801–1846

Julcee-Mathla (Seminole), ca. 1831–1833
Oil on canvas

High Museum of Art, anonymous gift
1984.175

[ADULT STOP 101]

035

Henry Inman
American, 1801–1846

Yoholo-Micco (Creek), 1832–1833
Oil on canvas

High Museum of Art, anonymous gift
1984.176

036

Henry Inman
American, 1801–1846

Qua-Ta-Wa-Pea (Shawnee), 1832–1833
Oil on canvas

High Museum of Art, anonymous gift
1984.177

037

Henry Inman
American, 1801–1846

Tooan Tuh (Cherokee), 1832–1833
Oil on canvas

High Museum of Art, anonymous gift
1984.178

Between 1821 and 1828, Thomas McKenney, Superintendent of the Bureau of Indian Affairs, commissioned portraits of Native American leaders on their visits to Washington, DC, to negotiate for tribal sovereignty. These twenty-four portraits of mostly southern leaders originally were hung en masse with dozens of other paintings as the Indian Gallery. Many of the tribes represented by the leaders pictured here were relocated in the wake of the Indian Removal Act (1830) that forced the western migration of southeastern tribes.

[79 words]

[Gang Labels—see below]
1.

006

George Catlin
American, 1796–1872

Buffaloes (Bulls and Cows) Grazing in the Prairie, ca. 1855–1870
Oil on paperboard

Buffalo Bill Center of the West, Gift of Paul Mellon, 27.86

007

George Catlin
American, 1796–1872

An "Oak Opening," Mouth of the Platte, with a Party of Indians Playing on Horseback, ca. 1855–1870
Oil on paperboard

Buffalo Bill Center of the West, Gift of Paul Mellon, 29.86

008

George Catlin
American, 1796–1872

Rain-making, Mandan, ca. 1855–1870
Oil on paperboard

Buffalo Bill Center of the West, Gift of Paul Mellon, 24.86

009

George Catlin
American, 1796–1872

Mandan Village, Mandan—View of the Missouri above the Village whilst the Women and Children are Bathing, ca. 1855–1870
Oil on paperboard

Buffalo Bill Center of the West, Gift of Paul Mellon, 25.86

010

George Catlin
American, 1796–1872

Wild Horses at Play in the Prairies of the Platte, ca. 1855–1870
Oil on paperboard

Buffalo Bill Center of the West, Gift of Paul Mellon, 30.86

George Catlin was impressed by a delegation of Native Americans that passed through his hometown of Philadelphia in the 1820s. The group was traveling to Washington for negotiations[[what kind?]]. By 1830 Catlin had made his first of several journeys to live among and paint the Plains Indian peoples to create a record of the "manners, customs, and characters of an interesting race of people who are rapidly passing away." Catlin presented the resulting body of work as the Indian Gallery, which he exhibited in American and European cities.

[88 words]

[tombstone]

001

Thomas Mickell Burnham
American, 1818–1866

The Lewis and Clark Expedition, ca. 1850
Oil on canvas

Buffalo Bill Center of the West, Museum purchase, 21.78

[Section 01 text 02 of 03]

Into the Wilderness: Representing Native Americans

Precedent largely prescribed the ways in which Native Americans figured into nineteenth-century American art. The idea of the noble savage—one who lived in nature beyond civilization's corrupting influences—emerged in the sixteenth century. Two centuries later, the French philosopher Jean-Jacques Rousseau drew upon the concept to highlight the corruptions of modern European civilization. Native Americans as noble savages appeared in the romantic renderings of artists such as George Catlin, John Mix Stanley, and Henry Inman as natural but rational beings. Afforded classical attributes inspired by Greek and Roman sculpture, the "savage" was not only ennobled but also anchored as America's ancient and wild counterpart to Europe's founding civilizations.

By mid-century, however, the noble savage became eclipsed by other modes of representation. As encounters with Native cultures became more common, the images of Native peoples became more menacing. No longer were they seen as the romantic and exotic figures far removed from American society but as living and present obstacles to westward expansion.

[168 words]

045

Alfred Jacob Miller
American, 1810–1874

Louis—Rocky Mountain Trapper, ca. 1855
Watercolor on paper

Buffalo Bill Center of the West, Gift of The Coe Foundation, 36.64

In 1837, Alfred Jacob Miller traveled with the private expedition of Scottish noble William Drummond Stewart to the annual gathering of trappers and traders at the border of present-day Wyoming and Colorado. Miller created a visual travel log of their adventures and the exotic characters they encountered on their journeys. This portrait sketch of a trapper, identified only as Louis, shows the buckskin-clad man in heroic stance over his prey while reloading his Hawken rifle for another shot.

[81 words]

047

Alfred Jacob Miller
American, 1810–1874

Indian Race, ca. 1837
Wash drawing on paper

Buffalo Bill Center of the West, Gift of The Coe Foundation 4.73

Miller made sketches such as *Indian Race* in the field on his journey west, where Native American life made an impression on him. As if to demonstrate the points of connection and difference between Miller's subject and his audience, the artist represented a range of activities that included hunting and ceremonial gatherings to pastimes that his East Coast audience could relate to, such as the spectator sport of horse racing.

[69 words]

043

Alfred Jacob Miller
American, 1810–1874

Indian Encampment, after 1837
Oil on canvas

Buffalo Bill Center of the West, Gift of Carman H.
Messmore, 10.59

From his Baltimore studio, Miller painted several versions of romantic landscapes based on his 1837 expedition to the Wind River Mountains. His successful format included a luminous body of water, deep woods at the water's edge, mountains in the distance, and often Native American figures added for interest. Although formulaic, landscapes such as *Indian Encampment* promote a vision of an American Arcadia, a pastoral paradise Miller tailored to the expectations and hopes that many had for the West.

[80 words]

[Section 01 text 03 of 03]

Into the Wilderness: Frontier Life

Trappers and mountain men established the first viable pass through the Rocky Mountains to the West Coast in the 1830s. Within a decade of its forging, the Overland Trail would become one among an increasing number of routes traveled by settlers moving west. As the boundaries shifted westward, the pioneer forging a homestead in the wilderness moved along with it.

Depictions of the frontier life offered the most accessible view of the west for mid-nineteenth-century American audiences. Paintings such as *Advice on the Prairie* and *Prairie Burial* by William Ranney featured familiar and universal domestic themes in a frontier setting. The pioneer family, as with families anywhere, enjoyed a gathering around a fire and experienced the devastation of a loved one's loss. Works such as these helped usher in changing attitudes toward the West—from a distant and unwelcoming land inhabited by other cultures into a place that could be envisioned as home. This message was underscored in John Mix Stanley's *The Last of Their Race*, a romantic illustration of the ultimate decline of the pioneer's most daunting foe.

[181 words]

038
Alfred Jacob Miller
American, 1810–1874

The Lost Greenhorn, ca. 1860
Oil on canvas

Buffalo Bill Center of the West, Gift of The Coe Foundation, 9.70

The Lost Greenhorn recounts a colorful story of a young cook on Miller's 1837 expedition. The cook sets out on his own against all advice to hunt buffalo, only to become lost amid a sea of prairie grass. The title, which plays upon the young man's overestimation of his untested skills, offers a humorous take on the unnerving experience many would have encountered on the Great Plains.

[67 words]

[ADULT STOP 103]

057

John Mix Stanley
American, 1814–1872

Last of Their Race, 1857
Oil on canvas

Buffalo Bill Center of the West, Museum purchase, 5.75

Inspired by Catlin's traveling exhibition, John Mix Stanley assembled material for his own Indian Gallery in the 1840s. *Last of Their Race* remains Stanley's most poignant expression of the popular belief that Native civilizations were in the final stages of decline. The group includes men, women, and children from different generations. The subjects, pressed to the far edge of the continent's western boundary, are immobilized as a rising tide swells at their feet.

[74 words]

058

Carl Wimar
American, born Germany, 1828–1862

In Pursuit, ca. 1850–1860
Oil on canvas

Buffalo Bill Center of the West, Gift of Mr. and Mrs. W. D. Weiss, 13.98.2

A warrior charging on horseback was a common subject for artists of the American West. Wimar's heroic figure, shirtless though adorned with eagle feathers, a spear, and animal skins, is typical of the noble savage type—the idealized, primitive man ennobled by his natural, uncorrupted life. In Wimar's rendering, the warrior rides into the sunset, supporting another popular stereotype that Native civilizations were near extinction.

[65 words]

[Tombstones]

002

George Catlin
American, 1796–1872

The Last Race, Mandan (Eeh-K'Na-K'nah-Pic), ca. 1855–1870
Oil on paperboard

Buffalo Bill Center of the West, Gift of Paul Mellon, 28.86

003

George Catlin
American, 1796–1872

Crow Chief, ca. 1850
Oil on paper mounted on board

Buffalo Bill Center of the West, Bequest of Joseph M. Roebling, 7.80

012

Karl Girardet
Swiss, 1813–1871

Iowa Indians Performing their Dance before the King in the Galerie de la Paix at the Tuileries Palace (April 21, 1845), 1845
Oil on board

Buffalo Bill Center of the West, William E. Weiss Memorial Fund Purchase, 1.91

039

Alfred Jacob Miller
American, 1810 –1874

Sioux Indian's Lodge, ca. 1837
Pen and ink and watercolor on paper

Buffalo Bill Center of the West, Bequest of Joseph M. Roebling, 14.80

040

Alfred Jacob Miller
American, 1810–1874

A Surround of Buffalo by Indians, 1848–1858
Oil on canvas

Buffalo Bill Center of the West, Gift of William E. Weiss, 2.76

041

Alfred Jacob Miller
American, 1810–1874

On the Warpath, ca. 1840
Watercolor on paper

Buffalo Bill Center of the West, Gift of W. R. Coe Foundation, by exchange, 5.86

[ADULT STOP 102]
042

Alfred Jacob Miller
American, 1810–1874

Indian Elopement, 1852
Oil on canvas

Buffalo Bill Center of the West, Given in memory of Mai Rogers Coe by her son Robert Coe, 28.64

053

Alfred Jacob Miller
American, 1810–1874

Indian Encampment Near the Wind River Mountains, ca. 1837
Pencil with black and gray washes on paper

Buffalo Bill Center of the West, Bequest of Joseph M. Roebling, 15.80

046

Alfred Jacob Miller
American, 1810–1874

Indians Assembled in Grand Council to Hold A "Talk,"
ca. 1837
Wash drawing and pencil on paper

Buffalo Bill Center of the West, Gift of The Coe Foundation, 3.73

048

Alfred Jacob Miller
American, 1810–1874

Wild Horses, ca. 1837
Wash drawing on blue paper

Buffalo Bill Center of the West, Gift of The Coe Foundation, 5.73

049

Alfred Jacob Miller
American, 1810–1874

Hunting Elk, ca. 1840
Watercolor on paper

Buffalo Bill Center of the West, Gift of The Coe Foundation, 37.64

053.01

Alfred Jacob Miller
American, 1810–1874

Greeting the Trappers, ca. 1839
Watercolor on paper

Buffalo Bill Center of the West, Gift of The Coe Foundation, 8.70

053.02

Alfred Jacob Miller
American, 1810–1874

Shoshones, ca. 1845
Watercolor on paper

Buffalo Bill Center of the West, Gift of The Coe Foundation, 32.64

053.03

Alfred Jacob Miller
American, 1810–1874

Eau Sucre River, n.d.
Oil on board

Buffalo Bill Center of the West, Gift of The Coe Foundation, 38.64

054

William Ranney
American, 1813–1857

The Lasso, 1846
Oil on canvas

Buffalo Bill Center of the West, Gift of Mrs. J. Maxwell Moran, 22.99.1

055

William Ranney
American, 1813–1857

Prairie Burial, 1848
Oil on canvas

Buffalo Bill Center of the West, Gift of Mrs. J. Maxwell Moran, 3.97

[KIDS STOP 2]
[ADULT STOP 104]
056

William Ranney
American, 1813–1857

Advice on the Prairie, 1853
Oil on canvas

Buffalo Bill Center of the West, Gift of Mrs. J. Maxwell Moran, 10.91

[Section 02 Text 01 of 01]

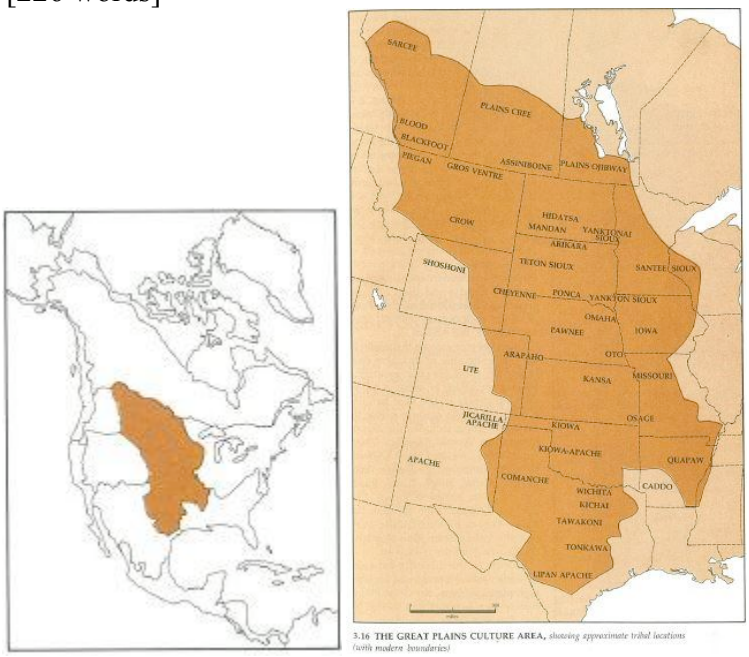
Objects of Life, Objects of Art from Plains Indian Cultures, 1850–1885

For Plains Indian peoples, art has always been integral to life. Art embellishes clothing, tipis, objects of ceremony and spiritual life, tools, and weapons. Nearly every item in daily use was crafted by hand from the natural resources of the land and then decorated with fine beadwork, quillwork, stitching, or paint in expression of personal creativity and cultural tradition.

By the 1870s, however, these traditions were becoming challenged as Plains peoples, once migratory hunters and farmers, faced the destruction of the great buffalo herds and were forced onto reservations. Struggle and resistance characterized these early years of reservation life. Prohibited from their sacred lands, tutored in Christian ideologies, and confined to reservation land, the Plains Indians' ways of life were forever altered.

On view is a selection of items crafted in the mid- to late nineteenth century by artists of nine different tribes of the Great Plains. This vast region stretches from the foothills of the Rocky Mountains in the West to the Mississippi River in the East and from the Saskatchewan River in Canada to the Rio Grande in the South. While they had different languages and cultural traditions, all Plains Indian peoples were buffalo hunters and relied upon other resources of this region. In contrast to Euro-American paintings and photographs, Plains Native arts offer intimate perspectives into their cultures and experiences at a time of great social change.

[226 words]



3.16 THE GREAT PLAINS CULTURE AREA, *showing approximate tribal locations (with modern boundaries)*

[Extended Labels]

148.08

Laton A. Huffman
American, 1854–1931

Minniconjou Sioux Warrior Chief "Hump" and Head Warriors, Ft. Keogh, MT, 1879, printed ca. 1950
Gelatin silver print on paper

Buffalo Bill Center of the West, Gift of Thomas Minckler, P.100.3570

In 1879, L. A. Huffman moved to the remote military base at Fort Keogh, Montana, to photograph the ranching industry boom that was made possible by the seizure of Native American lands. He was also one of the few at that time to photograph life on Native American reservations. Here Huffman features a group of six Sioux warriors at Fort Keogh. At the center, seated and holding an eagle father staff, is Hump (ca. 1848–1908), who fought at Little Big Horn.

[80 words]

155

Laton A. Huffman
American, 1854–1931

Sioux Chief Spotted Eagle's Village, Tongue River Valley, MT, near Fort Keogh, Nov. 1879, 1879
Hand-colored albumen silver print on paper

Buffalo Bill Center of the West, Gift of Thomas Minckler, P.100.3160

Spotted Eagle (Wambli Gleska) was a Lakota leader who fought against the US Cavalry at Little Big Horn in 1876. This photograph, taken in 1879, shows Spotted Eagle's village as his people were on the verge of losing their freedom and traditional way of life. Hide hunters had largely destroyed the once vast herds of buffalo. Many tribes had substituted canvas for buffalo hides for making their lodges, yet the people in this village were still living in buffalo-hide tipis.

[84 words]

327

Tsistsistas (Cheyenne)
Plains

Parfleche, ca. 1885
Buffalo rawhide and pigment

Buffalo Bill Center of the West, Chandler-Pohrt Collection, Gift of Mr. William D. Weiss, NA.106.147

Women of the Cheyenne and other Plains tribes created a variety of rawhide bags, painted in vibrant geometric designs, to accommodate the shapes and sizes of the objects they held. The parfleche—a large, flat, envelope-shaped container—was the most common form. Made of durable buffalo rawhide and often in sets of two with matching designs, parfleches filled with food, clothing, and other belongings were hung by hide loops in tipis and transported on horses and dogs when families traveled.

[79 words]

331

Apsáalooke (Crow)
Northern Plains

Shield and Cover, ca. 1860
Tanned deer hide, rawhide, glass beads, feathers, and pigment

Buffalo Bill Center of the West, Adolf Spohr Collection,
Gift of Larry Sheerin, NA.108.15

Buffalo rawhide shields and their tanned hide covers provided both physical and spiritual protection for warriors in battle. Following dreams or visions, warriors painted their shields and covers with symbols of sacred powers such as birds, bears, buffalo, the moon, stars, thunder, and lightning. On this shield cover, the painted image of the grizzly bear with its powerful jaws, teeth, and claws would have protected its owner by bestowing the bear's strength and toughness on him as he went into battle.

[81 words]

334

Hinono'ei (Arapaho)
Wyoming

Cradle, ca. 1880
Sack cloth, tanned hide, dew claws, and dyed porcupine quills

Buffalo Bill Center of the West, Chandler-Pohrt
Collection, Gift of Mr. William D. Weiss, NA.111.47

Arapaho women who were members of quillwork societies or guilds created baby cradles with designs deeply rooted in tribal traditions. This cradle's distinctive quillwork is said to symbolize the baby itself, with the circular design on the top representing the baby's head and the strips of quillwork along each side as the child's long hair. The long quill thongs wrapped around the cradle symbolize the baby's ribs. Such a cradle ensured the spiritual as well as physical wellbeing of the child as women worked and families traveled.

[88 words]

338.06

So-soreh (Shoshone)
Northern Plains

Dress, ca. 1880
Tanned deer hide and hair, glass beads, pigment, and wool cloth

Buffalo Bill Center of the West, Museum purchase,
NA.202.872

Plains Indian women took pride in creating beautiful clothing for themselves and their families. Combining their skills in tanning the hides of deer, elk, antelope, and mountain sheep with their own artistry in painting, quillwork, and beadwork, they made practical yet beautiful shirts and dresses for daily wear and ceremonies. On this dress, two deer hides form the front and back, with the animal's hind legs folded over to create the shoulders. Parallel bands of beadwork framing the deer's tail follow the hides' contours.

[84 words]

338.10

So-soreh (Shoshone)
Northern Plains

Eagle Feather Bonnet and Trailer, ca. 1880
Golden eagle feathers, ermine, glass beads, brass beads, wool cloth, horsehair, tanned hide, pigment, porcupine quills, and horns

Buffalo Bill Center of the West, The Paul Dyck Plains Indian Buffalo Culture Collection acquired through the generosity of the Dyck family and additional gifts of the Nielson Family and the Estate of Margaret S. Coe, NA. 203.1498

This Shoshone bonnet and trailer symbolize the spiritual powers of buffalo and eagles. For all Plains Indian people, the buffalo was the center of their economic, cultural, and spiritual lives. They considered eagles to be the most powerful of birds, with the ability to fly highest in the sky. Warriors emulated them by demonstrating their strength, abilities, and valor in battle. The ermines, small yet ferocious animals, on each side of the bonnet also provided powerful war medicine for the wearer.

[85 words]

[Tombstones]

146

Laton A. Huffman
American, 1854–1931

"Pretty Nose," Cheyenne Girl, 1879, printed ca. 1950
Gelatin silver print on paper

Buffalo Bill Center of the West, Gift of Thomas Minckler, P.100.3574

148.01

Laton A. Huffman
American, 1854–1931

Spotted Fawn, Cheyenne Girl of 13, ca. 1890, printed ca. 1950
Gelatin silver print on paper

Buffalo Bill Center of the West, Gift of Thomas Minckler, P.100.3575

148.02

Laton A. Huffman
American, 1854–1931

Cheyenne Annie, ca. 1879, printed ca. 1950
Gelatin silver print on paper

Buffalo Bill Center of the West, Gift of Thomas Minckler, P.100.3578

148.03

Laton A. Huffman
American, 1854–1931

High Bear, Oglala Sioux, 1880, printed ca. 1950
Gelatin silver print on paper

Buffalo Bill Center of the West, Gift of Thomas Minckler, P.100.3579

148.04

Laton A. Huffman
American, 1854–1931

"White Hawk"—Cheyenne Brave, 1879, printed ca. 1950
Gelatin silver print on paper

Buffalo Bill Center of the West, Gift of Thomas Minckler,
P.100.3580

[KIDS STOP 3]
148.05

Laton A. Huffman
American, 1854–1931

Two Moon's Children, 1879, printed ca. 1950
Gelatin silver print on paper

Buffalo Bill Center of the West, Gift of Thomas Minckler,
P.100.3581

148.07

Laton A. Huffman
American, 1854–1931

Rain-in-face at His Teepee, 1880, printed ca. 1950
Gelatin silver print on paper

Buffalo Bill Center of the West, Gift of Thomas Minckler, P.100.3573

152

Laton A. Huffman
American, 1854–1931

Sioux Chief Hump and Wives, ca. 1890, printed ca. 1950
Gelatin silver print on paper

Buffalo Bill Center of the West, Gift of Thomas L. Minckler, P.100.1934

333

Lakota (Sioux)
Northern Plains

Cradle, ca. 1880
Tanned deer hide, dyed porcupine quills, wool cloth, glass beads, and feathers

Buffalo Bill Center of the West, Irving H. "Larry" Larom Collection, NA.111.27

335

Lakota (Sioux)
Northern Plains

Moccasins, ca. 1885
Tanned deer hide, porcupine quills, cotton cloth, horsehair, tin cones, glass beads, and rawhide

Buffalo Bill Center of the West, Gift of Irving H. "Larry" Larom Estate, NA.202.6

336

Amoskapi Pikuni (Blackfeet)
Montana

Moccasins, ca. 1885
Tanned deer hide, glass beads, and wool cloth

Buffalo Bill Center of the West, Adolf Spohr Collection, Gift of Larry Sheerin, NA.202.21

[ADULT STOP 105]
338

Oglala Lakota (Sioux)
Northern Plains

Shirt, ca. 1885
Tanned deer hide, glass beads, human hair, ermine, feathers, wool cloth, and dyed porcupine quills

Buffalo Bill Center of the West, Gift of Mr. and Mrs.
Robert Maxwell, NA.202.208

338.08

Jiwere (Otoe)
Central Plains

Mirror Board, ca. 1875
Wood and mirror

Buffalo Bill Center of the West, Chandler-Pohrt
Collection, Gift of Mr. William D. Weiss, NA.203.373

338.09

Chahiksichahiks (Pawnee)
Central Plains

Bear Claw Necklace, ca. 1830
Otter fur and hide, bear claws, glass beads, abalone shells, tanned hide, and wool cloth

Buffalo Bill Center of the West, The Paul Dyck Plains
Indian Buffalo Culture Collection, acquired through the
generosity of the Dyck Family and additional gifts of the
Nielson Family and the Estate of Margaret S. Coe,
NA.203.1413

Distinguished Pawnee men wore necklaces made from otters and the long, broad claws of grizzly bears that once roamed the Central and Eastern Plains. The necklaces were emblems of their honors and roles as leaders. Plains Indian people held grizzly bears in high esteem because of their power and fighting abilities. The claws on the necklace represent the bear's strength and courage, and the otter hide signifies power over both land and water. Both animals' qualities guided the wearer during warfare, treaty negotiations, and ceremonies.

[87 words]

338.12

Wah Zha Zhi (Osage)
Central Plains

Quirt, ca. 1850
Elk antler and commercially tanned leather

Buffalo Bill Center of the West, Chandler-Pohrt Collection, Gift of Mr. William D. Weiss, NA.403.100

338.14

Apsáalooke (Crow)
Northern Plains

Dance Shield, ca.1870
Tanned buffalo hide, tanned deer hide, rawhide, bald eagle feathers, hawk feathers, glass beads, wool cloth, pigment, fur tail, button, and medallion

Buffalo Bill Center of the West, Gift of Irving H. "Larry" Larom, NA.502.13

338.17

Tsistsistas (Cheyenne)
Northern Plains

Pipe Bag, ca. 1875
Tanned deer hide and glass beads

Buffalo Bill Center of the West, Chandler-Pohrt Collection, Gift of Mr. William D. Weiss, NA.504.245

338.18

Lakota (Sioux)
Northern Plains

Rattle, ca. 1865
Wood, rawhide, golden eagle talons, pigment, and dyed horsehair

Buffalo Bill Center of the West, Chandler-Pohrt Collection, Gift of Mr. William D. Weiss, NA.505.28

[Section 03 Text 01]

The West as Landscape

The earliest representations of the frontier favored images of those who lived there: Native Americans, trappers, scouts, and pioneers. In the final decades of the nineteenth century, the Western landscape took center stage.

America's Western landscape held great potential as a nationalist genre. Artists such as Alfred Jacob Miller, Thomas Worthington Whittredge, and John Frederick Kensett presented a domesticated view—a West fit for expansion and settlement. Others, including Thomas Moran and Albert Bierstadt, capitalized on a collective curiosity for the region. The West they recorded—on a grand scale and with great fanfare—was marvelous and unexpected. The frontier became not only a place for industry and settlement but, from the brushes of these master showmen, as a destination for recreation. The first wilderness parks were founded at this time; in 1864, Yosemite Valley became the first state park, followed in 1872 by the establishment of Yellowstone as the first national park. Increasingly, railroads—which employed artists like Moran and Bierstadt to paint the wonders of the West—could take people there.

[174 words]

[Extended Labels]

[ADULT STOP 106]
059

Albert Bierstadt
American, born Germany, 1830–1902

Untitled (Estes Park, Colorado, Bierstadt Lake), ca. 1877
Oil on canvas

Buffalo Bill Center of the West, Gift of The Coe Foundation, 12.74

While his competitor Thomas Moran was best known for his paintings of the Yellowstone Valley, Bierstadt claimed the Rocky Mountains as his domain. The artist had painted this subject since 1859 when he joined a US government survey for an overland route to California. In 1876, the Earl of Dunraven commissioned Bierstadt to render scenes from the site of his future hotel, to be located on nearly 8,000 acres in Estes Park, Colorado. The result was a massive exhibition piece and several smaller works, such as this painting of the Estes Park valley.

[91 words]

077

John Frederick Kensett
American, 1816–1872

Bergen Park (Colorado), 1870
Oil on canvas

Buffalo Bill Center of the West, Museum purchase, 58.86

Known for his landscapes of the American Northeast, John Frederick Kensett painted this scene

of the Rocky Mountains while traveling with his colleague Thomas Worthington Whittredge. Rather than depicting wagon trains and frontier families, Kensett reinforces the idea of a West ripe for settlement by offering a landscape with features familiar to audiences back east: rolling hills, picturesque vistas, and wide stretches of arable land. Native Americans, whose presence by this time represented a threat to settlement, are nowhere in sight.

[81 words]

097

Thomas Worthington Whittredge
American, 1820–1910

Longs Peak from Denver, 1866
Oil on paper mounted on canvas

Buffalo Bill Center of the West, Gift of William B. Ruger,
8.84

General John Pope's expedition to the Rocky Mountains in 1866 marked the first of many travels west for Hudson River School painter Thomas Worthington Whittredge. Perhaps unexpectedly for Whittredge, who enjoyed painting the mountainous regions of Europe and New England, it was the prairie that most appealed to him. The flat, expansive landscape was unlike any known to him. This view shows members of the Pope expedition on horseback against a backdrop featuring Longs Peak, a mountain named after the 1820s explorer who led the first official expedition there.

[93 words]

[ADULT STOP 107]
079

Thomas Moran
American, born England, 1837–1926

Golden Gate, Yellowstone National Park, 1893
Oil on canvas

Buffalo Bill Center of the West, Museum purchase, 4.75

Twenty years after the dedication of America's first national park, Thomas "Yellowstone" Moran revisited and painted the landscape that had made him famous. This view of the passage known as the Golden Gate also highlights another development—the rise of tourism in the park, signaled by a new trestle engineered to bolster a perilous though increasingly travelled road through the park. The route of the Northern Pacific Railroad, which employed Moran to paint scenes of the Yellowstone to drum up business, passed nearby.

[84 words]

080

Thomas Moran
American, born England, 1837–1926

Great Blue Spring of the Lower Geyser Basin, Firehole River, Yellowstone, 1872
Watercolor on paper

Buffalo Bill Center of the West, Purchased with funds from the William E. Weiss Fund, Mrs. J. Maxwell Moran, Wiley Buchanan III, Nancy-Carroll Draper, Nancy and Nick Petry, Steve and Sue Ellen Klein, William C. Foxley, John F. Eulich, Mary Lou and Willis McDonald IV, and D. Harold Byrd Jr., 24.91

In 1872, President Grant designated Yellowstone as America's first national park. The sketches Thomas Moran made on the first official expedition to the region in 1871 were instrumental in this landmark decision. This watercolor is one in a series that commercial printer Louis Prang transcribed into color lithographs. The chromolithographs, a selection of which is also on view, along with photographs by the expedition photographer William Henry Jackson, were circulated by Yellowstone survey leader Ferdinand Hayden on Capitol Hill as evidence of the natural wonders of the Yellowstone region.

[91 words]

095

John Henry Twachtman
American, 1853–1902

Waterfall in Yellowstone, ca. 1895
Oil on canvas

Buffalo Bill Center of the West, Gift of Mr. and Mrs. Cornelius Vanderbilt Whitney, 22.69

The American Impressionist John Henry Twachtman ventured west only once in his career, though he met with good luck when he did. Known for his luminous treatment of snow-covered landscapes, Twachtman encountered a snowstorm in Yellowstone Park during his September 1895 visit. This view of Yellowstone's colorful Grand Canyon and Falls is enhanced by highlights of snowy white. In contrast to the dramatic renderings of painters such as Moran and Bierstadt who had made the site famous, Twachtman's approach brings opportunity for quiet contemplation to the drama of Yellowstone.

[89 words]

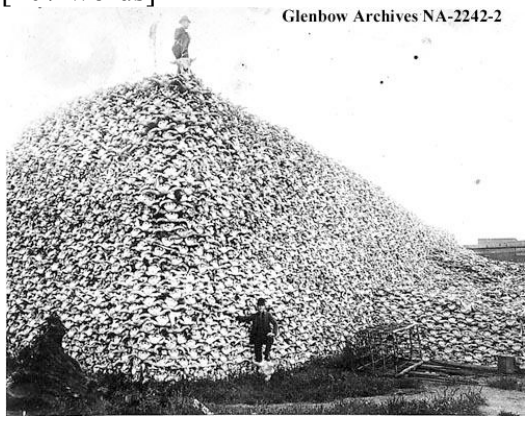
[Text 6]
The Last of the Buffalo: Bierstadt, Buffalo, and the End of an Era

Few artists experienced the range of success and failure as deeply as Albert Bierstadt. At his peak, he was among the most celebrated painters in the United States, known best for his pioneering landscapes of the American West. By the 1880s Bierstadt's popularity had waned, his romantic style outmoded by the rising popularity of Impressionism.

The Last of the Buffalo (1888) is considered Bierstadt's most ambitious work and his last effort to win back public favor. Yet the painting, which features a noble savage type heroically spearing a buffalo, appeared a relic of the past. Not only had the spear long since been replaced by the rifle, but by the 1880s most Native Americans lived on reservations and were no longer free to hunt on the range.

Bierstadt's choice of the buffalo as his subject reflects his participation in a movement to save the animal. After decades of policies that sanctioned the elimination of the buffalo, the species was close to extinction. Bierstadt joined the ranks of young Teddy Roosevelt, who in 1887 founded the Boone and Crockett Club, a hunting group that focused upon the protection of endangered wildlife. Their first success was with legislation that made hunting illegal where the remaining buffalo herds lived.

[207 words]



Unidentified photographer, Buffalo Bones Stacked at the Michigan Carbon Works, Detroit, 1880s. Burton Historical Collection, Detroit Public Library

[ADULT STOP 109]
062

Albert Bierstadt
American, born Germany, 1830–1902

The Last of the Buffalo, ca. 1888
Oil on canvas

Buffalo Bill Center of the West, Gertrude Vanderbilt
Whitney Trust Fund Purchase, 2.60

This episodic work chronicles a controversial history of the American West. *The Last of the Buffalo* draws attention to two endangered icons of the West—the buffalo and the Plains Indian, who relied upon the animal for survival. Buffalo populate the landscape into the distance, though a collection of dying buffalo lies prominently in the foreground; the bodies of an Indian and his horse lie among them. The Indian and buffalo are in combat, yet they are physically united by their struggle, underscoring what most believed to be their shared fate in the face of westward

expansion.

[97 words]

[KIDS STOP 7]
185

Frederic Remington
American, 1861–1909

The Buffalo Hunt, 1890
Oil on canvas

Buffalo Bill Center of the West, Gift of William E. Weiss,
23.62

In 1889, Frederic Remington won a medal at the prestigious Paris Exposition—the same exhibition that had very publicly rejected Bierstadt's *The Last of the Buffalo*, on view nearby. The following year, Remington painted this version of a buffalo hunt. The contrast between these two treatments of a shared theme is telling. Remington's realism had gained in favor against the romantic allegories of older generations. Just as Bierstadt's hunt appears a relic of the past, Remington's is bursting with life. His vibrant, visceral rendering, though in subject just as anachronistic as Bierstadt's, becomes modern.

[94 words]

069

Albert Bierstadt
American, born Germany, 1830–1902

Summer Snow on the Peaks, or *Snow Capped Mountains*,
ca. 1870–1880
Oil on paper mounted on board

Buffalo Bill Center of the West, Gift of William F.
Davidson, 21.60

Bierstadt painted studies in oil on site during his travels west, such as this example of an unknown location in the Rocky Mountains. Bierstadt was often criticized for his liberal and exalted translations of the landscape. His studies, however, were greatly admired by the critics as more truthful renderings than his showy exhibition pieces. The snow-covered mountains caught in the gentle light of a morning sun would recall scenes witnessed by anyone traversing the alpine regions of the West.

[79 words]

[Tombstones]

078

Alfred Jacob Miller
American, 1810–1874

Trappers Saluting the Wind River Mountains or *Trappers Saluting the Rocky Mountains*, 1864
Oil on canvas

Buffalo Bill Center of the West, Gift of The Coe Foundation, 10.70

060

Albert Bierstadt
American, born Germany, 1830–1902

The Scout, n.d.
Oil on board

Buffalo Bill Center of the West, Gift of Carman H. Messmore, 32.60

061

Albert Bierstadt
American, born Germany, 1830–1902

View of Long's Peak from Estes Park, 1876–1877
Oil on paper mounted on board

Buffalo Bill Center of the West, Gift of William F. Davidson, 24.60

068

Albert Bierstadt
American, born Germany, 1830–1902

In the High Mountains, ca. 1870–1880
Oil on paper mounted on board

Buffalo Bill Center of the West, Gift of William F. Davidson, 18.60

063

Albert Bierstadt
American, born Germany, 1830–1902

Sketch for "The Last of the Buffalo," ca. 1888
Oil on board

Whitney Gallery of Western Art, Gertrude Vanderbilt Whitney Trust Fund Purchase, 1.60

064

Albert Bierstadt
American, born Germany, 1830–1902

Island Lake, Wind River Range, Wyoming, 1861
Oil on canvas

Buffalo Bill Center of the West, Museum purchase. The Board of Trustees dedicates this painting to Mr. Wiley T. Buchanan III in recognition of his faithful service as Chairman of the Whitney Gallery of Western Art Advisory Board of the Buffalo Bill Center of the West, 2005–2009, 5.79

067

Albert Bierstadt
American, born Germany, 1830–1902

Indian Encampment, ca. 1870–1880
Oil on canvas

Buffalo Bill Center of the West, Gift of Carman H. Messmore, 16.60

072

Albert Bierstadt
American, born Germany, 1830–1902

Yellowstone Falls, ca. 1881
Oil on canvas

Buffalo Bill Center of the West, Gift of Mr. and Mrs. Lloyd Taggart, 2.63

[KIDS STOP 5]
073

Albert Bierstadt
American, born Germany, 1830–1902

Geysers in Yellowstone, ca. 1881
Oil on canvas

Buffalo Bill Center of the West, Gift of Townsend B. Martin, 4.77

[ADULT STOP 108]
075

William Jacob Hays Sr.
American, 1830–1875

A Herd of Bison Crossing the Missouri River, or *The Herd on the Move*, 1863
Oil on canvas

Buffalo Bill Center of the West, Gertrude Vanderbilt Whitney Trust Fund Purchase, 3.60

081

Thomas Moran
American, born England, 1837–1926

Zoroaster Peak (Grand Canyon, Arizona), 1918
Oil on canvas

Buffalo Bill Center of the West, Purchased by the Board of Trustees in honor of Peter H. Hassrick, 11.96

[KIDS STOP 6]
082

Thomas Moran
American, born England, 1837–1926

Pueblo at Sunset (Laguna), 1901
Oil on canvas

Buffalo Bill Center of the West, Museum purchase with funds from the William E. Weiss Memorial Fund; Pat and Jerry Evans; The Coe Foundation; Naoma and Hal Tate; The Anne and C.W. Duncan Jr. Foundation; Mr. and Mrs. Charles Kelper; Harriet and Edson Spencer; John C. and Meredith Sullivan; Mrs. J. Maxwell Moran; John Marse; Hazel Robertson; Nancy Petry; Mr. and Mrs. Cortlandt S. Dietler; Nancy Petry in memory of Silas Cathcart and Hal Tate; and Sarah E. Boehme, 1.00

085

Louis Prang after Thomas Moran
American, born Germany, 1823–1909

The Great Blue Spring of the Lower Geyser Basin, 1875
Chromolithograph

Buffalo Bill Center of the West, Gift of Clara S. Peck, 18.71.2

086

Louis Prang after Thomas Moran
American, born Germany, 1823–1909

The Castle Geyser, Upper Geyser Basin, Yellowstone National Park, 1874
Chromolithograph

Buffalo Bill Center of the West, Gift of Clara S. Peck, 18.71.3

087

Louis Prang after Thomas Moran
American, born Germany, 1823–1909

Yellowstone Lake, 1875
Chromolithograph

Buffalo Bill Center of the West, Gift of Clara S. Peck, 18.71.5

088

Louis Prang after Thomas Moran
American, born Germany, 1823–1909

Mammoth Hot Springs, 1875
Chromolithograph

Buffalo Bill Center of the West, Gift of Clara S. Peck, 18.71.1

089

Louis Prang after Thomas Moran
American, born Germany, 1823–1909

The Grand Cañon, Yellowstone, 1875
Chromolithograph

Buffalo Bill Center of the West, Gift of Clara S. Peck, 18.71.8

178

Alexander Phimister Proctor
American, born Canada, 1860–1950

Buffalo Hunt, 1917
Bronze

Buffalo Bill Center of the West, Gift of A. Phimister Proctor Museum with special thanks to Sandy and Sally Church, 4.08.3

[Section 04 text 01 of 02]

"For the Benefit and the Enjoyment of the People": Expeditions, Photography, and the Opening of the West

By the mid-nineteenth century, Western exploration had become a competitive practice. Expedition leaders, who were pressed to bring back increasingly detailed accounts of the terrain

for use by the government and railroads, turned to the newest technologies to better record and distribute their findings.

Photography, patented in the late 1830s, became the ideal tool for capturing new vistas with scientific accuracy and picturesque sensibilities. It was not until the introduction of the portable process of collodion wet-plate photography in the 1850s, however, that the photographer began to replace the traditional artist on expeditions. The images by William Henry Jackson, for example, who joined Ferdinand V. Hayden's expedition to the Yellowstone Valley in 1871, inspired Congress to set the region aside "for the benefit and enjoyment of the people" as the first national park the following year.

The commercial applications of field photography evolved in step with its official functions. In the last decades of the nineteenth century, selling images of the West had become big business. Affordable and collectible stereocards, photographically illustrated books, and mammoth-plate prints offered the most widely accessible means for the armchair tourist to experience America's remote landscapes.

[193 words]

[Section 04, Text 02 of 02

On Process: Nineteenth-century Field Photography

As early as 1840, only one year after the photographic technology Daguerreotyping was patented, photographers attempted to make pictures in the field. Yet making a Daguerreotype was labor intensive, involving highly volatile chemicals, long exposure times and yielding only small, unique images with no negative.

By the mid 1850s, experiments with the new technology of collodion plate printing revolutionized field photography. Collodian glass plate printing enabled portability, required less exposure time and yielded a large negative from which multiple highly-detailed images could later be printed.

Nevertheless, making a collodian negative was difficult. The photographer had to prepare a large glass plate with emulsion chemicals for insertion into a tripod-mounted camera, then develop and dry the plates on site. The glass plates were then stored for transport back to the studio, often hundreds or thousands of miles away.

Back in the studio the photographer produced "Mammoth plate" albumen prints, photographic images made through the direct contact of treated paper with the large glass negatives brought back from the field. The size of the glass negatives allowed photographers to produce "mammoth" prints before the development of photographic enlargers.

[186 words]

William Henry Jackson, *Puebla La Guna, New Mexico*, ca. 1879-1894, Courtesy, L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University, Provo, UT 84602.

[Extended Labels]

[Gang label for 5 stereographs, below]

081a

Underwood & Underwood
Ottawa, Kansas; Baltimore, Maryland; and New York City, active 1881–1940

The Most Famous Sight in Yellowstone Park—"Old Faithful" Geyser in Action (Height 180 Feet), ca. 1904
Stereograph (two albumen silver prints mounted on board)

Buffalo Bill Center of the West, MS 21, Yellowstone National Park Collection, ST.21.137

081b

Underwood & Underwood
Ottawa, Kansas; Baltimore, Maryland; and New York City, active 1881–1940

Fisherman at Lake Cooking in a Boiling Spring the Trout Just Caught, ca. 1904
Stereograph (two albumen silver prints mounted on board)

Buffalo Bill Center of the West, MS 21, Yellowstone National Park Collection, ST.21.139

081c

E. W. Kelley
American, 1868–1908

Herd of American Buffalo Browsing in Safety, Yellowstone Park, U.S.A, ca. 1906
Stereograph (two albumen silver prints mounted on board)

Buffalo Bill Center of the West, MS 21, Yellowstone National Park Collection, ST.21.188

081d

Underwood & Underwood
Ottawa, Kansas; Baltimore, Maryland; and New York City, active 1881–1940

From Point Lookout, 1,200 feet above River, up Cañyon to Lower Falls (308 feet), Yellowstone Park, U.S.A., ca. 1904
Stereograph (two albumen silver prints mounted on board)

Buffalo Bill Center of the West, MS 21, Yellowstone National Park Collection, ST.21.140

081f

Frank Jay Haynes
American, 1853–1921

Mammoth Hot Springs, ca. 1890
Stereograph (two albumen silver prints mounted on board)

Buffalo Bill Center of the West, Yellowstone National Park Collection, ST.21.37

The affordable stereograph offered the most accessible means of viewing the West. These collectible cards, which featured two similar though slightly different perspectives on a scene, appear in three dimensions when seen through a specialized viewer. Stereoscopy emerged in the 1850s and peaked in popularity in the final decades of the nineteenth century. These images of the most visited locations in Yellowstone National Park would have functioned much like postcards today—as mementos of a visit or as entertainment for the armchair tourist.

[82 words]

[Stereoviewer label]

Stereoscopes were one of America's most popular forms of entertainment around the turn of the twentieth century. When viewed through a stereoscope, the double image appeared to come alive in three dimensions. To view, insert a card into the holder and observe.

[41 words]

[Gang Labels for images in the two books, below]

341

Carleton E. Watkins
American, 1829–1916

The Yosemite Falls, 1868

Albumen silver print mounted on [[missing?]]

Josiah Dwight Whitney and Carleton E. Watkins,
The Yosemite Book: A Description of the Yosemite Valley and the Adjacent Region of the Sierra Nevada and of the Big Trees of California, with Photographs by Carleton E. Watkins, 1868
Book with mounted albumen silver prints

Buffalo Bill Center of the West, Charles G. Clarke Library,
Gift of Mary Clark Hiestand in memory of her father,
Charles G. Clarke, F868.Y6G46 1868

107

William Henry Jackson
American, 1843–1942

Grand Cañon of the Yellowstone, ca. 1871
Albumen silver print mounted on paper in William Henry Jackson and Ferdinand V. Hayden, *Photographs of the Yellowstone National Park and Views in Montana and Wyoming Territories*, ca. 1873
Book with mounted albumen silver prints

Buffalo Bill Center of the West, Gift of Mr. and Mrs. W. D. Weiss, F722.U6

Ensuring government sponsorship for geological surveys became an increasingly competitive business in the post-Civil War years. Expedition leaders made use of varying resources to draw attention to their discoveries and to secure future investment in their explorations. US Geological Survey leader Ferdinand V. Hayden and State Geologist of California Josiah D. Whitney turned to the photographic book to engage legislators and the public. As collaborations between expedition leaders and photographers, the books feature beautifully printed photographs with written contributions from the head of the survey for interpretation and context.

[91 words]

[ADULT STOP 110]
097

Carleton E. Watkins
American, 1829–1916

View Down the Valley, Yosemite, 1865–1866
Albumen silver print on paper

High Museum of Art, Gift of Life Insurance Company of Georgia
1980.119

Lured to California during the Gold Rush, Carleton Watkins learned photography as an apprentice in San Francisco. He traveled to the Yosemite Valley in 1861, taking what would become the first of hundreds of mammoth-plate prints (or large-scale images made from glass

plate negatives of the same size) of the region—some of which would be used to sway President Lincoln to designate the region as the first state park in 1864. This view, which features Cathedral Rock and Half Dome in the distance, is typical of Watkins's selection of recognizable landmarks to anchor his compositions.

[97 words]

123

Carleton E. Watkins
American, 1829–1916

Yosemite Valley from the Best General View, Mariposa Trail, ca. 1865
Albumen silver print on paper

High Museum of Art, Purchase
1978.98

Watkins took this view from a location called Stand-point of Silence, later and more famously known as Inspiration Point. Because all of the major attractions of the Yosemite Valley could be observed from this location, Watkins designated the vista as the Best General View. This spot became a popular vantage point for other photographers, including Charles Leander Weed and Eadweard Muybridge, who made prints of the view nearly identical to this one.

[72 words]

102

Charles Leander Weed, Lawrence & Houseworth
American, 1824–1903

Eagle Point, ca. 1866
Albumen silver print on paper

High Museum of Art, Gift of Life Insurance Company of Georgia
1980.121

Charles Leander Weed was the first to photograph the Yosemite Valley. This view is of one of Yosemite's lesser-known landmarks, Eagle Point, visible in the distance. Weed identifies the site as being near the Hutchings Hotel, one of the first tourist hotels in the park, operated by Weed's friend James Hutchings. This image, which is atypical of Yosemite views for its lack of drama, was likely a promotional tool for Hutchings's venture.

[73 words]

113

William Henry Jackson
American, 1843–1942

Toltec Gorge and Tunnel, ca. 1881
Albumen silver print on paper

High Museum of Art, Gift of Life Insurance Company of Georgia
1980.118

In 1880 William Henry Jackson took a job as a railroad view photographer, producing scenic photographs along a newly cut Southwestern line to entice travelers. The series launched Jackson's transition from government survey photographer to commercial photographer. In this image, Jackson offers a view up the perilous Toltec Gorge in the New Mexico Territory. The photograph is positioned from the center of the frozen river that cut through the valley and provided a critical water station for passing steam engines.

[83 words]

120

William Henry Jackson
American, 1843–1942

The Summit of Pike's Peak, 1901
Photochrome print on paper

High Museum of Art, Gift of Richard, Reneé, Eli, and Zachary Pailet in memory of Charlotte Mann Pailet, her parents Josef and Alma Mann, and her brother Jiri Mann
1999.162

Jackson turned to commercial color photography in 1898, investing in the patented photochrome process, which transformed black-and-white photographs into color. Jackson offered popular views at a range of price points, which varied from postcards and stereoviews to large panoramas, such as this image of Pike's Peak. The mountain, named in 1806 by the explorer Zebulon Pike, had by Jackson's time become a tourist destination. The 14,000-foot summit near Colorado Springs was accessible by train in the 1890s, which Jackson pictures just to the left of the summit viewing station.

[89 words]

129

Timothy H. O'Sullivan
American, 1840–1882

View on Apache Lake, Sierra Blanca Range, Arizona, 1873
Albumen silver print on paper

High Museum of Art, Purchase

75.68

Civil War photographer Timothy O'Sullivan applied his aptitude for taking pictures under difficult conditions to the rigors of the Western survey. Between 1871 and 1874 he traveled with George L. Wheeler's survey of the 100th meridian. Wheeler, who often annotated O'Sullivan's images, described the subject of this photograph as the two Apache scouts posed at a lake in the Arizona Territory. Not mentioned are the survey team members, easily overlooked though nearby. With their inclusion, O'Sullivan transforms the image from an expected document of Native Americans to a picture about the expedition itself.

[93 words]

[Tombstone Labels]

098

Eadweard Muybridge
American, 1830–1904

Cathedral Rocks, Valley of the Yosemite, 1867–1872
Albumen silver print on paper

High Museum of Art, Purchase
1979.11

[ADULT STOP 110]

124

Carleton E. Watkins
American, 1829–1916

Cathedral Rock, ca. 1866
Albumen silver print on paper

High Museum of Art, Gift of Life Insurance Company of Georgia
1980.114

099

Carleton E. Watkins
American, 1829–1916

Mount Broderick and the Nevada Fall, ca.1866
Albumen silver print on paper

High Museum of Art, Gift of Life Insurance Company of Georgia
1980.120

100

Carleton E. Watkins
American, 1829–1916

Cape Horn, Near Celilo, Oregon, 1868
Albumen silver print on paper

High Museum of Art, Gift of Life Insurance Company of Georgia
1980.116

101

Carleton E. Watkins
American, 1829–1916

The Half Dome, Vernal and Nevada Falls from Glacier Point, Yosemite, ca. 1880
Albumen silver print on paper

High Museum of Art, Gift of Life Insurance Company of Georgia
1980.122

115

William Henry Jackson
American, 1843–1942

Hanging Rock, American Fork Canyon, Utah, ca. 1880
Albumen silver print on paper

High Museum of Art, Purchase in honor of Mrs. Allen P. McDaniel, President of the Members Guild, 1979–1980
1979.145

116

William Henry Jackson
American, 1843–1942

Gunnison Butte, Green River, Utah, 1880s

Albumen silver print on paper

High Museum of Art,Gift of Life Insurance Company of Georgia
1980.112

121

William Henry Jackson
American, 1843–1942

Approach to Spearfish Canon, South Dakota, 1900
Photochrome print on paper

High Museum of Art, Gift of Richard, Reneé, Eli, and Zachary Pailet in memory of Charlotte Mann Pailet, her parents Josef and Alma Mann, and her brother Jiri Mann
1999.163

119

William Henry Jackson
American, 1843–1942

Marshall Pass, Colorado, 1899
Photochrome print on paper

High Museum of Art,Gift of Richard, Reneé, Eli, and Zachary Pailet in memory of Charlotte Mann Pailet, her parents Josef and Alma Mann, and her brother Jiri Mann
1999.160

122

William Henry Jackson
American, 1843–1942

Cripple Creek, Colorado, 1900
Photochrome print on paper

High Museum of Art, Gift of Richard, Reneé, Eli, and Zachary Pailet in memory of Charlotte Mann Pailet, her parents Josef and Alma Mann, and her brother Jiri Mann
1999.164

112

William Henry Jackson
American, 1843–1942

Cañon of the Rio Las Animas, ca. 1881
Albumen silver print on paper

High Museum of Art, Gift of Life Insurance Company of Georgia
1980.117

114

William Henry Jackson
American, 1843–1942

The Royal Gorge, ca. 1881–1896
Albumen silver print on paper

High Museum of Art, Gift of Life Insurance Company of Georgia
1980.115

126

William Henry Jackson
American, 1843–1942

Pulpit Rock, Echo Canon, Utah, 1900
Photochrome print on paper

High Museum of Art, Gift of Joshua Mann Pailet in memory of Charlotte Mann Pailet (1924–1999)
1999.180

123

William Henry Jackson
American, 1843–1942

Mt. Fox and Mt. Dawson from Asulkan Pass, Selkirk Mountains, 1902
Photochrome print on paper

High Museum of Art, Gift of Richard, Reneé, Eli, and Zachary Pailet in memory of Charlotte Mann Pailet, her parents Josef and Alma Mann, and her brother Jiri Mann
1999.165

128

Timothy H. O'Sullivan
American, 1840–1882

Alpine Lake, Cerro Blanco Mountains, Colorado, 1874
Albumen silver print on paper

High Museum of Art, Purchase
74.144

[Gallery interactive instructions for reading nook]

Create Your West!

You Be the Artist!

Learn more about the creative process by producing your
own landscape using the images from the Buffalo Bill Center of the West.

[Section 05, label 01 of 02]

Frontier Heroes: Picturesque Native Americans

By the mid-1890s, Native Americans were no longer seen as posing a violent threat to western settlements; they had been moved to reservations or forced to attend federal and missionary boarding schools for the purpose of cultural and religious assimilation. Coupled with this change, artists responded with a longing for a frontier of the past and tried to recapture what they considered the exotic lifestyles of its inhabitants and the open landscapes where they lived. Painters, sculptors, and writers often described Native Americans either in terms that reflected defeat, loss, and disappearance or as idealized historical figures frozen in time. Views of Native Americans at the time reflected the conflicting desires to assimilate them into modern life and also to preserve picturesque ideals of the past.

[130 words]

[Section 05, label 01 of 02]
Frontier Heroes: The American Cowboy and the Romance of the West

By the turn of the twentieth century, the life of the cowboy was changing. Fences crossed what had been open grazing land in the West, and big businesses were taking over the cattle industry from small farmers. The Wild West was becoming tame. As the population spread across the country, the frontier receded. Cowboys were symbolically aligned with the individuality and strength born of the frontier, and interest in cowboys increased.

Images of cowboys roping calves and breaking broncos portrayed the skills of these men and, more importantly, represented a frontier ideal of freedom. Cowboys enjoyed an elevated position in American culture due partially to their rebellion against the restraints of polite society. The reality of cowboy life, however, was difficult: they were poorly paid seasonal workers, often with no permanent homes.

Countless depictions of cowboys by artists such as Frederic Remington, Charles M. Russell, and N. C. Wyeth appeared in popular journals between the 1880s and the 1920s when the profusion of illustrated magazines and books was especially rich. The repeated imagery of cowboys, Native Americans, and other frontier heroes helped define America's image of the West.

[190 words]

[Extended Labels]

179

Frederic Remington
American, 1861–1909

Radisson and Groseilliers, 1905
Oil on canvas

Buffalo Bill Center of the West, Gift of Mrs. Karl Frank,
14.86

American history provided an inspirational source for contemporary heroes in the early twentieth century. Here, Remington depicts seventeenth-century European traders Pierre-Esprit Radisson and Médard Chouart, Sieur des Groseillers, who established trade routes that led to the development of the fur trading business Hudson's Bay Company. It was one of eleven paintings of historic themes related to the American Frontier that Remington painted for *Collier's Weekly*. Remington, however, was often his own harshest critic, and he destroyed the other ten in the series.

[82 words]

[ADULT STOP 112]
180

Frederic Remington
American, 1861–1909

The Broncho Buster, 1895
Bronze

Cast number 21, Roman Bronze Works
Buffalo Bill Center of the West, Gift of G. J. Guthrie
Nicholson Jr. and son in memory of their
father/grandfather G. J. Guthrie Nicholson, rancher at Four
Bear, Meeteetse, WY, 7.74

A uniquely American subject, the cowboy taming the wild horse was a metaphor for the ultimate conquest of the Wild West. Remington's first experiment in bronze, this innovative sculpture won him immediate recognition as a sculptor and earned him a higher status among American artists of his day. The sculpture's cantilevered balance was unconventional and challenged American artistic practice. Between 1895 and 1903, nearly eighty of *The Broncho Buster* sculptures had been cast and sold primarily through Tiffany & Co., attesting to its popularity.
[87 words]

184

Frederic Remington
American, 1861–1909

The War Bridle, 1909
Oil on canvas

Buffalo Bill Center of the West, Gift in memory of A.
Barton Hepburn and Cordelia H. Cushman, 8.12

Painted in the last year of his life, *The War Bridle* combines Remington's new interest in the color and light of the Impressionists with a narrative theme of the Old West. The subject of two cowboys breaking a pony in a corral under a bright summer sky represents men taming nature. Critics praised this painting for Remington's new painterly style and remarked that it would assure the artist's reputation as a true American painter rather than as a mere illustrator.
[MB 77 words]

186

Frederic Remington
American, 1861–1909

The Cheyenne, 1902
Bronze

Cast number 9, Roman Bronze Works
Buffalo Bill Center of the West, Gift of Mrs. Henry H. R. Coe, 17.71

Remington worked closely with the workers at the foundries who cast his sculptures from clay models into finished bronze. He pushed the medium of bronze to new artistic heights, seemingly transforming the hard metal into horsehide or the fur of a buffalo robe. Furthermore, he defied gravity in his compositions; in *The Cheyenne*, the mounted warrior, united as one with his horse, gallops at top speed, all four of the horse's hooves lifted off the ground.
[76 words]

194

Charles M. Russell
American, 1864–1926

When Law Dulls the Edge of Chance, 1915
Oil on canvas

Buffalo Bill Center of the West, Gift of William E. Weiss,
28.78

Canada's North-West Mounted Police made a favorable impression on Charles Russell when he met them in 1888. Their colorful adventures and heroic deeds made them the subject of four paintings by Russell. In this painting, two Mounties have discovered a pair of horse thieves. One outlaw stands in a defiant pose, while the other raises his hands in surrender. Russell had sympathy for, and partially identified with, the outlaw, who still represented the independent spirit of the Old West.
[79 words]

196

Charles M. Russell
American, 1864–1926

Roping a Grizzly, 1903
Watercolor on paper

Buffalo Bill Center of the West, Gift of William E. Weiss,
19.73

Russell lived and worked among the cowboys in Montana, where his experience as a trapper and night wrangler earned him the title of cowboy artist. Rather than focusing on the cowboy's

difficult and mundane tasks, however, Russell highlighted wild action and adventurous tales in his art. A story of an incident during a spring roundup in northeastern Montana inspired *Roping a Grizzly*. According to the tale, a bear had chased the camp's horses, and after several attempts, the cowboys roped and captured the beast.
[MB 86 words]

278

William Herbert Dunton
American, 1878–1936

The Custer Fight, ca. 1915
Oil on canvas

Buffalo Bill Center of the West, Gertrude Vanderbilt
Whitney Trust Fund Purchase, 48.61

The Battle of the Little Bighorn (1876) captured America's attention. In William Herbert Dunton's painting, the Sioux warriors—rather than Custer's soldiers—form the primary focal point. This focus on the Indian, however, may be due less to an interest in portraying history from the Native American's point of view and more to a fascination with painting the picturesque Plains Indians with their war bonnets and painted ponies.
[72 words]

282

Hermon Atkins MacNeil
American, 1866–1947

The Sun Vow, 1899, cast 1919
Bronze

Buffalo Bill Center of the West, Gift of William F.
Davidson and John J. Cunningham by exchange, 4.66

Native American subjects provided an opportunity for sculptors to highlight their mastery of human anatomy. These minimally dressed figures also played into the stereotype of Native Americans as the noble savage—relics of the past unrestrained by clothing and other affects of modern civilization. As was typical of his time, MacNeil adopted regalia that were most associated with Plains tribes—such as an eagle-feather bonnet and moccasins—to symbolize all

Indians. A monumental version of *The Sun Vow* won a silver medal at the 1900 Paris Universal Exposition.

[93 words]

[ADULT STOP 114]
312

W. H. D. Koerner
American, born Germany, 1878–1938

Madonna of the Prairie, 1921
Oil on canvas

Buffalo Bill Center of the West, Museum purchase, 25.77

The Prairie Madonna motif was used in art to symbolize fertility, domesticity, and hope for future generations during the difficult pioneering days of the frontier. Koerner's painting first appeared on the cover of the *Saturday Evening Post* as an illustration for "The Covered Wagon," a serial story by Emerson Hough about wagon trains headed to Oregon in 1848. Encountering prairie fires and Indian arrows, the beautiful maiden Molly Wingate eventually reaches Oregon, where, in the conventions of popular fiction, she finds true love.

[Image Caption]

Saturday Evening Post, vol. 194, no. 40, April 1, 1922. Buffalo Bill Center of the West, Gift of the artist's heirs, W.H.D. Koerner, III and Ruth Koerner Oliver, SEP.V194.40.1922

[83 words]

[Tombstones]

181

Frederic Remington
American, 1861–1909

Prospecting for Cattle Range, 1889
Oil on canvas

Buffalo Bill Center of the West, Gift of Cornelius
Vanderbilt Whitney, 85.60

[KIDS STOP 8]
188

Charles M. Russell
American, 1864–1926

Indian Women Moving Camp, 1898
Watercolor on paper

Buffalo Bill Center of the West, Gift of William E. Weiss, 21.70

190

Charles M. Russell
American, 1864–1926

Watching the Enemy (Blackfeet Indians, Montana), ca. 1918–1920
Watercolor on paper

Buffalo Bill Center of the West, Gift of William E. Weiss, 27.73

191

Charles M. Russell
American, 1864–1926

Bronco Buster, 1915
Watercolor on paper

Buffalo Bill Center of the West, Gift of William E. Weiss, 58.72

192

Charles M. Russell
American, 1864–1926

The Bucker and the Buckeroo, or *The Weaver*, 1923–1924
Bronze

Buffalo Bill Center of the West, Gift of William E. Weiss, 9.81

195

Charles M. Russell
American, 1864–1926

Self-Portrait, 1900
Watercolor on paper

Buffalo Bill Center of the West, Gift of Charles Ulrick and Josephine Bay Foundation, Inc., 98.60

[KIDS STOP 10]
198

Charles Schreyvogel
American, 1861–1912

The Last Drop, 1903
Bronze

Buffalo Bill Center of the West, Gift of Mr. and Mrs. Ernest J. Goppert, Sr., 55.72

223.01

Solon H. Borglum
American, 1868–1922

One in a Thousand (Bronco Buster), 1906
Bronze

Buffalo Bill Center of the West, Gertrude Vanderbilt Whitney Trust Fund Purchase, 6.60

277

Harvey T. Dunn
American, 1884–1952

The Scout, 1910
Oil on canvas

Buffalo Bill Center of the West, Museum purchase, 5.77

284

Alexander Phimister Proctor
American, born Canada, 1860–1950

Indian Warrior, 1900–1902
Bronze

Buffalo Bill Center of the West, Gift of A. Phimister Proctor Museum with special thanks to Sandy and Sally Church, 4.08.2

[ADULT STOP 113]
290

Charles M. Russell
American, 1864–1926

Waiting for a Chinook, ca. 1903
Watercolor on paper

Buffalo Bill Center of the West, Gift of Charles Ulrick and Josephine Bay Foundation, Inc., 88.60

[ADULT STOP 111]
313

N. C. Wyeth
American, 1882–1945

Cutting Out, 1904–1905
Oil on canvas

Buffalo Bill Center of the West, Gift of John M. Schiff, 45.83

314

N. C. Wyeth
American, 1882–1945

The Wild, Spectacular Race for Dinner, 1904–1905
Oil on canvas

Buffalo Bill Center of the West, Gift of John M. Schiff, 44.83

[KIDS STOP 9]
316

N. C. Wyeth
American, 1882–194

Above the Sea of Round, Shiny Backs the Thin Loops Swirled and Shot into Volumes of Dust, 1904–1905
Oil on canvas

Buffalo Bill Center of the West, Gift of John M. Schiff, 3.77

317

N. C. Wyeth
American, 1882–1945

Rounding Up, or *Little Rattlesnake Creek*, 1904
Oil on canvas

Buffalo Bill Center of the West, Gift of John M. Schiff, 1.77

[Section 6, text 01 of 01]

Remington, the Cowboy, and the Shaping of an Artistic Vision

By the 1890s, Remington was well known as an illustrator of Old West and military subjects, and his drawings and paintings appeared as illustrations in countless journals and magazines. He had based his western imagery on firsthand experience, first as a sheep rancher in Kansas and then from numerous trips west from his home in New Rochelle, New York.

After 1900, however, Remington struggled with his art, striving to be recognized not as a mere illustrator but as a fine artist. In 1903, he lamented, "People won't stand for me painting sunsets. . . . Got me pigeonholed in their minds . . . want horses, cowboys, out-West things—won't believe me if I paint anything else." Nonetheless, late in his life he regularly went west to paint landscapes, not the cowboys or cavalry that had marked his illustration career.

For his late-life paintings, Remington looked to American Impressionism for inspiration. His broad brushstrokes and emphasis on color and light proved successful, and in the final year of his life, he won critical acclaim for his paintings exhibited at the Knoedler Gallery in New York.

[180 words]

The artist, Frederic Remington, shortly before his untimely death in 1909 at the age of 48 during the height of his acclaim.

Black and White Photograph
Frederic Remington in his New Rochelle studio
Collection of the New-York Historical Society, Negative #27818

[NY Historical – Emily has NYHS said we can use it gratis – this image is saved in Dropbox that was shared with Angela]

[Extended Labels-Gang]

200

Frederic Remington
American, 1861–1909

Untitled (Original sketch for "Fight for the Water Hole"),
or *Untitled (Study for "An Arizona Water Hole")*, ca. 1903

Oil on board

Buffalo Bill Center of the West, Gift of The Coe Foundation, 57.67

201

Frederic Remington
American, 1861–1909

Sunset on the Cheyenne River, 1905
Oil on board

Buffalo Bill Center of the West, Gift of The Coe Foundation, 33.67

203

Frederic Remington
American, 1861–1909

Untitled (Desert Near Range of Mountains), n.d.
Oil on board

Buffalo Bill Center of the West, Gift of The Coe Foundation, 36.67

205

Frederic Remington
American, 1861–1909

Untitled (Blue Prairie, Mountains and Sky in Background), ca. 1908
Oil on board

Buffalo Bill Center of the West, Gift of The Coe Foundation, 31.67

[ADULT STOP 115]

206

Frederic Remington
American, 1861–1909

Shoshonie, 1908
Oil on board

Buffalo Bill Center of the West, Gift of The Coe Foundation, 38.67

215

Frederic Remington
American, 1861–1909

Untitled (Ghosts of the Past), ca. 1908
Oil on canvas

Buffalo Bill Center of the West, Gift of The Coe Foundation, 60.67

220

Frederic Remington
American, 1861–1909

Untitled (Night Landscape), ca. 1908
Oil on board

Buffalo Bill Center of the West, Gift of The Coe Foundation, 86.67

223

Frederic Remington
American, 1861–1909

Night Herder, or *The Night Rider*, ca. 1908
Oil on board

Buffalo Bill Center of the West, Gift of The Coe Foundation, 47.67

223.05

Frederic Remington
American, 1861–1909

Untitled (River, Prairie, and Mountain Background), n.d.
Oil on board

Buffalo Bill Center of the West, Gift of The Coe Foundation, 45.67

339

Frederic Remington
American, 1861–1909

Untitled (Sketch of Prairie Sagebrush and Trees), n.d.
Oil on board

Buffalo Bill Center of the West, Gift of The Coe Foundation, 66.67

340

Frederic Remington
American, 1861–1909

Untitled (Ranch, Haystack, Wagon, Mountain in Background), or *Untitled (Valley Home Ranch, Southfork, Cody, Wyoming)*, n.d.
Oil on board

Buffalo Bill Center of the West, Gift of The Coe Foundation, 69.67

This group of small landscape studies and finished works represents the pictorial observations Remington recorded in the early 1900s. Some, including his *Big Horn Mountains* and *Sunset on the Cheyenne River*, are field studies intended to capture color and mood for use back in the studio. Others, such as *Stormy Morning in the Badlands* and *Shoshonie*, are finished Impressionist paintings. And a few, such as *Ghosts of the Past*, perhaps represent both: on-site landscape studies with imagined figures inserted after the fact.
[86 words]

[Tombstones]

[KIDS STOP 11]
183

Frederic Remington
American, 1861–1909

The Rattlesnake, 1905
Bronze

Cast number 17, Roman Bronze Works
Buffalo Bill Center of the West, Gift of The Coe Foundation, 50.61

207

Frederic Remington
American, 1861–1909

Untitled (Fall Landscape), or *Untitled (Early Autumn)*, ca. 1907–1908
Oil on canvas

Buffalo Bill Center of the West, Gift of The Coe Foundation, 74.67

210

Frederic Remington
American, 1861–1909

The Wounded Bunkie, 1896
Bronze

Cast J, Henry-Bonnard Bronze Company
Buffalo Bill Center of the West, Gift of The Coe Foundation, 49.61

212

Frederic Remington
American, 1861–1909

The Mountain Man, 1903
Bronze

Cast number 14, Roman Bronze Works
Buffalo Bill Center of the West, Museum purchase, 1.81

213

Frederic Remington
American, 1861–1909

Chippewa Bay, ca. 1907–1908
Oil on board

Buffalo Bill Center of the West, Gift of The Coe Foundation, 2.67

214

Frederic Remington
American, 1861–1909

Stormy Morning in the Bad Lands, 1906
Oil on canvas

Buffalo Bill Center of the West, Gift of The Coe Foundation, 40.67

221

Frederic Remington
American, 1861–1909

Chippewa Bay, ca. 1908
Oil on board

Buffalo Bill Center of the West, Gift of The Coe Foundation, 92.67

Buffalo Bill's Wild West

William F. "Buffalo Bill" Cody (1846–1917) is an iconic figure of the American West. Cody was born in a small town in Iowa and worked in a range of occupations—as a teamster, a Pony Express rider, a wagon master, a guide, a soldier and cavalryman, and an Army scout. Cody earned the nickname Buffalo Bill while hunting buffalo to feed workers who were building the railroad across the Great Plains.

In 1883 Cody introduced Buffalo Bill's Wild West, an innovative traveling spectacle featuring cowboys and Indians, sharpshooters, wild animals, and dramatic re-creations of scenes of frontier life. The performers in the show echoed the diversity of the American West and included Native Americans, African Americans, and Mexican vaqueros. By 1892, when Cody introduced the Congress of the Rough Riders of the World, the Wild West featured performers from nearly every continent, offering audiences unique opportunities to encounter diverse cultures firsthand.

The impact of Buffalo Bill's Wild West on the popularization of the American West cannot be underestimated. Cody introduced millions of people worldwide to the American West through his show.
[188 words]

[Caption for the graphic of the Wild West Company photograph]

Buffalo Bill's Wild West and Pawnee Bill's Far East, ca. 1912. Buffalo Bill Center of the West, Gift of Mrs. Bess Harwood, Billings, MT, P.69.16

[Extended Labels]

William F. Cody and Atlanta

Buffalo Bill's Wild West set up camp in Atlanta six times between 1895 and 1913. William F. Cody timed the show's first visit with the opening of the much-anticipated Cotton States Exposition of 1895, a fair showcasing the South's cultural and technological advances. Crowds streamed into the Wild West's Tenth Street location in Piedmont Park for performances that included horsemanship demonstrations by Rough Riders, Indian War reenactments, staged buffalo hunts, and, of course, the markswoman phenomenon Annie Oakley. Under the cover of canvas tarps and using the latest technologies to allow for nighttime lighting, Buffalo Bill's Wild West promised a thoroughly modern, comfortable entertainment experience.

Atlanta's relationship to Cody, the man and the town, deepened further as the result of Robert W. Woodruff's passion for the American West. Woodruff, an Atlanta entrepreneur who in 1919 acquired the Coca-Cola Company, was captivated by the West as a young man. Woodruff later acquired Buffalo Bill's T E Ranch and subsequently supported the building of a world-class firearms collection at the Buffalo Bill Center of the West.
[184 Words]

140

The Strobridge Lithograph Company
Cincinnati, Ohio, active 1847–1961

Col. W. F. Cody, "Buffalo Bill," ca. 1908
Poster, four-color lithograph

Buffalo Bill Center of the West, Gift of The Coe Foundation, 1.69.113

Buffalo Bill's Wild West toured ten countries during its thirty-year run, including six stops in Atlanta. When the show arrived in Piedmont Park to perform at the Cotton States Exposition in 1895, crowds streamed in for performances including staged buffalo hunts, Indian War reenactments, and horsemanship demonstrations, and to see the markswoman phenomenon Annie Oakley. This Wild West poster shows Cody in his trademark look of fringed buckskins, flowing hair, upturned mustache, and goatee.
[MB 72 words]

173

Astley D. M. Cooper
American, 1856–1924

Relics of the Past, or *The Buffalo Head*, before 1910
Oil on canvas

Buffalo Bill Center of the West, Bequest in memory of the Houx and Newell Families, 4.64

Cooper's trompe l'oeil tribute to the Old West includes a buffalo horn and head mount; Native American weapons; and collectible cabinet cards of the western heroes Sitting Bull, Wild Bill, and Buffalo Bill, who is placed prominently at the top of the composition. These souvenirs act to recapture a long-ago past preserved in opposition to the progress that was taking hold in the US

after the turn of the twentieth century. Nostalgia for the historical Old West was a powerful emotion captured by artists and embodied by Buffalo Bill's Wild West.
[91 words]

353 and 352, Gang Label

Colt's Patent Fire Arms Manufacturing Company
Hartford, Connecticut, established 1848

Pair of Colt Frontier Six Shooters owned by William F. Cody (Buffalo Bill), 1880–1883
Nickel and ivory

Buffalo Bill Center of the West, Museum purchase, Mary Jester Allen Collection, 1.69.2642 and 1.69.2643

Sam Colt first received a patent for a revolving cylinder firearm containing five or six cartridges in 1836. Colt's revolver provided greatly increased firepower over the single-shot pistols available prior to his invention. The Colt Frontier Six Shooter was manufactured to be compatible with Winchester Model 73 ammunition, and Winchester users in the Far West appreciated the convenience of being able to carry a single type of ammunition. This ivory-handled and nickel-plated pair of revolvers was owned by Buffalo Bill.
[82 words]

354

Winchester Repeating Arms Company
New Haven, Connecticut, active 1866–2006

Winchester Model 1892 Engraved Lever Action Rifle Owned by Annie Oakley, 1905
Steel and wood

Buffalo Bill Center of the West, Gift of Dorothy Stone Collins, 1.69.25

Born Phoebe Ann Moses, Annie Oakley (1860–1926) began shooting as a young girl. She joined Buffalo Bill's Wild West in 1885 and soon became a star, second only to Cody himself. Her graceful charm and shooting feats captivated audiences wherever the Wild West performed. Injured in a 1901 train wreck, she retired and began acting. This Winchester Model 1892 custom rifle was made for and used by Oakley.

[MB 69 words]

111—Gang Label added for all cabinet cards, see below

David H. Anderson

Group Portrait of Buffalo Bill and Eight Indian Scouts (Brave Chief, Eagle Chief, Knife Chief, Young Chief, Buffalo Bill, American Horse, Rocky Bear, Flies Above, Long Wolf), ca. 1886
Cabinet card (albumen silver print mounted on board)

Buffalo Bill Center of the West, Museum purchase, Finley A. Goodman Collection, P.69.1800

149

John Wood
American, 1839–1901

Annie Oakley (Little Sure Shot), ca. 1889
Cabinet card (albumen silver print mounted on board)

Buffalo Bill Center of the West, Museum purchase, Mary Jester Allen Collection, P.69.1163

150

William Notman & Son Photography Studio
Montreal, Canada, active 1856–1935

Sitting Bull, ca. 1885
Cabinet card (albumen silver print mounted on board)

Buffalo Bill Center of the West, MS 6, William F. Cody Collection, Museum purchase, Finley A. Goodman Collection, P.69.107

157

David H. Anderson
American, 1827–1905

Buck Taylor, King of the Cow Boys—Buffalo Bill's Wild West, ca. 1890
Cabinet card (albumen silver print mounted on board)

Buffalo Bill Center of the West, Museum purchase, Mary Jester Allen Collection, P.69.1738

158

Unknown

Miss Lillian Smith, California Rifle Shot, ca. 1887
Woodburytype cabinet card

Buffalo Bill Center of the West, Original Buffalo Bill Museum Collection, P.69.1588

346

George Stacy
American, 1831–1896

William F. Cody, ca. 1895
Cabinet card (albumen silver print mounted on board)

Buffalo Bill Center of the West, William F. Cody Collection, Gift of Mrs. Henry H. R. Coe, P.6.675.1

347

Elliott & Fry Photography Studio
London, England, active 1863–1963

White Fawn and Child, 1883–1916
Cabinet card (albumen silver print mounted on board)

Buffalo Bill Center of the West, Museum purchase, Finley A. Goodman Collection, P.69.1782

359

Albert Naegeli
American, born Germany, 1844–1901

William F. Cody, ca. 1894
Cabinet card (albumen silver print mounted on board)

Buffalo Bill Center of the West, Museum purchase, Mary Jester Allen Collection, P.6.124

As the commercial applications of photography took hold in the late nineteenth century, studios

offered small, inexpensive options for portraiture. The standard-sized cabinet card, a small photographic portrait adhered to a board, came into fashion. Though anyone could commission a cabinet card portrait, the format was used widely for collectible celebrity imagery. This case contains a sampling of cabinet cards associated with the Wild West show, featuring photographs of Buffalo Bill, Annie Oakley, and other troupe members.

[76 words]

[Tombstones]

134

A. Hoen & Company
Baltimore, Maryland, active 1835–1981

Buffalo Bill's Wild West, ca. 1890
Poster, original colored lithograph

Buffalo Bill Center of the West, Gift of The Coe Foundation, 1.69.454

144.10

Calhoun Printing Company
Hartford, Connecticut, active late 19th century

[Besieged Cowboys], 1885
Poster, woodblock on paper

Buffalo Bill Center of the West, Museum purchase, 1.69.6148

144.13

US Lithograph Company, Russell-Morgan Print
Cincinnati, Ohio, and New York City, active from 1867

Chief Iron Tail, Last of the Great Chiefs, ca. 1912
Poster, four-color lithograph

Buffalo Bill Center of the West, 1.69.50

[KIDS STOP 12]
144.2

Courier Lithograph Company
Buffalo, New York, active 1896–1907

Art Perpetuating Fame: Rosa Bonheur Painting Buffalo Bill, Paris 1889, 1896
Poster, lithograph

Buffalo Bill Center of the West, Gift of Dr. Tony Sapienza, Ridgewood, NJ, 1.69.5655

[ADULT STOP 117]
167

Irving R. Bacon
American, 1875–1962

The Conquest of the Prairie, 1908
Oil on canvas

Buffalo Bill Center of the West, Bequest in memory of the Houx and Newell families, 14.64

[ADULT TOUR STOP 116]
170

Rosa Bonheur
French, 1822–1899

Col. William F. Cody, 1889
Oil on canvas

Buffalo Bill Center of the West, Given in memory of William R. Coe and Mai Rogers Coe, 8.66

197

Charles Schreyvogel
American, 1861–1912

The Summit Springs Rescue—1869, 1908
Oil on canvas

Buffalo Bill Center of the West, Bequest in memory of Houx and Newell families, 11.64

361

Unknown

Buffalo Bill's Wild West Film Footage, 1909–1910
Digital copy of original 1909–1910 film

Buffalo Bill Center of the West, MS 6, William F. Cody Collection

[Section 08, text 01 of 02]

Wildlife and the Sporting Man

Artists' depictions of frontiersmen and hunters in the untamed wilderness celebrate the rugged character of the American West and the strength and masculinity associated with the region. In text and images, western wildlife was often described as noble or majestic, characteristics projected onto animals to reflect qualities Americans desired at the time.

By the second half of the nineteenth century, artists took an increasing interest in the variety of Western wildlife largely unfamiliar to eastern audiences. The landscape painter Albert Bierstadt, for example, began chronicling his encounters with the buffalo in the 1860s. Alexander Phimister Proctor and Carl Rungius were among the first to apply Western wildlife subjects to the historical practice of the *animalier*, an academically trained artist specializing in the realistic portrayal of animals.

As the West became more accessible and touristed, hunting for sport emerged as a pastime available to even the amateur outdoorsman. Advances in technology allowed for quicker operation of firearms and increased a rifleman's chances of making a successful shot. In popular depictions, Western wildlife and hunters reinforced a rugged American identity, and the Western hunting retreat became the cure for the stresses of urban life.

[187 words]

[Section 08, text 02 of 02]

Emergence of the Conservation Movement

By the early twentieth century, wilderness was no longer viewed as an obstacle to be overcome, but was instead seen as endangered. Many organizations and groups focusing on the preservation of nature had formed by 1900. George Bird Grinnell and Theodore Roosevelt founded the Boone and Crockett Club, a hunting group dedicated to protecting wildlife, in 1887. John Muir's Sierra Club was formed in 1892, and the preservation bill to protect animals in Yellowstone National Park was signed in 1894. President Roosevelt had an impact on the national park system that extended well beyond his term: in addition to signing legislation that established five national

parks, he enacted the Antiquities Act of 1906, enabling the president to designate historic landmarks, structures, and other objects of historical or scientific interest as national monuments.

Artists not only depicted the disappearing wilderness and wildlife of the West, but also got involved with conservation efforts. Albert Bierstadt was a founding member of the Boone and Crockett Club, of which many other artists—among them Alexander Phimister Proctor and Carl Rungius—were members.
[178 words]

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http://memory.loc.gov/cgi-bin/query/D?consrvbib:1:./temp/~ammem_hJaP::

[Image caption]
U.S. President Theodore Roosevelt (left) and nature preservationist John Muir, founder of the Sierra Club, on Glacier Point in Yosemite National Park, 1906

[Extended Labels]

224

Albert Bierstadt
American, born Germany, 1830–1902

Buffalo Head, ca. 1879
Oil on paper mounted on board

Buffalo Bill Center of the West, Gift of Carman H.
Messmore, 1.62

Bierstadt observed and sketched buffalo directly from nature during his many trips to the West. In one of his first encounters with the animal, Bierstadt hid behind a bluff with his rifle in hand. Although he intended to shoot the buffalo, he was so fascinated by its wild beauty that he let it

go unharmed. Bierstadt was one of the founding members of a hunting and conservation organization, the Boone and Crockett Club, and was an advocate for the conservation of buffalo and other wildlife in the West.
[88 words]

231

North American

Buffalo Head and Shoulder Mount, mid-20th century
Taxidermy

Buffalo Bill Center of the West, Museum purchase, 1.69.791

Hunters often displayed taxidermy mounts as proof of their success in the hunt. The popularity of buffalo hunting peaked in the 1860s. Because of buffaloes' massive populations and tendency to cluster in herds, the sport was likened to "shooting fish in a barrel." Of all wildlife, the buffalo was—and remains—the animal most associated with the American West. By extension, the buffalo became representative of the nation and was placed on the "buffalo nickel," on the reverse of which was a Native American bust, first minted in 1913.
[91 words]

Alexander Phimister Proctor
American, born Canada, 1860–1950

Panther with Prey, ca. 1900
Ink on paper

Buffalo Bill Center of the West, Gift of A. Phimister Proctor Museum with special thanks to Sandy and Sally Church, 11.06.82

Proctor spent his childhood in the West, hunting and hiking in the backcountry of Colorado. He spent hours observing and sketching wildlife, and when he was not in the wilderness, he studied animals at the zoo. Proctor and other artists viewed the panther as a symbol of America. The cats' stealth, power, and cunning embodied nationalistic sentiment, and they were emblems of survival in a disappearing wilderness. By Proctor's time, the West was their last sanctuary.
[MB 89 words]

263

N. C. Wyeth
American, 1882–1945

Hunters with Bear, ca. 1911
Oil on canvas

Buffalo Bill Center of the West, Gift of Olin Corporation,
Winchester Arms Collection, 25.88

Wyeth traveled west only twice in his life but was often hired to create illustrations with western subject matter. Wyeth described one experience living and working on a ranch in Colorado during the fall roundup of 1904 as the wildest and most strenuous three weeks of his life. He painted *Hunters with Bear* for the Winchester Repeating Arms Company, which reproduced the image in calendars and prints, advertising not only firearms but also the drama and adventure of the West.

[MB 80 words]

[ADULT STOP 118]

263a

Winchester Repeating Arms Company
New Haven, Connecticut, active 1866–2006

Winchester Model 1866 Deluxe Sporting Rifle, ca. 1873
Steel and wood

Buffalo Bill Center of the West, Robert W. Woodruff
Embellished Arms Gallery, Gift of Olin Corporation,
Winchester Arms Collection, 1988.8.3283

Winchester manufactured this firearm specifically for the Centennial International Exposition, held in Philadelphia in 1876. Conrad Ulrich engraved the rifle with classical hunting scenes. Diana, Goddess of the Hunt, pursues a deer on the right side of the receiver, and an elk, bison, and grizzly bear are on the left. The Model 1866 Winchester is often called "the gun that won the West"— more than 170,000 were manufactured over a thirty-one-year period.

[76 words]

263b

Winchester Repeating Arms Company
New Haven, Connecticut, active 1866–2006

Model 1886 Lever Action Deluxe Sporting Rifle, ca. 1899
Steel, wood, and gold

Buffalo Bill Center of the West, Robert W. Woodruff
Embellished Arms Gallery, Gift of the Olin Corporation,
Winchester Arms Collection, 1988.8.3284

Available as a Standard Rifle, a Sporting Rifle, and a Fancy Sporting Rifle, this firearm had an impressively fast and smooth operating action. It is still considered by many to be the most satisfactory lever-action repeater ever made in this country.
[43 words]

350

Samuel Davis
Franklin County, Ohio

Kentucky Long Rifle, ca. 1840
Iron, wood, and German silver

Buffalo Bill Center of the West, Gift in honor of Jack Tom
Jackson, given by his family, 2012.6.1

Despite its Kentucky name, the long rifle first developed on the American frontier in southeastern Pennsylvania in the early 1700s. During the War of 1812, the long rifle gained the nickname Kentucky Rifle, after the popular song "The Hunters of Kentucky," which tells the story of Andrew Jackson's victory at the Battle of New Orleans. The rifle was lightweight, precisely accurate, distinctly American, and popular in this country for more than one hundred years.
[69 words]

[Tombstones]

236

Alexander Phimister Proctor
American, born Canada, 1860–1950

Charging Buffalo, ca. 1900
Pen and ink on paper

Buffalo Bill Center of the West, Gift of A. Phimister Proctor Museum with special thanks to Sandy and Sally Church, 11.06.689

237.02

225

Albert Bierstadt
American, born Germany, 1830–1902

Trapped, n.d.
Oil on paper mounted on board

Buffalo Bill Center of the West, Gift of Carman Messmore, 12.60

226

Philip R. Goodwin
American, 1882–1935

Trapper Attacked by Wolves, ca. 1905–1906
Oil on canvas

Buffalo Bill Center of the West, Gift of Olin Corporation, Winchester Arms Collection, 26.88

228

Philip R. Goodwin
American, 1882–1935

Hunters with Dog, ca. 1911
Oil on canvas

Buffalo Bill Center of the West, Gift of Olin Corporation, Winchester Arms Collection, 28.88

229

Winchester Repeating Arms Company

New Haven, Connecticut

Winchester Poster, 1912
Poster adhered to green board

Buffalo Bill Center of the West, Gift of Olin Corporation, Winchester Arms Collection, 1988.8.863

230

Alexander Phimister Proctor
American, born Canada, 1860–1950

Panther, 1891–1892
Bronze

Buffalo Bill Center of the West, Gift of A. Phimister Proctor Museum with special thanks to Sandy and Sally Church, 4.08.1

232

Alexander Phimister Proctor
American, born Canada, 1860–1950

Bull Elk, ca. 1900
Pencil on paper

Buffalo Bill Center of the West, Gift of A. Phimister Proctor Museum with special thanks to Sandy and Sally Church, 11.06.131

233

Alexander Phimister Proctor
American, born Canada, 1860–1950

Alaska Brown Bear, ca. 1900
Paper, pen, and ink on paper

Buffalo Bill Center of the West, Gift of A. Phimister Proctor Museum with special thanks to Sandy and Sally Church, 11.06.691

234

Alexander Phimister Proctor
American, born Canada, 1860–1950

Stalking Puma, ca. 1900
Pencil on paper

Buffalo Bill Center of the West, Gift of A. Phimister Proctor Museum with special thanks to Sandy and Sally Church, 11.06.688

237.03

Alexander Phimister Proctor
American, born Canada, 1860–1950

Record of a Wilderness Tragedy, ca. 1900
Ink and pencil on paper

Buffalo Bill Center of the West, Gift of A. Phimister Proctor Museum with special thanks to Sandy and Sally Church, 11.06.600

252

Alexander Phimister Proctor
American, born Canada, 1860–1950

Moose, ca. 1907
Bronze

Buffalo Bill Center of the West, Museum purchase, 53.61

[ADULT STOP 120]
253

Carl Rungius
American, born Germany, 1869–1959

The Mountaineers or *Big Horn Sheep on Wilcox Pass*, 1912
Oil on canvas

Buffalo Bill Center of the West, Gift of Jackson Hole Preserve, Inc., 16.93.1

254

Carl Rungius
American, born Germany, 1869–1959

Mule Deer in the Badlands, Dawson County, Montana, 1914
Oil on canvas

Buffalo Bill Center of the West, Gift of Jackson Hole Preserve, Inc., 16.93.2

[KIDS STOP 13]
255

Carl Rungius
American, born Germany, 1869–1959

Silver Tip Grizzly Bear—Rocky Mountains, Alberta, ca. 1923
Oil on canvas

Buffalo Bill Center of the West, Gift of Jackson Hole Preserve, Inc., 16.93.4

256

Charles M. Russell
American, 1864–1926

Treed, n.d.
Wax and mixed media

Buffalo Bill Center of the West, Wax: Gift of Dr. Armand Hammer and Charles Stone Jones. Base: Gift from National Cowboy Hall of Fame and Western Heritage Center, Oklahoma City, 37.60

258

Charles M. Russell
American, 1864–1926

Monarch of the Rockies, ca. 1926
Wax study

Buffalo Bill Center of the West, Dr. Armand Hammer and Charles Stone Jones, 33.60

[ADULT STOP 119]

259

Charles M. Russell
American, 1864–1926

Buffalo Family, 1924
Wax study

Buffalo Bill Center of the West, Gift of Dr. Armand Hammer and Charles Stone Jones, 34.59

260

Charles M. Russell
American, 1864–1926

Alert, n.d.
Wax study

Buffalo Bill Center of the West, Gift of Dr. Armand Hammer and Charles Stone Jones, 34.60

261

Charles M. Russell
American, 1864–1926

Lunch Hour, n.d.
Wax and mixed media

Buffalo Bill Center of the West, Gift of Dr. Armand Hammer and Charles Stone Jones, 38.60

262

Henry Merwin Shrady
American, 1871–1922

Buffalo, 1900
Bronze

Buffalo Bill Center of the West, Gift of The Coe Foundation, 113.67

348

Colt's Patent Fire Arms Manufacturing Company
Hartford, Connecticut, established 1848

Colt Model 1902 Sporting Automatic Pistol, 1907
Metal

Buffalo Bill Center of the West, Gift in memory of Edward S. Curwick, 2012.9.1

349

Hans Lechner
Active Nurnberg, Germany

Schuetzen Long Range Target Rifle, 1840–1860
Steel and wood

Buffalo Bill Center of the West, Gift in memory of William C. Coe, of Washington, DC, by his family, 2012.10.1

351

Winchester Repeating Arms Company
New Haven, Connecticut

Winchester Model 1866 Lever Action Carbine, 1878

Steel, wood, and brass tacks

Buffalo Bill Center of the West, The Paul Dyck Plains Indian Buffalo Culture Collection, acquired through the generosity of the Dyck family and additional gifts of the Nielson Family and the Estate of Margaret S. Coe, 2007.14.32

360

Winchester Repeating Arms Company
New Haven, Connecticut

Winchester Model 1894 Deluxe Sporting Rifle Owned by Frederic Remington, ca. 1897
Steel and wood

Buffalo Bill Center of the West, Gift of The Coe Foundation, 1.67.335

[Section 09, Text 01 of 01]
Mourning the Past: Symbolic Depictions of the Native American

In the early twentieth century, artists mourned the passing of traditional Native American life through symbolic depictions of defeated warriors, idealized people frozen in pre-reservation times, or as timeless symbol of America. Compared to those of the early nineteenth century, artists no longer aimed to record the manners and customs of a people largely unknown to eastern audiences. Instead of portraying specific tribes and identifiable individuals, artist portrayals of Native Americans became more generalized. Artists often adopted the regalia most associated with Plains tribes—such as eagle-feather bonnets and moccasins—to signify all Indians.

Artists increasingly used Native American subjects in their search for a distinctly American vocabulary. In 1913, James Earle Fraser designed a new nickel with the profile of a Plains Indian on one side and a buffalo on the other, creating a coin that was recognized as truly American.

Images of Native Americans evoked a wistful regret and yearning for pre-modern ways, which appealed to audiences of the time. And, although Native Americans were very much alive, these images and constant references to the past formed powerful stereotypes of extinction.

[185 words]

[Extended Labels]

[Gang label]

172

Astley D. M. Cooper
American, 1856–1924

In the Studio, 1902
Oil on canvas

Buffalo Bill Center of the West, Bequest in memory of the
Houx and Newell families, 3.64

274

Astley D. M. Cooper
American, 1856–1924

Viewing the Curios, 1909
Oil on canvas

Buffalo Bill Center of the West, Bequest in memory of
Houx and Newell families, 5.64

Cooper grew up in Saint Louis hearing stories of the American West. George Catlin was a friend of the family's, and his grandfather was an Indian agent. In these paintings, Cooper questions the relationship between illusion and reality for the Native American and for the viewer. Warriors dressed in feathered headdresses examine items that Euro-Americans valued about Native American culture—collectible objects such as a war club, a buffalo mount, or a painting—while viewers of these paintings see the Indian himself as a rare object, a curio.

[MB 89 words]

288

Charles M. Russell
American, 1864–1926

Bringing Home the Spoils, 1909
Oil on canvas

Buffalo Bill Center of the West, Gift of William E. Weiss,
19.70

By the time Russell arrived in Montana in the 1880s, the great buffalo herds had been decimated and Native Americans were being relocated to reservations. Russell was sympathetic to the plight of neighboring Northern Plains tribes and was particularly interested in their traditional way of life. In his art, Russell ignored the contemporary conditions of Native Americans, preferring to imagine them in the days before white settlement. Russell longed for the Old West and adopted a buffalo skull monograph on his signature to signify the West of the past.
[90 words]

[KIDS STOP 14]
294.01

Joseph Henry Sharp
American, 1859–1953

Dividing the Chief's Property, ca. 1905
Oil on canvas

Buffalo Bill Center of the West, Whitney Purchase Fund,
1.61

Cincinnati artist Joseph Henry Sharp first visited the Crow Agency in Montana in 1900. He built a cabin on the reservation in 1905 and often spent his winters there. Despite witnessing the changes to Plains Indian life effected by the reservation system, Sharp sought picturesque images that looked to the past. Sharp painted this mourning ritual of giving the deceased's belongings away not only as a witness to the event but also as a symbolic lament for traditional Indian customs.
[80 words]

294.02

Charles Cary Rumsey
American, 1879–1922

Buffalo Hunt, 1912
Bronze

Buffalo Bill Center of the West, Gift of the Rumsey
Family, 18.91

New York artist Charles Rumsey had no firsthand exposure to the American West. Rumsey used Native American subjects, such as the buffalo hunt, in his search for a distinctly American vocabulary. Freed from descriptive realism, Rumsey's symbolic use of the Indian allowed him to experiment with new artistic styles. The figure's twisted pose and the overall rhythmic composition reflect some of the foundations of abstract art.
[66 words]

294.03

Charles Cary Rumsey
American, 1879–1922

Dying Indian, ca. 1904
Bronze

Buffalo Bill Center of the West, Gift of Mr. and Mrs.
Charles Rumsey, 1.13

Charles Rumsey's depiction of a slouched figure atop a starving pony stands in contrast to James Earle Fraser's idealized Indian and horse. Rumsey conveys immediacy and dramatic power through quick modeling and a lack of surface detail to further emphasize the defeated warrior's symbolic plight. This style represents an early example of the shift in American sculpture—away from realism and idealization and more toward abstract concerns of design, composition, and a focus on emotion.
[79 words]

[ADULT STOP 121]
281

James Earle Fraser
American, 1876–1953

End of the Trail, ca. 1918–1923
Bronze

Buffalo Bill Center of the West, Clara Peck Purchase
Fund, 112.67

A monumental version of this sculpture won a gold medal at the Panama-Pacific International Exposition in San Francisco in 1915. It was widely popular at the Exposition, and the silhouetted

horse and rider decorated bookends, ashtrays, postcards, and other collectibles. The power of visual imagery cannot be underestimated, and although Native Americans had never vanished, James Earle Fraser's image perpetuated a stereotype that had a lasting impact on American perception of Native Americans as a disappearing race.
[77 words]

[Tombstones]

[ADULT STOP 125]
280

Henry Farny
American, born France, 1847–1916

Days of Long Ago, 1903
Oil on paper mounted on board

Buffalo Bill Center of the West, Museum purchase, 6.75

286

Charles M. Russell
American, 1864–1926

When Wagons Meant Plunder, 1900
Oil on board

Buffalo Bill Center of the West, Bequest of Lewis B. Maytag, Jr, 3.93

289

Charles M. Russell
American, 1864–1926

Where Great Herds Come to Drink, 1901
Oil on canvas

Buffalo Bill Center of the West, Gift of Charles Ulrick and Josephine Bay Foundation, Inc., 87.60

291

Charles M. Russell
American, 1864–1926

His Heart Sleeps, 1911
Oil on canvas

Buffalo Bill Center of the West, Gift of Charles Ulrick and
Josephine Bay Foundation, Inc., 89.60.1

[Section 10, text 01 of 01]

The Art of Survival: Traditions in a Transitional Age

As Plains Indian culture was altered by reservation life beginning in the late nineteenth century, art became a tool for the preservation of traditions. Objects from this period also reveal cultural adaptations required for survival. In some cases, newly available materials replaced those that would have been used in the past—commercial paints replaced natural pigments, and cowhide replaced buffalo hide. In other cases, completely new forms were introduced, such as the decorated lance case, which would have been used in parades that honored and encouraged remembrance of traditional acts of the past. Pride and identities were expressed in both new and established designs on beaded and decorated garments.

Many art traditions continued, although the use and purpose of the items may have shifted. Prior to reservation life, for example, war shirts would have been worn during battles, negotiations, and ceremonies. During reservation life, war shirts were still made but were now worn for meetings with government officials or for special occasions.

Despite the powerful myth of a vanished race, conveyed in Euro-American painting and sculpture of the time, this art by Plains Indian peoples is a statement of cultural continuity and survival.
[191 words]

[Extended Labels]

264

Edward S. Curtis

American, 1868–1952

Upshaw—Apsaroke, from the *North American Indian* series, 1905
Photogravure

Purchase
73.30

265

Edward S. Curtis
American, 1868–1952

Wet Apsaroke, 1908
Photogravure

Purchase
73.31

266

Edward S. Curtis
American, 1868–1952

Bear Bull—Blackfoot, 1926
Photogravure

Purchase
73.32

269

Edward S. Curtis
American, 1868–1952

Soyaksin—Blood, 1926
Photogravure

Purchase
75.121

Edward S. Curtis photographed hundreds of Native Americans from tribes across the United States between 1907 and 1930. Curtis's stated goal was documentary: "to catalog how Indians lived prior to their contact with the white man," yet he found his subjects living primarily on reservations. His romantic, pictorial photographic style and sepia-toned printing conveys nostalgia for the past. Despite his staged photographs, Curtis's work remains an important record of individuals.
[74 words]

332

Apsáalooke (Crow)
Montana

Lance Case, ca. 1890
Rawhide, pigment, glass beads, leather, and wool cloth

Buffalo Bill Center of the West, The Board of Trustees dedicates this Crow Lance Case to Mrs. Harriet Stuart Spencer in recognition of her faithful service as Chairman of Plains Indian Museum Advisory Board of the Buffalo Bill Center of the West from 1998-2010, NA.108.95

During early reservation parades, Crow men and women dressed in their finest regalia rode horses with beautifully made saddles and other tack. From their saddles, women hung painted and beaded lance cases representing men's weapons used to defend the people. Such parades had roots in earlier times when the bands moved seasonally in organized processions to new locations. Today, during the annual Crow Fair, women continue this tradition by parading on horseback with decorated saddles hung with cradles and painted and beaded lance cases.

[85 words]

[ADULT STOP 123]
338.11

Hinono'ei (Arapaho)
Oklahoma

Ghost Dance Shirt, ca. 1890
Tanned elk hide, magpie feathers, and pigment

Buffalo Bill Center of the West, Chandler-Pohrt Collection, Gift of The Searle Family Trust and The Paul Stock Foundation, NA.204.5

The Ghost Dance was a powerful religious movement about hope and renewal that spread throughout the Plains in 1889–1890. The Paiute prophet Wovoka and his followers prayed for

the return of the buffalo herds and the many relatives who had died as well as a restoration of the old way of life free of disease, misery, and death. Followers of the Ghost Dance created sacred clothing for the ceremony that was rich with symbols of the earth and sky—eagles, magpies, crows, turtles, stars, and the moon.

[85 words]

338.13

Lakota (Sioux)
South Dakota

Horse Dance Stick, ca. 1890
Wood and pigment

Buffalo Bill Center of the West, Adolf Spohr Collection,
Gift of Larry Sheerin, NA.502.4

Plains Indian men sometimes carved horse dance sticks in honor of favorite horses that had been wounded or killed or had performed heroically in battle. This horse dance stick is composed of a horse head carved at one end and the horse's leg and hoof for the handle. In the middle of the stick, three triangular marks signify the wounds that the horse suffered in battle. Men carried such sticks in military society ceremonies and dances held to prepare for battle and celebrate victories.

[85 words]

338.19

Lakota (Sioux)
Pine Ridge Indian Reservation, South Dakota

Hand Drum, ca. 1900
Wood, leather, rawhide, and pigment

Buffalo Bill Center of the West, Chandler-Pohrt
Collection, Gift of Mr. William D. Weiss, NA.505.30

Plains Indian men who performed songs at ceremonies and military society dances accompanied themselves on hand drums painted with spiritually significant images derived from visionary experiences. The painting on this Lakota Sioux drum features a spectacular running horse with horns, a crest-shaped mane, and a multicolored painted body. Three birds are seen in the horse's flowing mane. Collected on the Pine Ridge Reservation, the drum reflects the continuing importance and spiritual relationship of horses to the people of the Great Plains.

[81 words]

[KIDS STOP 4]
[ADULT STOP 124]

357

Northwestern Plains

Feather Bonnet, ca. 1890
Eagle feathers, rooster hackles, wood rods, porcupine hair, wool cloth, felt, and glass beads

Buffalo Bill Center of the West, Chandler-Pohrt Collection, Gift of Mr. and Mrs. Richard A. Pohrt, NA.203.354

Eagle feather bonnets symbolized the status, honor, and accomplishments of the men who wore them. After tribes had been settled on reservations, distinguished leaders continued to wear eagle feather bonnets as emblems of their achievements and to remind people of their tribal histories. Dating from the early reservation period, this distinctive feather bonnet combines the basic flared design and beaded brow band of earlier bonnets with the addition of several rooster hackles. A man likely made this bonnet as a unique element of his dancing regalia.

[85 words]

[Gang Label]
338.03

Cheyenne and Lakota women who excelled in beadwork or porcupine quillwork belonged to special societies or guilds. Membership in these groups was limited to women of high moral character. Members of the guilds formally taught younger women beading and quillwork arts. During the early reservation period, beadwork on clothing became more elaborate. Lakota and Cheyenne women created dresses such as these, featuring fully beaded bodices with geometric designs. Women wore such dresses—beautiful, yet too heavy for daily wear—for ceremonies, parades, and other special occasions.

[85 words]

[KIDS STOP 15]

Lakota (Sioux)
Northern Plains

Dress, ca. 1880
Tanned deer hide and glass beads

Buffalo Bill Center of the West, Chandler-Pohrt Collection, Gift of Mr. William D. Weiss, NA.202.355

356

Lakota (Sioux)/Tsistsistas (Cheyenne)
Northern Plains

Dress, ca. 1890
Tanned deer hide, glass beads, brass beads, tin cones, and cotton cloth

Buffalo Bill Center of the West, Gift of Harriet D. Reed and
Betty N. Landercasper, in memory of W. Guruea Dyer,
NA.202.386

[Tombstones]

[ADULT STOP 122]
317

Codsiogo (Cadzi Cody)
1866–1912, So-soreh (Eastern Shoshone), Wind River Reservation, Wyoming

Painted Hide, ca. 1900
Tanned hide and pigments

Buffalo Bill Center of the West, Museum purchase, Mary
Jester Allen Collection, NA.702.31

From about 1885 to the early 1900s, Shoshone artist Codsiogo, working under the name Cadzi Cody, produced nostalgic pre-reservation scenes of buffalo hunting, warfare, and ceremonies. Codsiogo sold numerous hide paintings to tourists who visited the Wind River Reservation as they traveled to Yellowstone National Park. Although he produced the hide paintings for sale, they also served as historical documents of Eastern Shoshone cultural traditions. In this painting, Codsiogo depicts a Sun Dance scene in the center surrounded by several men on horseback chasing buffalo.

[85 words]

328

Lakota (Sioux)
Northern Plains

Storage Bag, ca. 1890
Tanned deer hide, dyed porcupine quills, tin cones, and dyed
horsehair

Buffalo Bill Center of the West, Chandler-Pohrt
Collection, Gift of Mr. William D. Weiss, NA. 106.245

338.01

Apsáalooke (Crow)
Montana

Shirt, ca. 1890

Tanned deer hide, glass beads, and wool cloth

Buffalo Bill Center of the West, Gift of Hon. and Mrs.
William Henry Harrison, NA.202.349

338.02

Apsáalooke (Crow)
Montana

Shirt, ca. 1890
Tanned deer hide, glass beads, thread, yarn, ermine, horsehair
and human hair, and wool cloth

Buffalo Bill Center of the West, Adolf Spohr Collection,
Gift of Larry Sheerin, NA.202.351

338.05

Apsáalooke (Crow)
Montana

Jacket, ca. 1885
Tanned deer hide, pigment, cloth, otter fur, silk ribbon, glass beads, and
dyed horsehair

Buffalo Bill Center of the West, Irving H. "Larry" Larom
Collection, NA.202.592

338.15

Lakota (Sioux)
Northern Plains

Pipe Bag, ca. 1885
Tanned deer hide, glass beads, dyed porcupine quills, tin
cones, and dyed horsehair

Buffalo Bill Center of the West, Adolf Spohr Collection,
Gift of Larry Sheerin, NA.504.131

338.16

Lakota (Sioux)
Northern Plains

Pipe Bag, ca. 1885
Tanned deer hide, glass beads, and dyed porcupine quills

Buffalo Bill Center of the West, Bequest of the Adele K. "Pokey" Willoughby Estate, NA.504.147

338.20

Apsáalooke (Crow)
Montana

Toy Cradle, 1895–1900
Tanned hide, glass beads, and wool cloth

Buffalo Bill Center of the West, In memory of Frank O. Horton and Henriette S. Horton, NA.507.98