

QUITE A GENIUS IN ART: WILEY G. HIGGINS, MASTER GUNSMITH

By Wayne Elliott



Figure 1. Signed on the patch box “Wiley G. Higgins.” From the Kindig collection, currently in the Fraser Museum, Louisville, Kentucky.

INTRODUCTION

It is my pleasure to write about one of America’s great 19th century gunsmiths and to introduce some examples of his work.

This grand American longrifle has been the key to unlocking a fascinating story (Figure 1). Its maker, Wiley Grover Higgins, was the right man at the right place at the right time – middle Georgia during the first half of the 19th century. That was a time and place of frontier, war, growth and increasing prosperity. And the creation of some unique American Longrifles. What I know about Wiley Higgins and his work is built upon pioneering research and observations by Arnie Dowd, Dan Wallace, Jerry Noble, and Ray McKnight. I am thankful that they have been my guides and mentors. Most photographs included in this presentation are by Kenneth Orr, Ric Lambert and Mark Elliott. I will provide historical background and context, and then look at Wiley’s guns.

Founded by royal charter in 1732, Georgia was the last of the 13 original colonies. It was conceived as a buffer between South Carolina and Spanish Florida. Georgia was then home to the Cherokee Indians in its northern mountains, Muscogee Creek Indians in the middle and Seminoles in the south. Georgia was the last frontier on the east coast.

In his book, *Thoughts on the Kentucky Rifle in its Golden Age*¹, Joe Kindig included this extraordinary longrifle as number 145 (Figure 2).

In describing this rifle, Kindig used such effusive descriptions as

“the most beautiful patch box that I have ever seen on any Kentucky rifle, . . . beautifully engraved,” and “by an extremely masterful hand with every detail beautifully designed and beautifully executed.”² Kindig continued: “I consider this by far the most artistic Kentucky rifle of its period that I have ever seen,” and he concluded, “I would like to know who this superior artisan was.”³

Ironically, the answer was in Kindig’s hands as he examined and described that rifle, for its patchbox lid is engraved “Wiley G. Higgins, M.A.” Georgia was at the southernmost frontier of East Coast longrifle-making and, at the time of Kindig’s writing in the late 1950s, very little research had been done on Georgia gunsmiths. Wiley Higgins’s name simply was not known in the collecting community at the time Kindig wrote.

The rediscovery of Higgins’ work occurred after a longrifle surfaced at a rural auction in southern Alabama in 1985. A lucky collector, Steve Boylston, happened upon that auction, and he was the high bidder for this rifle at a hammer price of \$27.00. The rifle was so black with grime and tarnish that the brass or silver mounts and inlays were only barely visible. Shortly thereafter, it was purchased by Arnie Dowd, who turned to Jack Brooks to carefully conserve the rifle. Arnie named it the “Gamecock rifle” for obvious reasons (Figure 3). Gamecock fighting was a popular



Figure 2. Close up image of the Kentucky rifle made by Wiley G. Higgins that was part of the Joe Kindig collection.



Figure 3. “Gamecock” rifle attributed Wiley Higgins. Note the gamecock inlay on the cheek piece of the stock.

pastime in that period, particularly in the South. Arnie realized that the unusual paneled buttplate was related to similar buttplates on the Kindig rifle and on a rifle in the Cody Arms Museum. He also recognized the highly probable association of these rifles to the fine pistol then on display at Andrew Jackson’s home, the Hermitage (see Figure 19).

Along with the late Dan Wallace, Arnie theorized that the signature on the patchbox of the Kindig rifle was likely the name of its maker, and that the Gamecock rifle had Deep South features.⁴ Arnie began searching records from the Carolinas south and discovered Wiley G. Higgins in Monroe County, Georgia. Given Arnie’s location of Higgins in Georgia, Dan Wallace began extensive on-site research, and Dan must be given primary credit for the initial important information on the Higgins family.⁵ Arnie’s and Dan’s pioneering research established the foundation for additional research by other students including Jerry Noble and myself.

Wiley Grover Higgins was born in Laurens County, South Carolina, on August 26, 1799, into an extended family of artisans—blacksmiths, gunsmiths, silversmiths, and jewelers. Growing up in the Higgins family, Wiley breathed the very air of skill, creativity, and enterprise. Wiley Higgins is remembered in a Macon County history book not only as a gunsmith, but also as “quite a genius in art, being a gold and silversmith, also a manufacturer of fine furniture.”⁶ Examples of furniture and silver that he produced have not yet been identified.

Figure 4 (left) is a map of Georgia at the time Wiley moved from South Carolina to Georgia with his family when he was still a teenager, probably about 1815. At that time, the white settlements in Georgia were along the coastline, and extending up major rivers. Before the 1821 and 1825 Treaties of Indian Springs, cen-

tral Georgia was Creek Indian Territory. The lands into which the Higgins family moved were ceded in the 1821 Treaty of Indian Springs. To illustrate the explosive growth of Georgia during the next three decades, Figure 4 (right) is an 1850 map of Georgia showing the counties laid out in all previously native land.

Wiley Higgins married Georgia native Hannah Newton on July 11, 1821, in the old Creek capital town of Indian Springs, just six months after the first treaty of Indian Springs was signed there. They would remain married until Wiley’s death in 1859, and their marriage produced eleven children.

The presence of Indians in Georgia – Cherokees in the north, Muscogee Creeks in the center and Seminoles in the far South – was an impediment to white settlement, and the Indian tribes paid dearly, including eventually being removed from the state. Many Creeks correctly viewed white settlers as a threat to their way of life. As far as the whites were concerned, native outbursts of violence against their families and settlements provided justification for political and military pressure to remove the Indians. And, of course, the Indians claimed land that was desired by the whites. Armed conflict led to the 1821 and 1825 Treaties of Indian Springs. The final and decisive conflict with the Indians in Georgia was the Creek War of 1836. The removal of many to Oklahoma followed. Middle Georgia was disputed land for years.

In 1824, young Wiley Higgins acquired 202.5 acres land in newly created Monroe County, some miles from Higgins Mill where he likely worked with his family. However, by 1824 he lived too far from Higgins Mill to have continued working there on a regular basis. Wiley built a cabin on his newly acquired land, and settled into creating his own gunsmith business and providing for his young family. We do not know from whom Wiley learned



Figure 4.
Map of Georgia
in 1814 (left) and
1850 (right).

his varied and considerable skills. The presence of multiple artisans, including four other gunsmiths, among Wiley's brothers and cousins, suggests that they all learned from older members of the family. Wiley undoubtedly excelled quickly while developing his own very distinctive style.

Beginning in the mid-1820s, hundreds of planters moved into the newly opened lands in Monroe and surrounding counties. They came from eastern Georgia, the Carolinas and Virginia and quickly set about clearing land, building homes and planting crops. Within a few years, a prosperous plantation system developed on the previously uncultivated land, and transportation to markets improved, resulting in a time of prosperity for many. Some planters were very successful and lived well, building substantial houses and furnishing them beautifully. They certainly would have been a ready market for fancy rifles. During the period 1821 to 1840, there was a high demand for firearms in Georgia for hunting and sport. In

addition, wars and skirmishes with the Creek Indians continued in frontier Georgia, requiring settlers to be prepared to defend home and family. Georgia counties were laid out into militia districts and able-bodied men were required to serve. Wiley Higgins was captain of the company from his district and likely the creator of rifles carried by some of his men.

Higgins prospered from his skill as a gunsmith, not only because he was creating a necessary tool, but also because his increasingly affluent neighbors desired his particularly fine rifles and pistols. He must have been an effective and respected military leader because during the 1830s he was Colonel Wiley Higgins, commanding the 58th Regiment of the Georgia Militia.

Figure 5 is a picture taken in 1960 of the home for the Wiley Higgins' family during the 1830s. It has now been restored, enlarged and turned into a Greek Revival house that Wiley

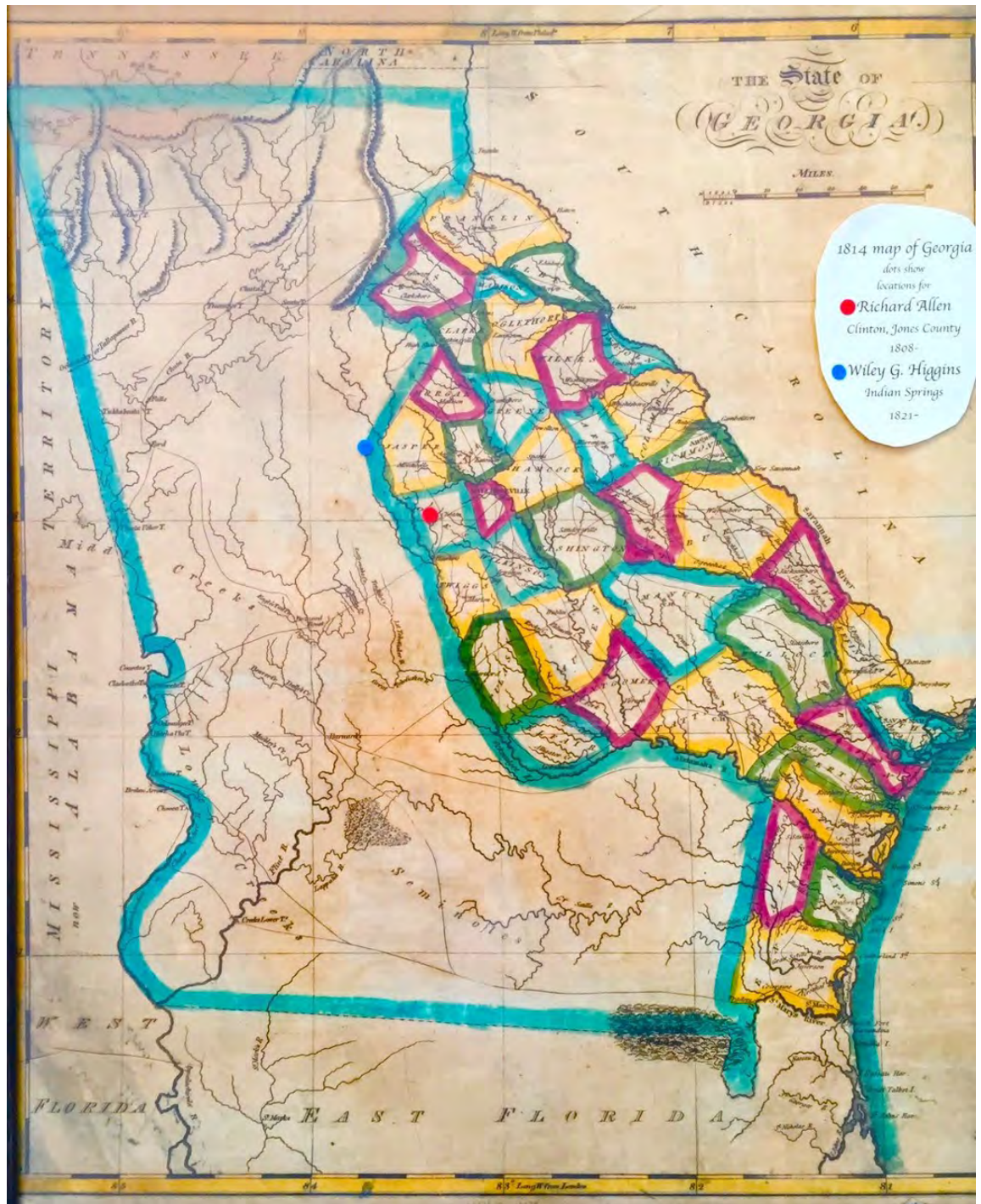


Figure 4. Map of Georgia in 1814 (left) and 1850 (right).



Figure 5. Wiley Higgins house in the 1830s. .

would not recognize. The lady who owns that house now, and other people in Monroe County with whom I have talked, have no knowledge of the great craftsman who once lived and worked there.

Wiley also worked at farming, with steady increases in the amount of land he owned. After 1830, Wiley bought land closer to the Monroe county seat of Forsyth and increased his land holdings to 405 acres. In 1838 Higgins moved his growing family some sixty miles southwest to newly opened Macon County. By 1850, Wiley had 1,000 acres of land, 300 of which was under cultivation. Obviously, gunsmithing was not his sole occupation, in fact, he is listed as a farmer in every census. A Macon County history written in the 1930s records that Wiley Higgins had a “large two-story shop building.”⁷⁷ That would have been after his 1838 move to Macon County. Obviously, Wiley had helpers working with him



Figure 6. Rifle made by Wiley Higgins from the Kindig collection, now owned by the Frazer Museum in Louisville, Kentucky.

in that two-story shop. No records have come to light, so we can only speculate.

We will now look at rifles and pistols attributed to Wiley Higgins and talk about identifying characteristics. At present, I know of 17 longrifles, one fowler and five pistols attributable to Wiley Higgins.

I mentioned the Kindig rifle earlier, but there is more to say about it. This longrifle that Joe Kindig acclaimed now belongs to the Frazier History Museum in Louisville. It is on display at this meeting thanks to the good offices of Mel Hankla. I will refer to this rifle as the “Kindig” rifle (Figure 6). With the ornate inlays this rifle demonstrates that Wiley was a very accomplished silversmith. It is difficult to guess what this rifle cost the customer, even in 1830. Without Wiley’s signature on the patchbox lid of this rifle there would have been no identification of a body of work by Wiley Higgins. This elegant rifle has more than one hundred piercings in its mounts and inlays. When the elaborate silver casting of foliage overlaying the cheekpiece is viewed



Figure 7. Paneled buttplates of Wiley Higgins rifles.



Figure 8.
Southern Belle rifle made
by Wiley Higgins. Images
courtesy of the Buffalo Bill
Center of the West, Cody,
WY, USA: Gift of Olin
Corporation, Winchester Arms
Collection, 1988.8.1586.

upside down, two “Indian heads” pop out of the foliage. We can imagine Higgins’ inspiration for crafting this inlay. Acorns generally symbolized power and victory. Although Higgins led men to fight the Creek Indians, he apparently had great respect (and perhaps sympathy) for them. Their eventual removal from Georgia was already in the wind at the time Higgins made this rifle.

A 1957 letter to “The Gun Report” from an Alabama reader included pictures of this very rifle.⁸ The letter writer stated: “I purchased the gun from the daughter-in-law of a Yankee colonel who was in charge of the Savannah, Ga., Military District during the reconstruction of the South. After the Civil War, he stayed in the

South and died in Atlanta in 1902 at the age of 83. The daughter-in-law says he got the gun ... from an Indian.” The lock on the rifle has a gold cartouche engraved “Dr. Joe A. Davis.” This probably was the “surgeon-dentist” J. A. Davis who lived in Putnam County, not far from Higgins’ shop. Imagining just how the rifle may have gone from Dr. Davis to the Indian to the Yankee colonel only adds to the intrigue of this fascinating longrifle. The buttplate on the Kindig rifle has a horizontal ring toward its middle and three vertical panels below (Figure 6). Those features are key to the identification of other rifles by Wiley. It is, in effect, Higgins’ trademark (Figure 7). Here we see the Kindig rifle’s buttplate on the left, the buttplate of the Gamecock rifle in the center and, on the right, the rifle that Higgins made for F. H. Heard (Figure 7). Arnie Dowd coined a good descriptive term for this feature: “paneled buttplate.” In 1992, Arnie gave a lecture to the American Society of Arms Collectors entitled “The Paneled Buttplate School of Southern Kentuckies.”⁹

In the years since, continued research has failed to produce evidence that allied gunsmiths worked in association with Wiley Higgins or attempted to copy his work. Several years ago, Arnie Dowd and I had the opportunity to examine either first-hand or by detailed photographs a number of the rifles and pistols that have been identified to the Paneled Buttplate “School.” Looking at engraving and other details on those guns, we agreed that they all are from a one-man school: Wiley G. Higgins.

The Gamecock rifle is the earliest by Wiley Higgins that has come to light, dating from the early 1820s (Figure 3). The double-set triggers are mounted in a brass bar, a feature often appearing on Higgins’ rifles. There are several possible explanations as to why he created this gamecock cheekpiece inlay. The area of South Carolina where Wiley was born was then known as “The Gamecock District.” Could this have been Wiley’s personal rifle? Another intriguing possibility relates to Andrew Jackson, who led the troops that forced the Creek Indians to cede their lands in Georgia. General Jackson surely would have met Wiley Higgins when Higgins served as a militia officer under Jackson’s command. Most significantly, a pistol attributed to Wiley Higgins was discovered behind a wallboard in The Hermitage, Jackson’s Nashville home, where it is now on display.

Dan Wallace wrote that the Gamecock rifle likely was made for a gamecock fan and that Andrew Jackson so enjoyed the sport that, when President, he had a gamecock-fighting pit on the lawn of the White House. On the other hand, gamecock fighting was a favor-

ite pastime in Monroe County, and Wiley himself may have been a gamecock fan.

We may never know the identity of the original owner of the Gamecock rifle, but it is interesting to speculate. On this rifle, we see elements that help identify other guns attributed to Wiley Higgins. For example, many have a long patchbox with a heart or spear-shaped finial, and an engraved coin silver lock surround, fastened with tiny silver nails; a feature found on a number of his rifles (Figure 3). Wiley's rifles often have a saddle shaped cheekpiece, with panels below, and an often-curved tubular vent pick holder.

Another example of a Higgins rifle is referred to as the "Southern Belle" rifle, for obvious reasons (Figure 8). Along with the Kindig and Gamecock rifles, this rifle was a key to Arnie Dowd's identification of related work. The Southern Belle figure is fash-

ioned from silver, brass and copper; she is an overlay, not a patchbox. It also has a paneled buttplate. This rifle was first collected in 1912 from an early hardware store in middle Georgia where it had rested for years after being traded in on a cartridge rifle sometime in the late 1800s. It is now in the collection of the Cody Firearms Museum.

This paneled buttplate flintlock rifle is in its original half-stock configuration (Figure 9). A silver plate on the top of the barrel is engraved "F H Heard". Fitz Herbert Heard was the Newton County, Georgia, planter for whom Higgins made this rifle. It has a brass under-rib and, like the Gamecock rifle, the trigger base is of brass. There is a silver overlay on the breach of the barrel, a silver spear-point inlay on the comb, a tubular vent-pick holder under the cheekpiece, and a paneled buttplate.



Figure 9. "Heard" rifle attributed to Wiley Higgins.

Figure 10 illustrates the longest Higgins rifle discovered to date, and was obviously made for a big man. We will refer to it as the “Little” Higgins rifle. It has a paneled buttplate and all the other distinctive features we identify with Wiley Higgins. The sideplate is similar to the Heard rifle. Unlike the Heard rifle, it has a sheet

of silver showing through the sideplate cutouts. Wiley designed unique triggers for each gun he made. There is a spear-shaped inlay on the comb, the Little rifle has an elongated patchbox with a heart finial and the triggers are in a brass base.



Figure 10. “Little” rifle attributed to Wiley Higgins.



Figure 11. “Iron” rifle attributed to Wiley Higgins.



Figure 12. "Pistol grip rifle" attributed to Wiley Higgins.

The only iron-mounted Wiley Higgins rifle that has come to light is in exceptional, untouched condition (Figure 11). It has coin-silver overlays on all of the iron mounts, a poured pewter nosecap and double-set triggers. There is a silver spear-point inlay on the comb, and the iron buttplate is paneled. A heart, which is a feature often found on Higgins patchboxes, appears here as a silver overlay on the patch box finial. This rifle surfaced in Georgia in the 1960s.

Figure 12 illustrates a rifle attributed to Wiley Higgins that is uniquely designed to incorporate an integral pistol grip in the buttstock. It has a paneled buttplate, a silver lock surround, and a typical Higgins trigger guard. There is a spear-point inlay on the comb. The stock is walnut. This rifle has a tubular vent-pick holder, and an elongated patchbox with a heart finial. Scratched on the triggerguard is the inscription "Johnson 1886 Ft. Smith." This rifle traveled from Georgia to Fort Smith, Arkansas, at a time when that was still western frontier. Incidentally, several Higgins guns have turned up out west. Many people left Georgia after the mid-1830s and headed west, seeking fresh lands and opportunities.

The silver-mounted rifle attributed to Wiley Higgins does not have a paneled buttplate, but it has many features to suggest that Wiley Higgins made it (Figure 13). It originally was a full-stock flintlock but during its period of use, it was shortened and converted to percussion utilizing a patent breech. It surfaced out west, and likely was converted after it went west. The finial of the side-opening patchbox is heart shaped. The barrel has a silver overlay at the breach. Note the vertical silver inlay forward of the buttplate on the offside, the stock shape, and the incised lines on the upper and lower buttstock. The wrist is checkered and decorated with tiny silver nails.

The half-stock rifle in Figure 14 represents the final years of Wiley's work as a gunsmith. Due to circumstances beyond his control, Wiley's productive years for fancy guns was brief, probably 1820-1840. Not only was the flintlock era ending and mass production of firearms beginning, but economic conditions were also changing. During the 1820s, there was a period of great economic expansion in Georgia. However, the financial panic of 1837, which was precipitated by the Bank of England and New

York banks, led to a crash in the demand for cotton. Cotton prices plummeted and bank loans that planters had incurred were called. The South's recovery from that depression didn't come until the mid 1840s. This rifle, dating from 1845-50, shows how Wiley changed his production to meet the more modest half-stock sporting rifle market of the time. The buttplate is paneled as observed in other examples attributed to Higgins. The triggerguard of this late Higgins rifle is overlaid with silver on both extensions and on the bow, in a manner similar to that on the earlier Heard rifle (Figure 9). These rifles were made two decades apart.

CHARACTERISTICS OF HIGGINS RIFLES

I will now briefly summarize some of the similarities and characteristics of the rifles that we attribute to Wiley Higgins. Not all of his rifles have all of these features. Not every rifle that incorporates one or even several of these features should, on that basis alone, be attributed to Wiley Higgins. Wiley almost never repeated an identical design and did not work from set patterns (with the exception of the buttplate and trigger guard designs he often used). Instead, he used variations of the same design elements, sometimes simply and sometimes elaborately. Those characteristics include the following (Figure 15):

- A paneled buttplate, with a horizontal ring toward the center and three vertical panels below. The forward portion of the heel extension is also paneled.
- Patchbox design featuring a very long patchbox, generally with a heart or spear-shaped finial, unique side plates, sometimes featuring geometric rectangular cutouts, and the patchbox lid release located in the toe plate.

There are variations; after all, an artist cannot be inhibited in his designs.

- As illustrated by the Gamecock rifle, the stock shape often has a slight "Roman nose" to the buttstock, a saddle-shaped cheek-piece, and incised lines along the comb line and the lower edge of the buttstock and often along the lower edge of the forestock.
- A silver spear-shaped inlay at the rear of the comb, just forward of the heel extension, usually engraved.



Figure 13. Silver mounted rifle attributed to Wiley Higgins.



Figure 14. Walnut half-stock rifle attributed to Wiley Higgins.

- The guard has panels and sometimes a silver overlay on the bow. Higgins also designed a very elaborate guard form that he used on the Kindig rifle and perhaps other particularly fancy rifles.
- Higgins made extensive use of engraved coin-silver inlays and overlays on his stocks and the mounts.
- He usually made double-set triggers which were uniquely designed for each gun that are elegantly shaped, often terminating in a rearward spur or curl.
- Vertical overlaid panels on the off-side of the buttstock just forward of the buttplate, with engraving extending onto the heel.
- Often a vent-pick tube under the cheekpiece on those rifles that were originally flintlock.
- Escutcheon plates (usually engraved coin silver) through which the barrel pins or wedges pass.
- Sometimes a silver, brass, or gold barrel overlay on the upper barrel flats at the breech, usually with a diagonal forward edge.
- A silver lock surround, usually engraved and fastened to the stock with tiny silver nails.

FOWLER

It never occurred to me to wonder whether Wiley Higgins made a fowler until this beauty recently surfaced (Figure 16). Of course he did! A single-barrel 10-gauge fowler in untouched flintlock configuration, this amazing survivor has Wiley Higgins' hand all over it. The silver lock surround, engraving style and fanciful silver inlays all point to Higgins. It is lightweight and only 49" long overall.

The name "A. Collier" is engraved on the top of the fowler's barrel, and the silver bird inlay on the wrist bears the inscription "Hardeman." There was an extended Collier family in Monroe County. Nancy Ann Collier married John Hardeman in nearby Oglethorpe County in 1797. Their son, Robert Vines Hardeman, was born in Georgia in 1801. Robert became a prominent lawyer and served in the Creek War as a militia colonel from Jones County, Georgia. He would have known Wiley Higgins, who served during the Creek War as colonel of the nearby Monroe County militia. I believe that this fowler was made for a member of the Collier family and passed into possession of the related Hardeman family, likely to Robert.



PATCHBOX DESIGN



COMB INLAYS



TRIGGER GUARD



ESCUTCHEON PLATES



BARREL OVERLAY



STOCK SHAPE



VENT PICK

VERTICAL PANEL



LOCK SURROUND



INLAYS

Figure 15. Characteristic features of rifles attributed to Wiley Higgins.



Figure 16. Fowler attributed to Wiley Higgins.

PISTOLS

Although no signed pistol by Higgins has come to light, we can identify pistols by him thanks to our understanding of related elements on his rifles. For example, pistols attributed to him have a paneled grip, just as the rifles have a paneled buttplate. They also have mounts, inlays, engraving, and tang shapes that stylistically relate to Higgins' rifles. Several have silver lock surrounds.

Figure 17 illustrates a beautiful pistol attributed to Wiley Higgins that is silver-mounted, with silver overlaying the barrel and the lock. It is beautifully engraved and obviously was made for a very affluent customer. There is not an angle from which we can view this pistol that is not beautifully decorated and executed. During its period of use, the lock was converted from its original flintlock configuration to percussion. Given the silver overlay and the engraving on the percussion hammer and the lock plate, the

conversion from flint undoubtedly was done by Higgins himself. The breech of the barrel has a gold overlay, and the muzzle is circled with gold. The family resemblance between the Kindig Higgins rifle alongside this pistol is obvious (Figures 6 and 17).

The .55 caliber saw handled pistol attributed to Wiley Higgins in Figure 18 was originally flintlock but was converted to percussion. The "saw handle" and the finger spur on the guard are helpful in holding and aiming what otherwise is a muzzle-heavy pistol. The escutcheon plates are similar to those on the Gamecock rifle (Figure 3). The ramrod pipes are rifle-sized and are similar to those on Higgins' rifles. The brass under-rib is similar to that on the Heard rifle (Figure 9). The grip is paneled, and the silver inlay down the back and under the grip are engraved with a floral pattern similar to that on the toeplate of the Gamecock rifle (Figure 3). The entry pipe is clearly the work of a talented silversmith.

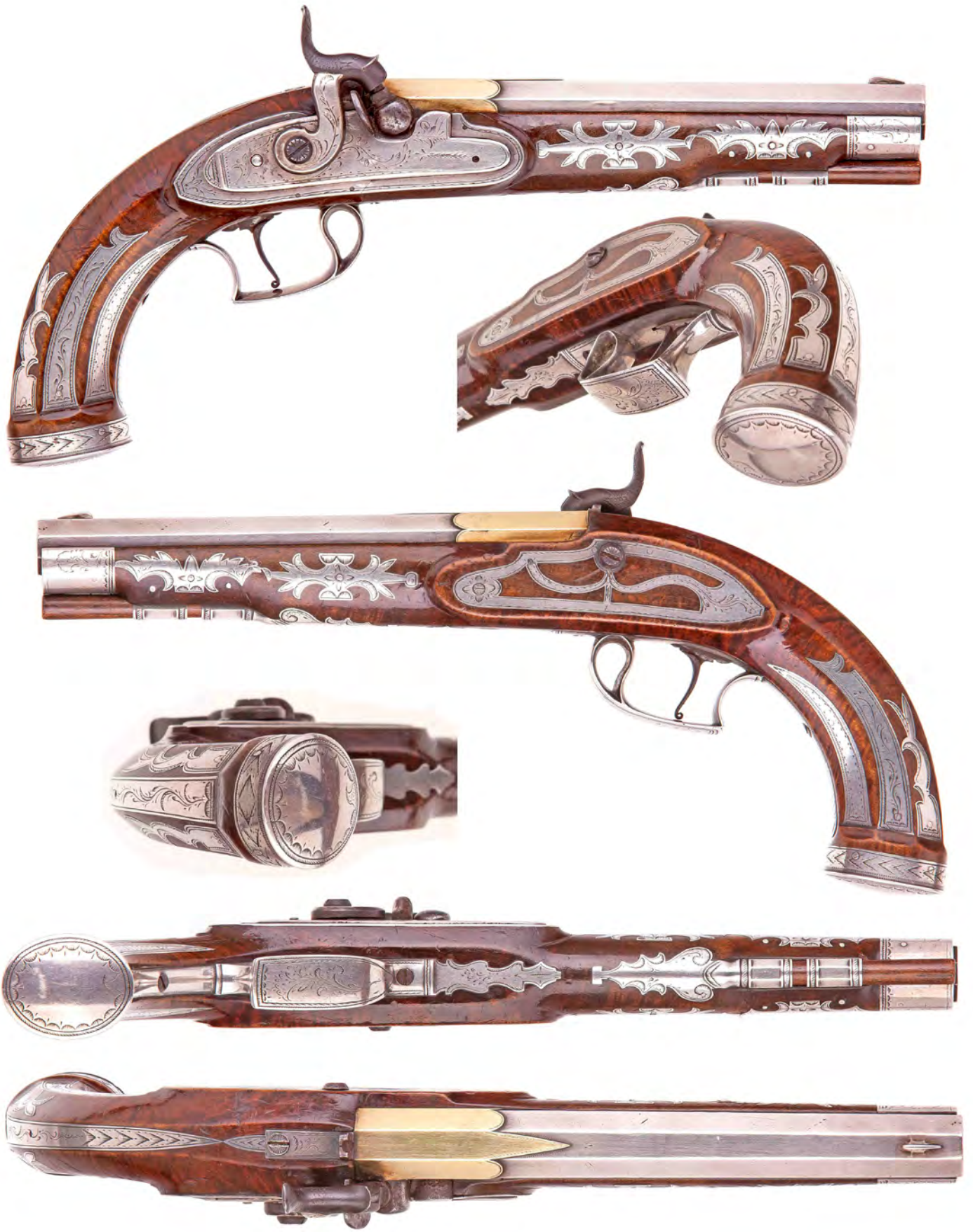


Figure 17. "Precious pistol" attributed to Wiley Higgins.



Figure 18. Saw-handled pistol attributed to Wiley Higgins.

A pistol was discovered years ago behind a wall at the Hermitage, Andrew Jackson's Nashville home, and while it is unsigned specific features of manufacture suggest it was made by Wiley Higgins (Figure 19). As noted earlier, it is likely that Jackson met Higgins at some point during the Creek Wars in Georgia. The sideplate is similar to the one on the Higgins "Little" rifle (Figure 10).

Another pistol attributed to Wiley Higgins is illustrated in Figure 20. The brass sideplate, with silver behind the piercings, is similar to the sideplates on several of Higgins' rifles. Like the

Precious pistol, the barrel is overlaid with silver except for the breech, which is overlaid with gold. The hardware is silver except for the brass guard, which has a silver plate applied to the square-shaped bow. This pistol was in the William Locke collection, and later in the Dumont collection, and now resides with another private collector.



Figure 19. Pistol attributed to Wiley Higgins discovered behind a wall at Andrew Jackson's home "The Hermitage."

CONCLUSION

Hopefully, this survey of Wiley Higgins' work, in particular the rifle from the Kindig collection (Figure 6), supports the claim that he was "quite a genius in art".

Selected References

- Elliott, Wayne T. and Whisker, James B. *Gunsmiths and Allied Tradesmen of Georgia* (Privately published 2010)
- Hayes, Louise Frederick. *History of Macon County, Georgia*. Stein Printing, Atlanta 1933, 561 pp.
- Monroe County Historical Society, Monroe County, Georgia: A History*. Monroe County Historical Society, Forsyth, GA. 1970, 133 pp.



Figure 20. Silver-mounted pistol attributed to Wiley Higgins.

Endnotes

- 1 Kindig, J. *Thoughts on the Kentucky Rifle in its Golden Age*. George Shumway Publisher. 1964
- 2 Kindig, J. 1964. p 334
- 3 Kindig, J. 1964. p 335.
- 4 Wallace, Dan. "The Gamecock Rifle", *Muzzleloader Magazine*, May/June 1994, Pp. 53-55.
- 5 Wallace, Dan. "The Higgins Clan", *Kentucky Rifle Association* 16, no. 3 (Spring 1990)
- 6 Hays, Louise Frederick, *History of Macon County Georgia*, Stein Printing Company, 1933.
- 7 Hays, Louise Frederick. 1933. p 562.
- 8 Golden, C. B. "Kentucky Extraordinary". *The Gun Report*, April, 1957, Pp. 42-43.
- 9 Dowd, J. A. (Arnie). "The Paneled Buttplate School of Southern Kentuckies". *Bulletin of the American Society of Arms Collectors* 67:2-15. 1992.

