Buffalo Bill's

SUMMARY

The speaker declares that Buffalo Bill is dead. He used to ride a silvery horse as smooth as water, and he could shoot five clay pigeons one after another, so fast! God, the speaker exclaims, he was good-looking. The speaker addresses Death himself, wondering if he's enjoying his golden boy.

THEMES

THE INEVITABILITY OF DEATH

As the speaker of "Buffalo Bill's" reflects on the death of the American showman Buffalo Bill, they're forced to admit that even larger-than-life heroes can't escape mortality. Buffalo Bill was a legend, the speaker remembers: a thrilling performer and a "blue-eyed boy," a person the whole world loved. The fact that people like Buffalo Bill die just like anyone else can't help but feel unfair—even almost *insulting*. But death is a fact the speaker (and everyone else) has no choice but to face.

Announcing the death of Buffalo Bill, the speaker can't quite bear to say he's dead. Instead, they say he's "defunct"—out of commission, no longer functioning. Such a euphemism suggests that it seem *wrong* to the speaker to say that a person as fantastic as Buffalo Bill is just plain dead. The speaker remembers vividly how Buffalo Bill used to "ride a watersmooth-silver / stallion" and shoot clay pigeons "onetwothreefourfive" in a row, just like *that*. This language paints Bill as a glamorous, larger-than-life figure, the sort of person whose performance you'd remember all your life.

Remembering Buffalo Bill's huge persona, the speaker can't help but feel as if his death is particularly tragic, wrong, and wasteful. They thus confront a personified Death itself about this loss, cheekily calling him "Mister Death" and asking him, "how do you like your blue-eyed boy[?]"—as if accusing Death of stealing a treasure from the rest of the world.

This apostrophe to Death captures a complex mood of bewilderment, anger, and resignation. Calling death "Mister Death" feels irreverent and suggests the speaker's sense of injustice: they're so upset about Buffalo Bill that they feel emboldened to call Death itself "Mister," as if it were a naughty child. But the familiar name also suggests that death is something as close and everyday as a next-door neighbor. Buffalo Bill isn't the only person whom Mister Death will carry away: death comes for everyone, and being a living legend can't save one from becoming a dead legend.

Where this theme appears in the poem:

- Lines 1-11

LINE-BY-LINE ANALYSIS

LINES 1-2

Buffalo Bill 's ...
... defunct

"Buffalo Bill's" begins with the announcement of a tragedy: Buffalo Bill is dead. But the speaker can't quite bring themselves to say so. The abruptly enjambed opening lines makes it sound as if the speaker is struggling to find the right words to deliver this news. At last, they settle on:

> Buffalo Bill's
> defunct

"Defunct," meaning "out of service" or "no longer functioning," is a euphemistic way to say "dead"—one that lands with a little dark humor here. It's the slightest bit awkward to say that a *person* is defunct, given that this is a term more usually applied to businesses or devices. But perhaps it just feels too hard for the speaker to admit outright that Buffalo Bill is *dead*. Buffalo Bill, after all, was a legend:

- The historical Buffalo Bill was a famous 19th-century American showman. He got his start exploring the American West as a Union soldier and bison hunter during the Civil War.
- He was best known for being the brains behind *Buffalo Bill's Wild West*, a touring show that carried a fantastical, glamorized vision of the American West all around the world. Buffalo Bill and his performers demonstrated Western skills like horseback riding and trick shooting in a kind of all-American circus.
- This show made Bill and his crew world-famous. Touring extensively through Europe and the United States, they created a stylized, romantic, cowboy-driven image of the Old West that would endure all through the 20th century. (The genre of the Western simply wouldn't exist without Buffalo Bill.)
- Cummings published this poem in 1920, just a few years after the real-life Buffalo Bill died in 1917.

In this rueful, darkly funny poem, the speaker will shake their head over the fact that even a larger-than-life figure like Buffalo Bill can die. It just seems *wrong*, this poem suggests, that

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legends have to go, just like the rest of us.

This poem uses Cummings's characteristic free verse. Not only does Cummings eschew a regular meter or rhyme scheme here, he gives his poem a playful, experimental shape, feeling free to introduce huge stretches of white space or to cut out all the spaces in a sentence. The way the poem uses the space on the page—the way it *looks*—has a big effect on the way it *sounds*.

LINES 3-6

...
... break onetwothreefourfive pigeonsjustlikethat

Having painfully admitted that Buffalo Bill is dead, the speaker sinks back into memories of seeing the great man perform (or perhaps just memories of *hearing* about these legendary performances). Buffalo Bill, the speaker recalls, rode "a watersmooth-silver / stallion." This moment of imagery suggests that Buffalo Bill astride his horse was truly a sight to see:

- The words "watersmooth-silver" might equally suggest the horse's silvery coat and its fluid galloping, as quick and easy as running water.
- The image also suggests skill and care. If this horse is "watersmooth-silver," it might also look *polished*, beautifully groomed. Buffalo Bill clearly made sure his steed was in top condition.
- Perhaps the word "silver" gives readers a flash of glinting spurs and polished tack, too.

The words "watersmooth-silver / stallion" thus leave readers with a rich image of combined natural prowess (a healthy, beautiful horse running at top speed) and meticulous artistry. A master showman, Buffalo Bill clearly chose and groomed his stallion carefully: it was part of his persona.

Barreling past on his noble steed, Buffalo Bill would:

> [...] break onetwothreefourfive pigeonsjustlikethat

In other words, he would perform astonishing feats of trick shooting. The "pigeons" here aren't real live birds, but clay pigeons, artificial targets used to demonstrate marksmanship. Cummings captures Buffalo Bill's astonishing prowess at shooting here by pushing words together into a quick rattle. The run "onetwothreefourfive pigeonsjustlikethat" suggests that Buffalo Bill got done shooting five clay pigeons almost faster than onlookers could count them.

The flexible, lively language in this passage gets at just how astonishing, how thrilling, how *mind-blowing* it was to watch Buffalo Bill in his prime. While the description of Buffalo Bill's trick shooting rattles out at the speed of gunfire, the description of the "watersmooth-silver / stallion" gets broken out over several enjambed lines, cascading down the page through a wide, empty space. The changing shape of the poem suggests that the speaker looks back on Buffalo Bill's escapades with a combination of dreamy nostalgia and visceral excitement. To see Buffalo Bill riding and shooting was to see a living legend at work.

LINES 7-8

...
... a handsome man

Thinking back on Buffalo Bill's onetime glory—and the unavoidable fact that he's now "defunct"—the speaker can only exclaim: "Jesus." The oath hangs all by itself on the far right edge of the page, creating a thoughtful, mournful pause. It's as if the speaker takes time to shake their head over the loss of a legend.

Then they continue their reflections with the simple declaration: "he was a handsome man." This feels like an understated, almost folksy way of summing up the spectacle the speaker described over the past few lines. But perhaps it also suggests something bigger. "Handsome" can mean "good-looking," but also, more broadly, fine, valuable, and honorable (as in a "handsome gesture" or a "handsome reward").

The "good-looking" connotation is relevant here too, though! A huge part of Buffalo Bill's charm was his sheer physical charisma. No wonder that the speaker thinks wistfully of this quality now, trying to come to terms with the idea that Buffalo Bill's body is in the ground.

The thought of Buffalo Bill's lost beauty also becomes a turning point in the poem, the catalyst for a surprising encounter in the final lines.

LINES 9-11

and what i ...
... Mister Death

The speaker's reflections on Buffalo Bill's charisma, skill, and good looks finally push them from sad bewilderment to anger. As they wind up to ask a frustrated closing question, their tone ("and what i want to know is") makes them sound like an offended customer complaining to a store manager. There's something *inexplicable* about Buffalo Bill's death, something the speaker simply can't get their head around.

The poem closes with the speaker confronting "Mister Death" himself. This climactic apostrophe to the personification of death itself feels simultaneously funny, startling, and weary. The comedy comes from the incongruity of calling death "Mister Death," as if he were an irritating neighbor. The speaker isn't imagining a solemn midnight encounter with the Grim Reaper here: they're indignantly shaking a fist at a force they imagine as just another guy, and a guy who's doing things they don't like, to boot.

Yet the speaker's casual familiarity with death here also hints at

a deep, resigned sorrow. If death is just "Mister Death," as familiar and ordinary a figure as the man in the street, then he's *right there*, standing at the speaker's shoulder. This, of course, is exactly what's true of death. It *is* ordinary, it *is* everyday, it *is* ever-present. And it carries off the Buffalo Bills of the world as surely as it carries off anyone else.

That fact feels unfair to the speaker. Asking Mister Death, "how do you like your blue-eyed boy," they suggest that he's taken someone really special. "Blue-eyed boy" is an idiom meaning "someone beloved and favored" (rather like "golden boy"). The question implies a second, unspoken question: why does *death* get this guy? How could death love and appreciate him the way the living do? Buffalo Bill's death feels, to the speaker, like a sad waste.

For all that the speaker sounds indignant and challenging in these closing lines, there's no indication that they expect Mister Death to answer their question. They clearly know there's no arguing with the hard fact of mortality.

SYMBOLS

BUFFALO BILL

By choosing Buffalo Bill as the poem's hero, Cummings invites readers to read this elegy not just as an expression of grief for one particular American hero but also as a symbolic lament for an optimistic, attractive, and perhaps subtly *false* vision of America itself.

Buffalo Bill Cody was a famous 19th-century American showman. His hugely successful touring production, *Buffalo Bill's Wild West*, carried a glamorized fantasy of the American West all around the world. That fantasy depicted a flashy, charismatic, and tough vision of American heroism. This vision was also inherently a bit deceptive. Buffalo Bill, after all, was a *performer*, and his show presented a simplified and fictionalized picture of the West.

Buffalo Bill's death in this poem thus suggests that these attractive-but-false ideas about what being American means might also have died (perhaps in the wake of World War I, a global catastrophe that made a *lot* of people feel pretty cynical about patriotism and national ideals).

Where this symbol appears in the poem:

- **Line 1:** "Buffalo Bill"

POETIC DEVICES

IMAGERY

Brief but evocative flashes of imagery capture the legendary Buffalo Bill's charisma and glamor. The first of these moments arrives when the speaker remembers how Buffalo Bill "used to / ride a watersmooth-silver / stallion." This complex image captures the way the horse looked and the way it *moved* at the same time:

- "Watersmooth-silver" creates an image of the horse's well-kept coat. That silvery smoothness suggests a natural animal beauty, but also care and pride: if this stallion is gleaming and "watersmooth," its rider must groom it with loving attention.
- The horse's silveriness also suggests value and polish—and perhaps raises associations with other silvery things you might see on a performing horse, like gleaming spurs and highly polished tack.
- There's a glimpse of the way the horse *galloped* in these words, too. "Watersmooth-silver" might describe the exhilarating speed of a stallion as it bolts past as fast and easily as a river runs.

All in all, this rich, dense moment of imagery suggests a kind of showmanship that combined natural and theatrical beauty. Buffalo Bill's horse was a splendid animal, the imagery suggests—and Buffalo Bill took an artist's pride in his steed.

A second moment of imagery works more subtly. At the end of the poem, when the speaker confronts "Mister Death," they ask him a bold question: "how do you like your blue-eyed boy," they wonder. The phrase "blue-eyed boy" is an idiom meaning a specially favored or wonderful person. But here, it also introduces a flash of color that summons up the living Buffalo Bill's presence and charisma. It's as if the speaker is briefly remembering Buffalo Bill's living eyes, sparkling blue for just one moment in memory before Mister Death packs them away.

Where Imagery appears in the poem:

- **Lines 3-5:** " who used to / ride a watersmooth-silver / stallion"
- **Line 10:** "how do you like your blue-eyed boy"

PERSONIFICATION

At the end of the poem, the speaker confronts an alarming-but-comical figure: "Mister Death," whom the speaker blames for taking Buffalo Bill to be his own. This personification captures the speaker's complex attitude toward mortality.

"Mister Death" simply doesn't sound like as scary a figure as, say, the Grim Reaper. The everyday title "Mister" makes it feel as if Death is nothing more than the speaker's inconsiderate next-door neighbor. Of course, that thought might be as unsettling as it's funny. In a very real way, Mister Death is *everyone's* next-door neighbor: Buffalo Bill isn't the only person whom Mister Death will tap on the shoulder one day.

Speaking to death this way, the speaker thus sounds equal parts cheeky and resigned. Though they *know* that death comes to everyone, it still hurts when they see death carrying away a legend like Buffalo Bill. All they can do is put a brave face on things: they sass Mister Death because they know they can't actually fight him. Calling death "Mister" is the speaker's way of whistling in the dark.

For that matter, Mister Death remains silent and mysterious. This powerful figure certainly doesn't need to dignify the speaker's provocations with a response.

Where Personification appears in the poem:

- **Lines 9-11:** "what i want to know is / how do you like your blue-eyed boy / Mister Death"

ENJAMBMENT

Enjambments help to shape Cummings's exuberantly experimental free verse. The poem's series of surprising line breaks gets started right away in the first lines:

> Buffalo Bill 's
> defunct

By putting "defunct" on its own line, Cummings creates the impression that the speaker is taking a long pause here, groping for the right word. To this speaker, it apparently just seems wrong to say that Buffalo Bill is *dead*. "Defunct" (or "out of commission, no longer functioning") is the best they can do—and the enjambment lays some extra stress on that tragicomic, slightly absurd word choice.

In lines 3-5, meanwhile, enjambments help to lay out the pace of a fond memory:

> who used to
> ride a watersmooth-silver
> stallion

These line breaks allow Cummings to spread the speaker's memory of Buffalo Bill's fabulous stallion out over the whole width of a page, surrounded by roomy white space. Visually, these line breaks also give these words a cascading, watery *shape*. And by splitting the idea at places where one wouldn't normally pause in ordinary speech, Cummings encourages the reader to relish big images: "watersmooth-silver" lingers there for a second before "stallion" arrives.

The dreamy, unpredictable enjambments in the first half of the poem also form a contrast with the more standard pauses in the second. Every line break in the speaker's address to "Mister Death" falls at a place where a comma might in ordinary speech, giving the speaker's voice a firmer, steadier rhythm as they confront Death itself.

Where Enjambment appears in the poem:

- **Lines 1-2:** "Bill 's / defunct"
- **Lines 3-4:** "to / ride"
- **Lines 4-5:** "silver / stallion"

ALLITERATION

Moments of alliteration give the poem touches of emphasis and music. Of course, if one's writing a poem about Buffalo Bill, there's no avoiding alliteration: the matched /b/ sounds of his name open the poem with jaunty force.

Cummings picks up on those same alliterative sounds again at the end of the poem. When the speaker confronts "Mister Death" and asks him, "how do you like your blue-eyed boy," the return of the paired /b/ sounds recalls Buffalo Bill's name, framing the poem. This echoing alliteration also stresses the idea that Buffalo Bill was inherently a "blue-eyed boy," a favorite, charmed person that the whole world might feel some regret over losing.

There's some evocative /s/ alliteration in the middle of the poem, too. When the speaker recalls how Buffalo Bill "used to / ride a watersmooth-silver / stallion," the /s/ sound might suggest a *whoosh* as a stallion bolts past. But it might also capture the hush that falls around a memory. That stallion is now long ago and far away, and the speaker's memories of it might feel *quieted* by distance. (The effect feels even stronger because of the sibilant /s/ in the middle of "watersmooth.")

Where Alliteration appears in the poem:

- **Line 1:** "Buffalo Bill"
- **Line 4:** "silver"
- **Line 5:** "stallion"
- **Line 10:** "blue-eyed boy"

VOCABULARY

Buffalo Bill (Lines 1-2) - Buffalo Bill was the stage name of Bill Cody, a famous 19th-century American showman who performed dramatic (and exaggerated) tales of the Wild West in a popular touring theatrical production. Buffalo Bill was famous for his skill as a trick shooter and horseman.

Defunct (Lines 1-2) - Out of commission, no longer working. Here, a darkly funny euphemism for "dead."

A watersmooth-silver / stallion (Lines 3-5) - This image creates a rich mental pictures:

- This "stallion" (a male horse) might have *looked* as smooth and silvery as water.
- It might also have *galloped* as smoothly and rapidly as water.

Pigeons (Line 6) - The "pigeons" that Buffalo Bill used to shoot aren't living birds, but clay pigeons, artificial targets used in shooting demonstrations.

Blue-eyed boy (Line 10) - A particularly beloved, special, or favored person. (Readers might have heard the term "golden boy" used in a similar way.)

FORM, METER, & RHYME

FORM

Readers might see "Buffalo Bill's" as a kind of elegy, a poem memorializing the dead. Like other famous examples of this genre, "Buffalo Bill's" at once honors the person who's lost and ponders mortality more generally.

"Buffalo Bill's" offers a great example of Cummings's characteristic free verse (poetry that doesn't use a traditional meter, rhyme scheme, or form). Cummings was interested in poetry as a visual medium: he thought a lot about the way his poems looked on the page, not just the way the words sounded. In fact, this poem's shape helps *create* its sound, with white space and unusual line breaks helping readers to catch the speaker's half-sorrowful, half-grudging tone.

The poem's 11 lines are all different lengths; some are only a word long (as when the speaker exclaims "Jesus" in line 7). Deeply indented lines (like "who used to / ride a watersmooth-silver / stallion" in lines 3-5) create big stretches of blank space, giving slow rhythm to the speaker's meditations on the career of the legendary Buffalo Bill.

While some lines capture the speaker's excitement around their memories of Bill's performances (like the whip-quick "break onetothreefourfive pigeonsjustlikethat"), the big gaps of space on the page make the poem feel unrushed and thoughtful. The speaker is slowly and painfully grappling with the reality that a guy as spectacular as Buffalo Bill is dead.

METER

"Buffalo Bill's" is written in free verse, with no regular meter—a fact that reveals itself at a glance! Rather than sticking to a steady pulse of metrical feet (like iambs or trochees), Cummings scatters words all over the page, creating rhythm *visually*. For example, take the first two lines:

> Buffalo Bill 's
> defunct

The line break here creates a big pause between the introduction of Buffalo Bill and the speaker's description of what has happened to him. It's as if the speaker is searching for the right word here, almost unable to admit that Bill is dead. In the end, the speaker settles on the euphemistic word "defunct" (meaning "no longer functioning") to describe what has happened to this legend—a darkly comical choice that lands harder because of that line break.

Cummings also creates innovative rhythms by getting *rid* of empty space. Describing how Buffalo Bill used to perform astonishing feats of trick shooting, the speaker remembers how he would:

> [...] break onetwothreefourfive pigeonsjustlikethat

This breathless, spaceless line captures Buffalo Bill's sheer speed—and the exhilaration of watching him shoot.

RHYME SCHEME

"Buffalo Bill's" doesn't use a rhyme scheme (or any rhyme at all, for that matter). The lack of rhyme helps to give the poem its homespun flavor. The speaker here sounds like a person who might have seen Buffalo Bill live at some point back in the good old days, and their own language has a cowboyish tone. When they mutter "Jesus" to themselves in line 7 and challengingly address death itself as "Mister Death," for instance, they sound like a tough old bird.

Leaving rhyme out of the picture here helps to support that characterization. This speaker sounds as if they're musing privately, not constructing a traditional elegy.

SPEAKER

The poem's speaker is a nostalgic person looking back on Buffalo Bill's glory days. Their reflections suggest that they might personally have seen Buffalo Bill performing in his prime, back when he could "break onetwothreefourfive pigeonsjustlikethat" with his fabulous trick shooting. The speaker's astonishment that a guy like Buffalo Bill could possibly be dead suggests that they had a romantic, starry-eyed perspective on this legendary figure. Truly thrilled by Buffalo Bill's showmanship and glamor back in the day, they're now finding it painful to accept that even a larger-than-life figure like Bill has to die one day.

Perhaps this speaker is a bit of a tough old boot, too. Shaking their head over Buffalo Bill's death, they capture their incredulity in one succinct exclamation: "Jesus." They also aren't afraid to directly (and cheekily) confront "Mister Death" himself, the guy they blame for this mess. The climax of the poem comes when the speaker addresses death directly, asking whether that rude fellow is enjoying his "blue-eyed boy" as much as the rest of the world did. There's some bravado in these lines, but also some weary sadness: this speaker knows they're not going to get a real answer to "what [they] want to know" from death.

All in all, then, this speaker comes across as both a romantic and a down-to-earth old-timer. Though they've seen it all, they can

still find it in their heart to lament the death of a hero.

SETTING

The poem doesn't say much explicitly about its setting, but its real-life subject, the soldier and showman Buffalo Bill Cody, died in 1917. Cummings first published this poem in 1920, so readers might imagine it taking place in Cummings's own time.

Still, in a sense, the poem's most important setting is a nostalgic vision of the American past. Looking back on the life and times of Buffalo Bill, this poem's speaker thinks wistfully of Bill's prime as a Wild West showman. From where the speaker sits now, Bill's "watersmooth-silver / stallion" and his dramatic trick shooting feel almost legendary, sights so glamorous that they belong to another world. The speaker's resentment and sadness over Buffalo Bill's death hint at a wider nostalgia for a grander and more fantastical world.

Perhaps this poem's nostalgia also hints at a lost optimism in the wake of World War I, which ended in 1918 (and which Cummings saw first-hand as an ambulance driver and a conscripted soldier). Many writers felt despair and cynicism in the wake of this particularly bloody and pointless war. The good old days of glamorous heroes on horseback, this poem suggests, are as "defunct" as Buffalo Bill himself.

CONTEXT

LITERARY CONTEXT

E. E. Cummings (often styled "e e cummings") lived from 1894-1962 and was one of the most distinctive voices in 20th-century American poetry, famous for experimenting with language as a visual medium.

Cummings's 1922 collection *Tulips and Chimneys*, in which "Buffalo Bill's" was collected, was his first book of poetry. This collection's playful, innovative use of language made Cummings an important voice in the avant-garde literary world of the 1920s, a movement in which writers pushed the boundaries of traditional poetic forms. Cummings is also often considered a major Modernist, one of a group of early 20th-century poets who championed free verse. But Cummings also drew inspiration from earlier sources, including Romantic poets like William Wordsworth and John Keats.

Both experimental and traditional, Cummings's work met with suspicion from either side of the literary world: more conventional *and* more subversive writers both looked at his work skeptically. But that was nothing he wasn't ready for. In a short essay offering advice to young poets, he remarked that being a poet means "to be nobody-but-yourself"—and that to do so "in a world which is doing its best, night and day, to make you everybody else—means to fight the hardest battle which any human being can fight; and never stop fighting."

By the end of Cummings's life, the poetry world had recognized his unique brilliance, and he was widely lauded, earning honors from a Guggenheim to a prestigious fellowship from the Academy of American Poets.

HISTORICAL CONTEXT

Cummings first published this poem in 1920, not long after World War I ended in 1918. He saw a lot of that war's horrors first-hand: he volunteered as an ambulance driver, and due to his pacifistic opinions and his skepticism about the war, he ended up being imprisoned in a French internment camp on the suspicion that he was a spy. He was not the only poet to feel shock and grief at the war's overwhelming violence and a growing cynicism about old ideas of patriotism and nationhood. This poem's pained nostalgia for the glory of Buffalo Bill might thus be founded on a wider sense of loss: after the Great War, a certain kind of all-American optimism was well and truly dead.

Of course, the poem's hero himself was famous for telling a made-up, romanticized story of America. William Cody got his start as a soldier and scout, fighting for the Union army in the Civil War (and developing a talent for hunting American bison, hence the moniker "Buffalo Bill"). But he made his name as a showman, working as the ringleader of a show called *Buffalo Bill's Wild West*. This spectacular production toured the world, presenting a glamorized vision of the American West. Some of the highlights of the show included displays of fabulous horsemanship and trick shooting. (The legendary markswoman Annie Oakley was one of Buffalo Bill's many notable colleagues.)

Buffalo Bill was in many ways a man ahead of his times. Not only did he hire women and Indigenous people for his show, he paid them exactly the same as the white men on staff—and publicly declared that the rest of the world should follow suit. He even advocated for women's right to vote. "Set that down in great big black type that Buffalo Bill favors woman suffrage," he said in an 1898 interview. "These fellows who prate about the women taking their places make me laugh."

MORE RESOURCES

EXTERNAL RESOURCES

- Cummings on Poetry — Read Cummings's advice to young poets (framed by a short appreciation of Cummings by the essayist Maria Popova). (https://www.themarginalian.org/2017/09/25/e-e-cummings-advice/)
- The Poem Aloud — Listen to Cummings himself reading the poem aloud. (https://youtu.be/rKd2WpI-sHM?si=te6t9F8uOuzPFwXZ)
- A Short Biography — Read the Poetry Foundation's

biography of Cummings. (https://www.poetryfoundation.org/poets/e-e-cummings)

- Cumming's Self-Portrait — Cummings was a painter as well as a poet. Take a look at his self-portrait to get a glimpse of how he saw himself. (https://npg.si.edu/object/npg_NPG.73.26)
- Buffalo Bill — Learn a little background on Buffalo Bill, the poem's hero. (https://buffalobill.org/history-research/history-of-buffalo-bill/)

LITCHARTS ON OTHER E. E. CUMMINGS POEMS

- anyone lived in a pretty how town
- i carry your heart with me(i carry it in
- in Just-
- next to of course god america i
- nobody loses all the time
- O sweet spontaneous
- since feeling is first
- somewhere i have never travelled,gladly beyond

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