Four Years in Europe with Buffalo Bill

Charles Eldridge Griffin

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Four Years in Europe with Buffalo Bill
CHARLES ELDRIDGE GRIFFIN

Four Years in Europe with Buffalo Bill

Edited and with an introduction by Chris Dixon

University of Nebraska Press
Lincoln & London

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Four years ago the McCracken Research Library in Cody, Wyoming, set out to edit and publish the collected papers of William F. “Buffalo Bill” Cody. It seemed like an idea whose time had come; in fact, it seemed long overdue. William F. Cody was the most famous American of his time. As a cultural figure his influence was unparalleled. And yet, Cody’s role in our national narrative is largely underappreciated. As Gretchen Adams, the senior editor of this documentary editing project, has stated, “The Papers of William F. Cody documents the life and times of not one but two men: William Cody and Buffalo Bill. When Cody died in 1917, his public persona so completely eclipsed the identity of the man who created it that they may have buried the body of William F. Cody, but the funeral itself was for Buffalo Bill.” Indeed the familiar Buffalo Bill is perhaps viewed today as a quaint character, if not caricature, whose image obscures the substantive William F. Cody. Because Cody is surrounded by so much myth and lore, it is often difficult to trace the very real contribution that he made to the development of the American West.

By publishing William F. Cody’s own writings as well as contemporary accounts about him, such as this one by
Charles Eldridge Griffin, the Cody Papers will reveal the man behind the character and the character behind the man. This present volume in particular illustrates that Buffalo Bill’s Wild West was the point where man and myth intersected. In the editing of this volume, Chris Dixon has given us an annotated edition that will enhance both the reading experience and classroom use. He has also updated the names of all of the locations where Buffalo Bill’s Wild West appeared, which is extremely helpful, given the way the map of Europe has changed since Cody’s time. Dixon’s careful work brings a little-known writing into circulation and is a tremendous resource for scholars and interested readers at all levels. The Dixon edition of the Griffin volume is a fitting beginning for The Papers of William F. Cody.

One of the major objectives of the project is to collect materials that document the personal and professional life of a man who had thousands of employees, friends, and customers who wrote to him and about him. In addition to the print edition of the Papers, a key output of the project will be a digital version of this entire corpus of material, complete with authoritative transcriptions, which will be made available through the project website and continually updated as new materials are located.

The creation of this digital collection, which brings together the entire body of research materials related to William F. Cody’s personal and professional life, will enable a variety of audiences to consider the impact of William F. Cody the cultural entrepreneur on American life and provide contextualizing documents from other sources,
including audio-visual media that exist for the final years of his life.

It will allow more scholars to study the man within his times, will provide new resources to contextualize studies of other regional and national events and persons, and will encourage digital edition visitors to explore and learn more about these vital decades of American expansion and development. The digital edition of the Papers will differ significantly from the print edition by including manuscript materials, photographs, and film and sound recordings, and it will offer navigational and search options not possible in the print edition.

As Griffin’s volume reveals, it took many people to make Buffalo Bill’s Wild West happen. Likewise, there are many people whose combined efforts have made this documentary project a reality. All of the generous donors and talented scholars who have contributed to the success of this effort will be noted in due course. But in this, the first publication, it is appropriate to acknowledge that big ideas are carried to fruition only by sound and steady leadership. The McCracken Research Library was fortunate at the advent of the papers project that in its board chair it had such a leader. Maggie Scarlett was not only an early supporter of this documentary editing project but also its first true champion. It was through her connections (and tenacity) that the initial funds were raised to launch the project. Whether seeking support from private donors, the Wyoming State Legislature, federal granting agencies, or the United States Congress, Maggie led the charge and thereby secured the future of this worthy endeavor. Thus,
this reissue of Griffin’s account is a legacy not only to William Cody but also to all of those who have made this effort and the larger undertaking possible. In that spirit, though these pages rightfully belong to Charles Eldridge Griffin and to Mr. Dixon, if this volume were mine to dedicate, it would be to Maggie.

Kurt Graham
By any standard Charles Eldridge Griffin was a remarkable man. Author, comedian, conjurer, contortionist, dancer, fire-eater, hypnotist, illusionist, lecturer, magician, newspaper owner, publisher, sword swallower, and yogi: Charles Griffin was also known by the stage names of Monsieur F. Le Costro, Professor Griffin, and the Yankee Yogi.

Charles E. Griffin, as he preferred to style himself, was born June 16, 1859, in St. Joseph, Missouri, and, although his mother, Fanny, was a musician, there was nothing in his family background to suggest the appeal that the circus had for him and his two brothers, Frank and Fred. All three made their living in and around a variety of big tents in the late nineteenth and early twentieth centuries when the circus and sideshow industries were becoming big business in America and beyond. By 1862 the family had moved to Albia, Iowa, where his father, John Griffin, was Monroe County superintendent of schools and later county clerk of the courts. It was the “Hawkeye State” with which Griffin always identified and which he always called home.

The earliest record we have of Griffin as a performer is at the age of sixteen in 1875 when he and his “one man valise troupe” were touring county fairs, school houses,
and town halls in the Midwest. This was a challenging apprenticeship for one so young, but it gave Griffin the opportunity to hone the talents that he would later display to larger audiences across the United States and internationally with various companies including most notably the Bob Hunting Circus, the Ringling Brothers Circus Sideshow and, of course, Buffalo Bill’s Wild West.

Griffin’s first known engagement with a circus company dates from 1881 and was fairly short-lived. He joined the struggling Hilliard and DeMott’s Circus as a magician and side show lecturer and remained with them until they folded the following year. He clearly made a strong impression though, because at the tender age of twenty-two he was invited to travel to France and become general manager of the Paris Pavilion Shows. This was Griffin’s first notable venture overseas. Little is known about his time in France, but he resurfaced in the United States two years later with Pullman and Mack’s Circus, appearing as “The Comic Yankee Conjurer” throughout its brief existence in the 1884–1885 season. The company’s demise was not a setback for Griffin, however, and the following year his career went from strength to strength when he joined the famous Sells Brothers Circus as both a fire-eater and a sideshow lecturer.

Griffin’s life took a crucial turn in 1886, when he left Sells Brothers to join the newly formed Hurlburt and Hunting Circus in New York City, which later became known as Bob Hunting’s New York Circus. During the twelve years that he spent with Hunting, he set up his own New York Conjuring College and added writing and publishing to his
growing list of accomplishments. He produced *Griffin’s Book of Wonders*, the first of his many instruction manuals for aspiring circus performers, in 1887. A year later, the first of his two memoirs, *Traveling with a Circus: A History of Hunting’s N.Y. Cirque Curriculum for Season 1888*, came off the Van Fleet presses in New York. These were followed by booklets on snake charming, using dumb bells, conjuring, how to be a contortionist, fire eating, and his 1897 *The Showman’s Book of Wonders*, a compendium on “magic, ventriloquism, fire eating, sword swallowing and hypnotism.” The multitalented Griffin self-published all but one of these (*Satan’s Supper, or, Secrets of a Fire King*) and sold them at the circus for ten cents a copy.

These were fruitful years for Griffin, both professionally and personally. He was variously billed in Hunting’s programs as “Professor Griffin, the Yankee Yogi, Magician and Sword Swallower”; as “Illusionist and Ventriloquist”; and as “Manager All Privileges.” By 1898 he owned and managed the entire sideshow operation. The previous year, he became part-owner of the *Maquoketa (Iowa) Weekly Excelsior*. It was during this time that he met and married his wife, Olivia, a snake charmer who worked with him on the show.

The Frank A. Robbin’s Circus recruited Griffin to run its sideshows in 1898, but he remained with them for only one season. Griffin spent the next four years from 1899 to 1902 with the Ringling Brothers Circus Side Show based in Baraboo, Wisconsin, as both stage manager and entertainer in his own right, performing magic, ventriloquism, and sword swallowing, as well as lecturing.

In June 1902, when the Ringling Circus appeared in
Canton, Ohio, the renowned James A. Bailey of Barnum and Bailey fame, who was by that time a partner in Buffalo Bill’s Wild West, made what Griffin described as an unprecedented visit to a rival circus with the objective of recruiting performers for the Wild West’s forthcoming tour of Europe.\(^1\) Griffin was one of those that Bailey approached, and on March 28, 1903, accompanied by his wife and son, he set sail for Liverpool aboard the Cunard steamer *Etruria*.

Griffin joined the Wild West in Manchester and performed his “Yankee Magic” in the sideshow throughout the remainder of that season. His managerial talents and experience did not go unrecognized, and when Lew Parker decided not to rejoin the show for the 1904 British tour, Griffin replaced him as manager for the Wild West. He stayed in that role through 1905 and 1906, wintering in Europe when many of the other leading figures returned to the United States for the off seasons. He travelled with the Wild West across France, Italy, Germany, Belgium, and Luxembourg, and to various parts of central and eastern Europe which, at that time, came under the single banner of the Austro-Hungarian Empire and encompassed present-day Austria, Croatia, the Czech Republic, Hungary, Poland, Romania, Serbia, Slovenia, and the Ukraine.

Upon his return to the States in October 1906, Griffin settled in his old home town of Albia, Iowa, and began writing *Four Years in Europe with Buffalo Bill* (1908), his second memoir and the work for which he is best known among Cody scholars. The book took Griffin two years to complete due in part to ill health, as he suffered a mild stroke in late
1906, and also in part to his professional commitments, as he rejoined the Wild West for the 1907 season as manager and side show artist. This was his final curtain call as a performer, if we discount occasionally entertaining his neighbors with performances at Albia’s Opera House in the closing years of his life. The first—and so far only—edition of *Four Years in Europe with Buffalo Bill*, was published under the imprint of Griffin’s own Stage Publishing Company, which he had acquired around the turn of the century. Its print run was a mere five hundred copies.

Although eclectic in nature, as memoirs often are, Griffin’s direct and at times almost conversational style is engaging throughout. He tells us early in the work that his intention is not “to tire the reader with useless verbiage or dry statistics [. . . . . .] but to give a straightforward narrative of the many interesting places visited, and the *contretemps* met with in such a stupendous undertaking.”\(^2\) It is an intention that he meets admirably.

Writing and publishing remained the primary focus of Griffin’s activities for the rest of his life. He continued to produce guides for aspiring performers on Black Face Monologue, contortionism, fire eating, juggling and balancing, magic cauldron and magic kettle acts, rope and wire walking, stage dancing, and ventriloquism—each available by mail order for $1.00, postage paid, from his Albia base. He even produced his own (almost certainly bootleg) edition of Helen Whetmore Cody’s 1899 *Last of the Great Scouts*, which was “expressly printed to commemorate the return from Europe of Colonel Cody and his Rough Riders of the World.”\(^3\)
Death came to Charles Eldridge Griffin on January 3, 1914, at his home in Albia in the aftermath of a serious stroke that left him completely debilitated. He had crammed so much into his relatively short life that it is difficult to believe he was only fifty-four years old.

**Buffalo Bill’s Wild West in Europe**

Between 1887 and 1892, and again from 1902 to 1906, Buffalo Bill’s Wild West delighted audiences in England, Scotland, Wales, and fifteen other countries in continental Europe with its unbeatable combination of the authentic and the exotic. It was a sensation, igniting “Wild West Fever” by offering what purported to be a genuine experience of the American frontier that people in Europe had previously only ever read or dreamed about.

The Wild West’s initial foray to London—where it represented Nebraska at the great American Exhibition of 1887—came at a time when relations between the United States and Britain were not at their best. The strain caused by the War of 1812 and concerns that Britain would recognize the Confederacy during the more recent Civil War had not entirely passed from the consciousness of either nation. Yet, by the end of the Wild West’s run, Cody was being lauded by the *London Times* for doing his part in bringing “England and America” together. The most striking occurrence of the run was Queen Victoria’s visit to the show on May 11, 1887, which marked her first public appearance since the death of her consort, Prince Albert, from typhoid fever on December 14, 1861. This and the subsequent command performance given at Windsor on June 20, 1887, are
evidence of the extent to which Cody was, in addition to being a man of his own times, very much a “Renaissance man” out of his time—multi-talented and with a thirst for the patronage of the great and good that was, quite literally, food and drink to the great talents of fifteenth- and sixteenth-century Europe.

Cody is said to have remarked, when the Kings of Denmark, Belgium, Greece and Saxony and the Prince of Wales all rode in the Deadwood Stagecoach, “I’ve held four kings, but four kings and the Prince of Wales makes a Royal Flush such as no man ever held before.”7 His comment inscribes new meanings to such patronage, however, in an intercultural nexus that juxtaposes the contemporary and quintessentially American game of poker with the presence of personages from ancient royal houses of Europe. Cody, the nineteenth-century entrepreneur, was not slow to cash in on this winning hand, and he quickly had lithographs produced that depicted his head encircled by those of his royal patrons. These lithographs were soon reproduced as prints that subsequently became the basis for publicity posters. Indeed, publicity was food and drink to the “mobile dream factory [. . . . .] producing narratives of heroic conquest for mass audiences”8 that was Buffalo Bill’s Wild West.

At the close of the American Exhibition, the show moved on to Birmingham and Manchester for shorter, although similarly successful, runs. It did so well that the following year the show remained in the north of England, appearing in Manchester again and also in Hull.

When the show opened in Paris on May 14, 1889, as part
of the Universal Exhibition, ten thousand spectators gave it an enthusiastic reception, and the “Marseillaise” was played after the “Star-Spangled Banner.” In the absence of royalty, Monsieur Carnot, president of the French Republic, was the leading patron, and although the exiled Queen Isabel II of Spain attended a performance, the difference of emphasis in the French show reflected Cody and his troupe’s understanding that Europe was not just one homogeneous setting for the reception of the accomplished product of American mass culture that the Wild West had become.9

Audiences in Paris were themselves culturally and linguistically diverse, reflecting not only the cosmopolitan nature of the city but also the fact that trains from various parts of the continent were bringing eager spectators from all over Europe to see the recently inaugurated Eiffel Tower, the industrial advances on show at the Exhibition, the Pavilions of the participating nations, the anthropological exhibition on human evolution, and, of course, Buffalo Bill and company. The clamor for tickets excited interest in the prospect of a more wide-ranging European tour, which the troupe undertook later that year and into 1890, travelling first to Lyons and Marseille in the south of France and then on to Spain, where they made a single five-week stop in Barcelona before proceeding through Italy, the Austro-Hungarian Empire, and Germany.

Wherever they stopped contemporary newspaper accounts not only spoke of the show’s success but also provided evidence of the intercultural dialogue and exchange that was going on, with elements of the show being appropriated for various local purposes and to reflect local
concerns. The show was parodied in London, Paris and Barcelona, and the French press used the figure of Cody to ridicule General Georges Boulanger. The Catalan satirical magazine *Esquella de la Torraxa* even lampooned Francesc Rius i Taulet, the recently deposed mayor of Barcelona, by caricaturing him in a blanket and feathers begging for a job with the Wild West. Louis Warren has rightly observed that “Europeans did not admire his [Cody’s] show simply because they liked Americans. Buffalo Bill’s Wild West drew huge crowds in the United Kingdom and on the Continent because of the ways that it spoke to European desires and anxieties.”

The 1891 season began in Germany and Belgium before the troupe returned to the British Isles where it was joined in April by twenty-three Lakota “prisoners of war” who had been released into Cody’s custody less than three months after the so-called Ghost Dance uprising of the previous December. They provided a boost to the show’s publicity by depicting the authentic savagery of the frontier as an imminent phenomenon, though the closest any of the prisoners ever came to actual rebellion was when they performed in Cody’s interpretation of Indian-white relations in Scotland, England, and Wales.

Spring 1892 saw a series of theatre appearances by an *ad hoc* concert party comprising the Cowboy Band, the Tyrolean Singers, and a group of twelve Indians who performed music, songs and, dances in a number of small venues around Glasgow. The season culminated in another successful six-month stand in London, after which Buffalo Bill’s Wild West would not be seen in Europe for almost a decade. The
show that returned would be substantially different from that which had toured there before.

The intervening ten years were not kind to William F. Cody, the man who grew up with Manifest Destiny, and whose life in many ways reflects the aspirations and disappointments of many Americans during the nineteenth century. With his rise from relative poverty to wealth, from obscurity to celebrity, Cody undoubtedly lived a version of the American dream, but he was also beset by the same boom-and-bust cycles that were known to homesteaders, factory workers and other circus owners and performers.

The circus industry was changing, as many small concerns folded under pressure from their larger rivals, while others were bought out by emerging super-companies like the Ringling Brothers and Barnum and Bailey. The injection of cash that James A. Bailey’s investment provided to the Wild West in the midst of one of Cody’s many financial crises was effectively a buyout through which Bailey took a controlling interest at the request of Cody’s partner Nate Salesbury. This had the positive side-effects of allowing the show to grow considerably and providing some measure of financial stability. It was only after Bailey’s death in 1906, and in the wake of the financial controversies surrounding his will, that Cody’s Wild West had to merge with Pawnee Bill’s show in 1908.

In the second phase of its European activities the Wild West was bigger, and it incorporated a much more expansive sideshow operation. There would be few of the longer runs which had characterized the nineteenth-century version of the show. The standard operating procedure would now
be a series of one night stands with only the occasional extended run in major cities where the market was projected to be sustainable. The progress of civilization that Cody had fictionalized and symbolized in the transformation of the West was being worked out in a very real sense in the transformation of the show itself. Improved infrastructure facilitated faster travel, technological advances made it possible to set up and dismantle more quickly, and the economic pressures that had put so many of the smaller troupes out of business had dictated the necessity to become part of a larger conglomerate. Clearly, the globalizing influences that would come to the fore throughout the twentieth century were already at work.

The turn of the century was also a difficult period in Cody’s personal life. The loss of his acrimonious divorce case caused him to be roundly criticized in his hometown of North Platte, Nebraska, and lampooned in the national press. This negative publicity actually appears to have been damaging to him personally—to say nothing of the potential damage to his business interests—and Warren has described the years in Europe which followed as a “figurative exile that largely kept him from the public gaze in the United States.”

Exile or not, Cody was very much in the public gaze during the long and successful run in London through the second half of 1902 and the first three months of 1903. He spent the remainder of that year and the next traveling to numerous smaller venues across England, Scotland, and Wales. Press coverage of the show was almost universally positive, as the narrative of civilization’s banishment of
savagery from the globe continued to captivate audiences.\textsuperscript{18} It was a discourse that clearly resonated with the late Victorian public of a British Empire on which the sun literally never set and which was just emerging from the Second Boer War, the latest of its own many colonial conflicts on its far-flung frontiers.

Charles Eldridge Griffin joined the show in Manchester in April 1903 and remained with it through the end of the 1906 season. He missed only the initial London run and the first few Manchester engagements during the four years in Europe to which his memoir refers. His work provides readers with an insider’s view of the remaining dates in the British Isles, the year-long tour of France in 1905, complete with its iconography on the emerging \textit{entente cordiale} with the United States, as well as the peripatetic 1906 season when the show ranged far and wide through Italy, the Austro-Hungarian Empire, Germany, Luxembourg, and Belgium, welcoming distinguished visitors from many royals houses along the way. Contemporary commentators, in Germany and Italy in particular, showed an increasing fascination with the Indians as romantic symbols of a preindustrial age.\textsuperscript{19} Griffin’s idiosyncratic commentaries, while often reflecting prevalent American views of the various European nations, stand in stark contrast to these German and Italian romantic ideals, both in the frankness of their tone and the down-to-earth realism of their content.

Griffin is generally positive about the English, who “respect and admire Americans more than the people of the States generally imagine,”\textsuperscript{20} and the Germans, who “take every advantage of their natural resources,”\textsuperscript{21} but
his views on the French are more mixed. He comments favorably on their energy but condemns them for their “extreme excitability and social immorality." Among Griffin’s most poignant views are those on the ethnic diversity and linguistic mix of the cities the Wild West visited in the Austro-Hungarian Empire, a tinderbox only eight years before it would ignite Europe in four years of bloody war. He writes, “Some towns would be about equally divided between four or five nationalities, and, although they all understood German, the official language, each would insist on being addressed in his native language. We think we have a race problem in America, but it is more complicated and acute in Eastern Europe, and it is not a matter of color, either.”

Unless otherwise noted, all biographical details are based on Roger Grant’s study, “An Iowan with Buffalo Bill: Charles Eldridge Griffin in Europe: 1903–1906,” in Palimpsest: Journal of the State Historical Society of Iowa 54, no. 1 (January–February 1973): 2–14, which was based in part on material from interviews with Charles E. Griffin’s nephew, John W. Griffin.

Notes
1. Griffin, Four Years in Europe with Buffalo Bill, 17.
2. Griffin, Four Years in Europe with Buffalo Bill, 18.
16. On which see in particular Assael, *The Circus and Victorian Society*.
20. Griffin, *Four Years in Europe with Buffalo Bill*, 41.
22. Griffin, *Four Years in Europe with Buffalo Bill*, 58.
23. Griffin, *Four Years in Europe with Buffalo Bill*, 79.
By the end of his life William F. Cody had become the entertainment industry’s first international celebrity, blazing a trail that was to be followed by others with the advent of mass communication media in the decades after his passing. The vehicle that brought him international stardom was Buffalo Bill’s Wild West. During the three decades that he operated and appeared in various incarnations of “the western world’s greatest travelling attraction,” European and American audiences were offered a carefully crafted narrative of the history of geographic expansion in the trans-Mississippi west of the United States that displayed in itself the products of nineteenth- and early twentieth-century industrial civilization while purporting to represent authentically the savage life of the frontier. From its inception in 1883, the show was a reflection of the dominant positivist ideology of progress from savagery to civilization seen through the lens of Cody’s own imagination, with his own constructed persona at the heart of it all.

More than any other individual, it was Cody who brought America to the world, crafting out of his own biography, imagination, and ambition an international and intercultural legacy that is still debated by scholars nearly
one hundred years on. Every year the museums dedicated to his memory—in Cody, Wyoming, Golden, Colorado, and North Platte, Nebraska—attract a steady stream of visitors from throughout the United States and abroad. Given the unquestioned international importance of Cody’s life and works and the enduring interest they continue to engender, it is scarcely credible that the only contemporary book-length commentaries on his Wild West in Europe, which has been referenced by every leading Cody scholar from Don Russell to Warren, has only ever appeared in one edition with a single print run of five hundred copies and that it is now only available to specialists in a small number of libraries and archives. And yet, though a century has passed since it first appeared, that is the case for *Four Years in Europe with Buffalo Bill*.

A number of writers, such as Robert Rydell and Rob Kroes, have linked the development of mass-market American cultural products in the late nineteenth century to the origins of American cultural imperialism, arguing that its emergence as a global phenomenon pre-dates the decades between the two world wars that had previously been generally accepted. Others scholars, such as Warren, have identified the need for further study of “the show’s meaning for its diverse European audiences.” It is in the context of these recent debates that this new edition of Griffin’s memoir is presented: a first-person narrative in straightforward prose that forms part of the documentary record of William F. Cody’s life and career. It sheds light on some of the deepest questions about nationalism, imperialism, and an emerging global mass culture that dominate
contemporary scholarly and public interest by describing and commenting upon some of the key events of the Wild West’s extensive European tours of 1902 to 1906.

It is not, however, the intention of this edition to be overly academic, for to do so would be a tremendous disservice to the original. Griffin’s distinctive voice draws his readers in as he addresses them directly in an unselfconscious manner that is at no time dry or scholarly. In producing this authoritative version of his text, complete with the accompanying line drawings and photographs from the *princeps*, care has been taken to ensure the integrity of the original. Corrections have been made to some aberrant spellings, especially of foreign words and place names; a number of abbreviations in the original have been clarified in full words to make the text either more accessible (particularly when these refer to foreign currencies or measurements) or more consistent (such as in the names of months). The text is otherwise as it appears in the Stage Publishing Company edition of 1908. Where place names have subsequently been changed, the text has not been amended and the current place name is given in the notes.

These annotations serve to provide further information on some of the personalities mentioned, to contextualize the narrative within the scope of the scholarly discussions mentioned above, and to indicate those aspects of the 1902–1906 tours on which further published material is available (further source are listed in the bibliography).

As an appendix to the volume, a complete listing of the dates and venues for the Wild West tour’s engagements is included. Based on the original route books, care has
been taken to ensure that current place names and modern orthography are used throughout the appendix. Particular care has been taken in relation to the much changed map of central and eastern Europe in order to ensure that modern states that formed part of the Austro-Hungarian Empire have been correctly identified.

This new University of Nebraska Press edition of *Four Years in Europe with Buffalo Bill* will, therefore, make a key primary source more readily available for scholars engaging in these intercultural dialogues while offering Charles Griffin’s own work to the more general audience that it has heretofore lacked. The edition has been produced as part of the print edition of The Papers of William F. Cody under the aegis of the project of the same name, located at the Buffalo Bill Historical Center in Cody, Wyoming.

**Notes**

2. Wild West advertising poster containing the images of female royal personages.
3. Wild West advertising poster containing the images of male royal personages.
4. Entente Cordiale poster from the 1904 French tour.