

POINTS WEST

BUFFALO BILL HISTORICAL CENTER

CODY, WYOMING

SUMMER 2008



**What you didn't know
about Buffalo Bill**

W.H.D. Koerner: a family legacy

**Lee Whittlesey's Yellowstone Lake
in history, part 3**

**Hopalong species of the
Greater Yellowstone region**





by Bruce Eldredge
Executive Director

To the point

The “First 100 Days” seems to be the quintessential milestone for “new kids on the block” in political, educational, and business circles—and even for the executive director of the Buffalo Bill Historical Center. Folks seem to take considerable stock in what’s accomplished in those first days of one’s tenure.

Along with finding my desk and discovering who makes the best burgers in town, I’ve enjoyed the remarkable amount of activity surrounding the Buffalo Bill Historical Center and its numerous programs and events.

We’re in the throes of strategic planning; we’re looking at ways to become a “green” institution; and we’re examining ways to use technology more effectively as we become better stewards of your contributions. For instance, we made a decision to make our 2007 annual report available on our Web site—effectively saving more than \$10,000 in printing costs and countless trees. (Go to www.bbhc.org to download.)

One of the most important activities in these first hundred days, however, is the kick-off of the annual fund campaign, chaired by trustee Naoma Tate and coordinated by Diana Jensen in the development office. The annual fund is one of the chief ways in which we gain operating support for the historical center.

For example, a contribution of \$50 sponsors an elementary class for a day-long visit at the museum—and I can attest we have had literally hundreds of school children enjoy the BBHC during the past hundred days. In addition, \$90 supplies a day’s worth of visitor guides, \$500 conserves an outdoor sculpture, \$325 trains a docent, and it takes \$970 to light and cool the center on a hot summer day.

Jim Minter, a long time trustee who recently passed away (see page 15), had a terrific fundraising program. His idea was to have a multitude of donors make smaller contributions to the historical center in an effort that would ultimately raise thousands of dollars in support of our activities. I like to think the annual fund could benefit from the same kind of thinking that says every gift—no matter how large or how small—is important in accomplishing our mission. We hope you agree.

As for my first hundred days? I have just one word: Whew! ■

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Points West is published quarterly as a benefit of membership of the Buffalo Bill Historical Center (BBHC). For membership information, contact Jan Jones, Director of Membership, at membership@bbhc.org or by writing to the address above.

The BBHC is a private, non-profit, educational institution dedicated to preserving and interpreting the natural and cultural history of the American West. Founded in 1917, the BBHC is home to the Buffalo Bill Museum, Whitney Gallery of Western Art, Plains Indian Museum, Cody Firearms Museum, Draper Museum of Natural History, and McCracken Research Library.

The mission of *Points West* is to deliver an engaging educational magazine primarily to the patrons of the BBHC. *Points West* will use a multi-disciplinary strategy to connect the reader to the nature and culture of the American West, and the BBHC in particular, through exceptional images and appealing, reader-friendly stories.



About the cover:

Bear 104 was joined by her cub earlier this year in the Draper Museum of Natural History. Visitors can learn more about living in bear country with a stop at this educational exhibit. Photo by Sean Campbell. DRA.305.67 (cub). DRA.305.4 (adult)

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This great gray owl, the unfortunate victim of a collision with a truck northwest of Cody, was recently installed in the Draper Museum of Natural History. Read more in the "Treasures" section on page 28 . . . and see dozens more specimens of plant and animal life in the Greater Yellowstone region on your next trip to "the Draper."

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10 Buffalo Bill's fight against Wyoming's outlaws. All across America, the news depicted in great detail the adventure of Buffalo Bill chasing down vicious Wyoming desperados. Clearly the public assumed Buffalo Bill would save the day by capturing these two violent outlaws who callously took the life of an innocent bank teller. *By Jeremy Johnston*

24 Byways, boats and buildings: Yellowstone Lake in history, part 3. [E.C. Waters] was a gadfly who was present in Yellowstone for twenty years (1887–1907), working first as general manager of the Yellowstone Park Association (YPA) hotels and then with his own company, the Yellowstone Lake Boat Company. He caused trouble for nearly everyone around him, including fellow employees, other concessioners, tourists, and the U.S. Army. *By Lee H. Whittlesey*

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Visit us online . . .

Purchase your favorite historic photographs from the Buffalo Bill Historical Center Web site. Check it out today at www.bbhc.org/hmrl/collection.cfm or contact McCracken Research Library Photo Archivist, Megan Peacock, at meaganp@bbhc.org or 307.578.4080.

Staying afloat in the 1890s:

By Jack Rosenthal

As any entrepreneur is sure to attest, the challenges of managing a business enterprise are substantial. The Great Showman himself, William F. “Buffalo Bill” Cody, faced those trials as he traveled with his Wild West show on the one hand and worked to develop the community of Cody, Wyoming, on the other. Jack Rosenthal discusses those difficulties in the story that follows, which is based on a series of letters he recently donated to the McCracken Research Library.

Newly uncovered correspondence from the 1890s and early 1900s reveals the extent of the financial hurdles experienced by the founders of the town of Cody, Wyoming. William F. “Buffalo Bill” Cody and George Washington Thornton Beck were the principals in the development of the town site and in its early public utilities.

Beck’s father, U.S. Senator James B. Beck of Kentucky served in Washington, D.C., with fellow Democratic Senator George Hearst of California. The new correspondence cites inability of the Shoshone Land and Irrigation Company — of which Cody and Beck were a part — to make timely payments on corporate and personal notes and bonds held by Phoebe Hearst, the wife of Senator Hearst and the mother of newspaper magnate William Randolph Hearst.

Mrs. Hearst had previously advanced funds to the irrigation company, which embarked on the construction of the Cody

Canal to bring water to the new community. The first advance of Hearst funds was made in 1897 after two construction seasons had left the project and its partners in desperate straits. In Washington, it was Beck who had made the successful personal appeal to Phoebe Hearst after other lenders turned them down.

By that time, Senator Hearst, who died in 1891, had left his widow — twenty-two years his junior — the sole heir to a vast mining fortune. Mrs. Hearst, sensitive to the

Beck/Hearst U.S. Senate relationship, coupled with the notoriety and popularity of the “Wild West” impresario Buffalo Bill, endeavored to assist financially in the development of the new town. But those responsible for managing her finances attempted to keep the dealings on a “business-like basis,” no matter how exasperating it would eventually become. Peering back through those years via the newly-discovered correspondence, it’s plain to see how frustrating the situation was to the principals involved.

A letter dated April 4, 1904, was addressed to Col. W.F. Cody at a New York hotel where he was staying on his way to England with “Buffalo Bill’s Wild West.” Edward H. Clark, writing on Mrs. Hearst’s letterhead, refused to accept a small partial payment and wrote:

We have carried this matter along for a considerable time, and you will understand that the extensions which we have granted from time to time have been more a matter of personal accommodation to yourself and Mr. Beck than a matter of business, and I feel now that the time has arrived when a substantial payment should be made.

The previous week, Clark had contacted Cody, leaving letters at two New York hotels on the chance the showman would be staying at one of them. He penned:

I notice by the newspapers that you are preparing to sail for Europe. In view of this, I take this occasion to write you in regard to the matter of the bonds of the Shoshone Irrigation Co. held by Mrs. Hearst, and which fall due July 1 next. I beg to notify you that we shall expect these bonds to be taken up when due. I have already notified the company to that effect, *and thought it best to also notify you as you have personally guaranteed their payment* (emphasis supplied).

Clark’s concern was justified, especially considering the history of the Wyoming project in failing to meet its obligations. On June 9, 1899, just five years earlier, Clark had written Beck:

The coupons of the Shoshone Irrigation Co. bonds held by this office will fall due July 1 next



George T. Beck, ca. 1930. Original Buffalo Bill Museum Collection. Gift of George T. Beck, Sr. P.69.257

Buffalo Bill's financial woes

at the Chemical Nat. Bank this city. Please advise me how you propose to pay these coupons this year. Last year when presented at the bank they were refused and this of course hurts the bonds and I don't wish to present them there this year if it is your intention to pay them by sending a check to me direct. Please let me hear from you at your early convenience. I am sending a copy of this letter to Col. Cody.

Cody penned a note to Beck on Clark's letter that said, "My dear Beck, Mr. Clark says if we pay 15,000, one half, he will give us an extension for rest. Be sure and see to this." Apparently, the Colonel had spoken to Clark before forwarding the note to Beck and sailing for Europe.

Cody queried Beck in a May 11 letter from England, "So did Mr. Clark [say] what the Hearst Estate would do? Please let me hear from you on the subject. Hope there won't be so much trouble about our ditch this summer," Cody's reference to the Cody Canal.

Cody constantly complained to Beck about not receiving sufficient information regarding the conduct of business. A year earlier, he had written Beck from Liverpool, England, "Have been looking for your report for quite a while. Would like to know about the Shoshone Irrigation Co. business. How the canal is, how much land sold, etc. If you will have money to meet the Hearst's interest, etc."

(Of particular note is that letters in the newly discovered Hearst cache establish Beck's borrowings from Mrs. Hearst, or her estate, continued for years after the demise of the Shoshone Irrigation Company in 1908, and after the passing of both William F. Cody in 1917 and Phoebe Hearst in 1919.)

The "Wild West" showman's ongoing frustration with partner Beck's management of the venture is demonstrated by excerpts from letters (see page 6) which until now have been withheld from public view for nearly a century by relatives of George Beck.

Cody's attempts at management from afar, and his complaints to Beck about the latter's inattention and neglect, continued throughout the remaining years of their business relationship. From the letters, it appears neither of the two partners had the business acumen and—in the case of Beck, the necessary work ethic—to successfully

pursue the demanding project that faced them. Eventually, it fell upon public agencies to complete the Cody Canal.

One can only speculate as to how Cody's late-in-life financial distress might have been obviated had he avoided a long series of unsuccessful business ventures for which he was ill-prepared. Unfortunate decisions led him and his widow to insolvency at the time of his death.

It was a cruel and inappropriate end for a larger-than-life personage, once the toast of two continents, and, even today, the epitome of the American West. ■

Read more about the Digital Buffalo Bill Project in the fall issue of Points West as Dr. John Rumm, editor-in-chief, shares his latest findings on the life and times of Buffalo Bill.



Even in his route book/program, Buffalo Bill promoted the Shoshone Irrigation Company and "Homes in the Big Horn Basin." MS6.6.A.4.9.1.01b

A trail of letters

Lack of formal education is evident in Cody's grammar, spelling, and punctuation. These handwritten letters, typical in content of those of subsequent years, were mailed by Cody to Beck from along the route of Cody's 1895 Wild West performances. His frustration with the Cody Canal is clearly evident.

3/26/95 — I have no idea what your expenses are this month. Why don't you ask someone to write me.

3/29/95 — From a Union Pacific train: Austin & Co writes me you did not send them the notes I signed. George—have you gone crazy? Get with it, old fellow.

5/5/95 — Pottsville, Pennsylvania: Say old fellow are we going to loose [sic.] all this summer and get nothing done.

5/7/95 — New York, New York: The monied men of our Co want to know what you are doing & if you are going to get water to the town & below . . . God only knows where you are, and if you will ever get to Cody and if you will get to work when you get there . . . George. If you don't try to do something, this dam ditch will drive me crazy.

5/12/95 — Scranton, Pennsylvania: Will you put your shoulder to the wheel and hoof things up . . . We must keep our credit good . . . Nothing will hurt us more than to loose [sic.] our credit. Will you let me hear from you at once.

6/26/95 — Newport, Rhode Island: George, we have got to get someone with money into it . . . commence work, but I can't carry the whole scheme & will help you all I can . . . put your shoulder to the wheel.

7/2/95 — Lowell, Massachusetts: Let's get to work. No more nonsense. I will arrange if possible to help you all I can.

7/8/95 — Haverhill, Massachusetts: . . . while I am at Atlanta Exposition & can with Burke do a world of advertising, I will make that the most talked of place in America. Do you catch on? You sleep just 4 hours a day, no more, till that is a success.

7/24/95 — Montpelier, Vermont: . . . find out the best way to get good title to Land for Town. Take it cool but get there and have things iron bound & lets get to work.

8/13/95 — Olean, New York: I cannot make out if anyone put up any money. And if there is any likelyhood [sic.] of anyone going to put up — If no one is going to put up what is to be done. Shall we throw up the deal—I & Mr. Salsbury will not carry it alone. And if work cannot be commenced in Sep.—we had better quit.

9/7/95 — Altoona, Pennsylvania: Let me know about contract for our land from State Land Board and Interior Dept. We must make no mistakes or we will be laughed out of the country. I depend on you to guard our interests. I trust you. Don't fail me.

9/15/95 — Cortland, New York: . . . we have got our friends into this and we must protect them. Our everlasting reputation is at stake. All our energy & what brains we possess must be brought into action.

9/16/95 — Cortland, New York: If you fellows don't write me I will quit thinking of you. . . How I would like to see the dirt a flying on that ditch. Get me a photograph of it.

9/25/95 — Newark, New Jersey: You ought to contract for the lumber you want for headgate and we must build some kind of a house for headquarters. But certainly you are attending to these things—For K Christ have someone write me.

10/4/95 — Richmond, Virginia: I have written 25 letters at least saying no use to build a little ditch. I came near falling dead & I did some tall cussing when I read your letter about a 15 foot ditch after all the letters I had written to the contrary. If it cant be 20 feet on the bottom call me out. I will quit.

10/6/95 — Wilmington, North Carolina: . . . how many acres can you get water on by first of June. I want to begin to advertise at Atlanta. Get someone to write it up get some photos taken. . . Hurry up George and have it written up & photos taken.

10/16/95 — Charleston, South Carolina: . . . I understand the Atlantic [sic.] Exposition is a failure . . . I am going to be pressed for cash myself. You have more Foremen than working men. We must make a showing when the men [investors] get there or our gig is up. Now George. Make every man jump to his work & stick to it. Have you ordered the lumber for headgate.

10/19/95 — Macon, Georgia: I am uneasy about these things and over anxious as I am getting other peoples money to spend in this enterprize [sic.]. And I want nothing done wrong. You are the boss there and My Dear Friend . . . I will feel awful if money is uselessly squandered there. And no good results to show . . . If I get out there and these business men sees that the work is being extravagantly done—I fear they wont put up any more money. For Gods sake hoop them up.

10/26/95 — Aboard train nearing Atlanta, Georgia: George I don't see how I can carry this unexpected raise in the estimates. . . So let no more contracts . . . Tell them we will do no more this winter. George you bet I am half sick.

10/27/95 — Atlanta, Georgia: . . . I would not have lost that Town site for \$25000 in cash. Oh why did you not do as I asked you to. That was to take up the land. Hymer now claims it all. I would like to know what you propose to do . . . Why did you give him our surveyors to survey a town site for himself when we wanted the town for ourselves? I hope you can fix it up.

10/27/95 — Atlanta, Georgia: Alger writes me you have ordered winter groceries etc. If so countermand the order and let no more contracts for winter work Its all too high . . . Salsbury writes me no business man will now touch it. Now old pard I will do all I can to keep you sollid [sic.] . . . Now George you know the situation and act quick so as to save our credit. I am blue all over.

10/31/95 — Atlanta, Georgia: I close here Saturday Nov 2d—Busted. This is the worst place we have struck. No one coming to this Fair. You must close down first or if I cant get new blood in we will be in an awful tight place. Do you appreciate what I mean. I will do my part but get down as easy on me as you possibly can. This I have written you several times. ■

Pete Simpson on Jack Rosenthal

In recreating the past, historians rely on the documents and artifacts that are available to them. Thus, museums, libraries, and archives offer us a window onto our collective past. These institutions preserve our cultural heritage; but, they do not do it alone. Indeed, they benefit immensely from individual collectors who amass important materials and very often donate them. Foremost among this distinguished group of “getters and givers” is my friend of nearly sixty years, Jack Rosenthal.

Jack and I enrolled in Wyoming and Western History taught by the Historian Laureate of Wyoming, Dr. Al Larson, who inspired us all. For Jack, the experience began a life-long adventure and kindled a passion for history in general and the history of the West in particular. Few, if any, professionals in the field possess the encompassing knowledge of the western experience that Jack Rosenthal has developed. He is not only a student of that experience, but an expert interpreter and a peerless collector of materials and original sources.

In addition, Jack has been a significant benefactor for many institutions throughout our state and region. Most recently, Jack’s generosity benefited the McCracken Research Library at the Buffalo Bill Historical Center, where he donated the series of letters documenting Buffalo Bill Cody’s financial woes in the 1890s that appear on the preceding pages. Specifically, these letters appear on the letterhead of Phoebe Hearst, the mother of newspaper magnate William Randolph Hearst. In them, her minions attempted to secure repayment of loans she had made to Cody and his partner George Beck to finish the canal that would bring water to the new town, Cody, Wyoming.

Interestingly, these letters surfaced when Kurt Graham [McCracken Research Library Curator] and I paid a visit to Jack seeking his help in identifying additional material relating to Bill Cody. As we were looking over some of this rare material, Jack rose from his chair, went to a storage closet in his home and produced these extraordinary documents, a cache of letters which, up to that moment, he had completely forgotten.

Our reaction was straight out of a movie where the hero hits a gusher—except that this was a real life discovery and

*“Few, if any,
professionals in the
field possess the
encompassing knowledge
of the western experience
that Jack Rosenthal
has developed.”*

an unforgettable one at that. As a result, we are now not only able to illuminate an interesting and important episode in Cody’s personal history, but also acknowledge that there is undoubtedly still more material to find. As the McCracken launches the digital Buffalo Bill Project, it is good to know that through the efforts and generosity of people like Jack, the resulting product will

be more thorough, interesting, and enriching for us all.

So, here’s to you, Jack! You continue to help us all learn more about who we are as westerners and how we fit into the grand pageant of western American history. We are indebted to you for your willingness to share your vast experience with us. Thank you! ■

—Pete Simpson

Former vice president and general manager of KTWO-TV in Casper, Wyoming, Jack Rosenthal has lived in Wyoming since the 1930s. He graduated from the University of Wyoming in 1952 with a bachelor’s degree in history and received an Honorary Doctor of Laws degree in 1993; he’s also won numerous awards within both his educational and business pursuits.

The consummate historian, Rosenthal has genuine expertise with maps, stamps, railroads, baseball, and Wyoming history. He chaired the U.S. Postal Service Citizens Stamp Advisory Committee and designed the Wyoming Centennial stamp and a fifteen-cent postcard stamp of Buffalo Bill, which sold three billion copies. Wyoming Governor Dave Freudenthal also appointed him chairman of the Wyoming Coinage Advisory Committee that was tasked with choosing a design for the Wyoming quarter. Jack and his wife Elaine live in Casper, Wyoming.

Dr. Peter K. Simpson is a professor of political science at the University of Wyoming. He’s had a long career of teaching as well as public service and community involvement. He served in the Wyoming legislature and ran for governor in 1986; he currently serves on the advisory board of the McCracken Research Library of the Buffalo Bill Historical Center.

W.H.D. Koerner:

By Mindy A. Besaw



W.H.D. Koerner studio installation. Buffalo Bill Historical Center.

The W.H.D. Koerner studio, opened in 1978, was the first artist's studio installed and dedicated at the Buffalo Bill Historical Center. Donated and designed by the children of the artist—W.H.D. Koerner III and Ruth Ann Koerner Oliver—the studio was recreated as if Koerner himself had just laid aside his paintbrush and departed for a short break.

Koerner's studio objects and archives form a cornerstone of the Whitney Gallery of Western Art's collection. With this collection, the Whitney has the great advantage of presenting every aspect of Koerner's creative technique. By sharing this process, from the inception of the idea to the creation of the work, the art becomes accessible to visitors—and in this case, readers. Here is the story of one such artwork: Koerner's painting, Hard Winter.

In 1932, Koerner was asked to illustrate a serial called "Short Grass" by Hal G. Evarts for the magazine, *Saturday Evening Post*. Evarts's fictional tale about the final glory days of the open range was particularly suited to Koerner's artistic sensibility and deep interest in the American West.

Koerner's first step in the creative process was to read the manuscript and take notes on the setting, time, and characters. Next, even before touching pencil to paper, Koerner researched his subjects to insure accuracy in his details and portrayal of the American West. His research was based on first-hand experience during travels

in the West as well as research at the New York Public Library, the Museum of Natural History in New York, and his personal library.

The family's sojourns to the western states, starting in 1922, were particularly inspirational to Koerner. Each trip provided the opportunity to collect artifacts, costumes, and accessories related to the people of the West, as well as photographs and sketches of the landscape. Koerner's Interlaken, New Jersey, studio was filled with his western souvenirs and props, which acted as constant reminders of the western experience.

Once the research was complete, Koerner prepared several "comps" with pencil to determine the final composition of the painting. When satisfied with the composition and general impression of the image, he used models occasionally to verify his composition and capture details such as the way light reflected on folds of clothing. For this particular painting, Koerner enlisted the assistance of his son Billy for the central figure.

Billy still vividly recalls the hot July day when his father told him about his latest painting. His father asked Billy to join him after lunch to pose wearing a costume of a cattleman in a driving blizzard. "Imagine posing for a freezing snow scene wearing a heavy cowboy costume when the studio interior was over a hundred degrees blistering hot!" Billy would later exclaim.

But, always willing to help, he did pose in many layers of clothing—riding pants, a heavy shirt and coat, cowboy

a family legacy



boots, orange angora woolen chaps, jangling spurs, a slouched hat, and a shaggy scarf tied to his head. Then, according to Billy, it was quite a trick “to mount my bronco horse without getting all tangled up in all the western saddle straps and rope, which had been cinched on a barrel on top of a wooden frame.”

While posing in the sweltering heat, Billy occupied his mind with the vision of a cold and stormy night. In fact, only a few years earlier, he and his father had experienced driving cattle in the harsh cold blizzard of Montana during a 1927 spring roundup. Koerner then snapped a few photographs and made several quick sketches of the pose.

There was one more step before Koerner started his final painting—a preliminary color composition sketch. Then finally, with his reference material of sketches, photographs, and color study, Koerner stretched the canvas and poised his paintbrush. In one week, Koerner completed three paintings of this subject, including the full oil painting, a vignette, and a head study.

Koerner’s wife, Lillian, then drove the paintings directly to the *Saturday Evening Post* office in Philadelphia. When the serial and illustrations were published, this painting reached a wide audience and was enjoyed by readers across the country.

Although W.H.D. Koerner died in 1938, he left a significant legacy for future generations. He will always live on in the memory of his family, collectors, and the studio collection at the historical center.

On your visit to the center this summer, don’t miss the Koerner studio installation. This fall, after thirty years on view, the Koerner studio objects will be removed, closely examined, cleaned, and conserved to preserve the objects for the future. After a period of time, the Koerner studio will be re-installed in the Whitney gallery. Until then, Koerner’s paintings can be enjoyed throughout the Whitney in the new installation and always on our Web site at www.bbhc.org/collections/bbhc/index.cfm. ■

W.H.D. Koerner, painter and illustrator, was born in Lunden, Schleswig-Holstein, Germany, and grew up in Clinton, Iowa. A steady contributor at the time of the “Golden Age” of illustration and American popular fiction, he was a highly prolific artist and painted 2,401 published illustrations for more than fourteen popular magazines. In addition, he completed many unpublished paintings for his personal enrichment and enjoyment.

Mindy Besaw is the John S. Bugas Curator of the Whitney Gallery of Western Art. She and the Points West staff would like to sincerely thank W.H.D. Koerner III (Billy) and his daughter Diane Koerner Schwartz for sharing their stories and enthusiasm. For additional information, see the Buffalo Bill Historical Center Web site at www.bbhc.org/Koerner/index.cfm.



Billy posing for *Hard Winter*, ca. 1932. Photo courtesy W.H.D. Koerner III.



W.H.D. Koerner sketching, ca. 1933. Photo courtesy W.H.D. Koerner III.



W.H.D. Koerner (1878–1938). Color Composition Sketch for *Hard Winter*, 1933. Oil on board, 7.625 x 10.125 inches, Buffalo Bill Historical Center. 27.77



W.H.D. Koerner (1878–1938). *Hard Winter, The Snow Eddied And Whirled About The Men. They Were Muffled to the Eyes by Their Neck Scarfs. Night Had Descended By The Time They Returned To The Ranch House*, 1932. Oil on canvas, 29 x 41.125 inches. Buffalo Bill Historical Center. 23.77

We want them dead rather than alive:

By Jeremy Johnston

For any historian, separating fact from fiction in the wild tales of the Old West can be a daunting task. Never is this truer than with the life and times of William F. “Buffalo Bill” Cody. A tale can be twisted, turned, and tossed around a dozen ways in a performance by the Great Showman himself or written about in his musings. Factor in comparing the historical record with Buffalo Bill’s autobiography and other materials, and it’s easy to see just how difficult a task this can be.

On the afternoon of November 1, 1904, two unidentified men rode into the town of Cody, Wyoming. They dismounted and strolled into the First National Bank, pulled out pistols, and ordered the cashier to throw up his hands. Witnessing the robbery in progress from his office inside the bank, cashier I.O. Middaugh ran to the street yelling for assistance. One of the robbers ran after Middaugh, grabbed him, and fired two fatal shots into his neck and chest.

Hearing gunfire, the other bank robber fled the bank and untied the horses, and both men rode quickly out of town—without any money—wildly firing their guns. Many Cody residents fired their weapons at the fleeing bandits. A newspaper reporter, George Nelson, mounted his horse and bravely rode after the bandits alone. He was later joined by John Thompson, Frank Meyers, Carl Hammitt, and a Deputy Sheriff Chapman. The posse caught up to the two bank robbers and fired on them until one of the outlaws killed a posse member’s horse. The posse halted, and the bandits continued to flee into the night.

Shortly after the failed robbery, the national press reported sensational accounts about the hold-up and noted that William F. “Buffalo Bill” Cody would soon ride to the



William F. “Buffalo Bill” Cody. Vincent Mercaldo Collection. P.71.14.2

Buffalo Bill grew from a scraggly, bearded frontiersman in buckskin to a sharp-dressed detective sporting a well-groomed goatee.



Buffalo Bill, ca. 1889. Original Buffalo Bill Museum Collection. P.69.770

rescue. The *New York Times* proclaimed in their headline “Buffalo Bill in Pursuit.” Other newspapers’ headlines noted “‘Buffalo Bill’ Soon to Reach Trapped Outlaws,” “‘Buffalo Bill’ on Trail of Bandits,” and the *New York Journal* reported “Cody Bandits at Bay: ‘No Quarter,’ [says] Buffalo Bill’s Command.”

All across America, the news depicted in great detail the adventure of Buffalo Bill chasing down vicious Wyoming desperados. Clearly the public assumed Buffalo Bill would save the day by capturing these two violent outlaws who callously took the life of an innocent bank teller.

At Omaha, Nebraska, Buffalo Bill gave reporters the following statement: “I have wired my manager at Cody, Col. Frank Powell, the old Indian fighter and scout, to offer a large reward for the capture alive of each robber . . . and I told him to double the reward if the outlaws were killed. We want them dead rather than alive.”

When asked if he would join the posse, Cody replied, “Will we join the hunt? You bet we will . . . within ten minutes after our train arrives there we shall be in the saddle with our guns, and away we go. These Englishmen [Cody’s guests at the time] will get a real touch of Western life such as they never dreamed of . . . We don’t intend to let those fellows get away if we have to follow them all Winter.” Cody also introduced Chief Iron Tail who sat at his side armed with two pistols, “And here is my old Indian scout . . . and he is dead anxious to get into the scrimmage.”

Buffalo Bill was then asked who the robbers were and why they targeted his Wyoming town, to which he replied, “I am not surprised at the hold-up, for it was well known that the Government had hundreds of thousands of dollars on deposit in that bank. The Government is building a five million-dol-

Buffalo Bill's fight against Wyoming's outlaws, part 1



The *New York Times* reported that the citizens of Paterson, New Jersey, found this Wild West poster of outlaws attacking a train too graphic. Buffalo Bill's Wild West and Pioneer Exhibition, 1907. Poster, 108 x 159.5 inches. Courier Company lithograph, Buffalo, New York. Original Buffalo Bill Museum Collection. 1.69.540

lar irrigating system in the Big Horn, and the funds are deposited in Cody. That's what tempted the robbers in this case. They undoubtedly came over from the Hole-in-the-Wall country and are trying to get back into that den of thieves, but we will head them off, and of course a stiff fight will take place when we catch them."

The *New York Times* followed up with another report proclaiming that Buffalo Bill, accompanied by his English guests and Iron Tail, had reached Cody, Wyoming, where they were joined by thirty local cowboys. Buffalo Bill and his posse started on their all-night, hundred-mile ride to join the Cody citizens who trapped the two outlaws near Kirby, Wyoming.

The *Times* also reported that Harvey Logan — alias Kid Curry, a notorious member of the Wild Bunch — had joined the gang "and may give the posses some hard

fighting." Nevermind that Logan committed suicide rather than surrender during a shootout on June 9, 1904, well before the Cody Bank Robbery!

The paper claimed that Buffalo Bill and his posse would cover the distance to Kirby, Wyoming, in fourteen to sixteen hours. Undoubtedly, the press assumed it would only be a matter of time before Buffalo Bill caught up with these ferocious Wyoming bandits to punish them for their crimes. After all, Buffalo Bill captured countless numbers of bad guys in dime novel stories and in his Wild West shows. It seemed the legend would now become fact.

Clearly, Buffalo Bill's own public persona as a lawman evolved in those popular dime novels. In these stories, Buffalo Bill grew from a scraggly bearded frontiersman in buckskins to a sharp dressed detective sporting a well-groomed goatee. His role as a lawman later found its way

into his Wild West show where villains attacked the Deadwood Stage or express trains only to meet their deserved fate when Buffalo Bill arrived to save the day.

Events like these were graphically depicted by colorful posters furthering the image of Buffalo Bill as a great lawman. One such poster was too graphic for citizens of Paterson, New Jersey. According to the *New York Times*, officials censured the poster for the Great Train Robbery due to its violent depiction of outlaws armed with guns and knives.

In his own writings, Buffalo Bill also heaped praise on other famous western lawmen, noting he was close friends with many such individuals, especially Wild Bill Hickok. "'Wild Bill' I had known since 1857," wrote Buffalo Bill. "He and I shared the pleasure of walking a thousand miles to the Missouri River." Buffalo Bill praised Hickok's skill with a pistol and included a number of exciting narratives about Hickok's fights in his autobiography.

Nevertheless, shortly after the attempted robbery of the First National Bank in Cody, bad news began to appear in the national press. The *New York World* reported the bank robbers evaded the posse and reached the Hole-in-the-Wall country in Johnson County, Wyoming, in the north-central part of the state. Sheriff Fenton of neighboring Bighorn County and his men planned to sneak into the outlaws' lair in disguise to bring them to justice.

While the national newspapers reported on the Cody robbery and the intense manhunt for the robbers, the *Cody Enterprise* reported far less exciting details of the incident and criticized the coverage provided by their eastern counterparts. "Some of the write-ups of the horrible occurrence in Cody . . . are of the burlesque order and treat the deplorable happening as a subject for the exhibition of a large amount of humor," reported the *Cody Enterprise*. "This flippant style, doubtless prepared solely for eastern consumption, where the citizens' literary and news diet consists principally of dare-devil doings and murderous happenings 'in the West,' conveys doubtless an impression that our people are of the semi-barbarous stamp . . ."

The *Enterprise* quickly dispelled the notion that millions of dollars were deposited in the Cody bank, "It will be many years probably before the bank contains any such enormous sums of money as mentioned."

As for Buffalo Bill riding into Cody, bringing the bandits to

justice and restoring law and order to the Bighorn Basin, the residents of Cody, Wyoming, had no such expectations of their heroic town-founder. Townspeople were more worried about Buffalo Bill not being properly welcomed back to the Bighorn Basin because of the failed bank hold-up. The *Cody Enterprise* reported the robbery ruined a planned reception for Buffalo Bill and "acted as a damper upon the festivities planned . . . However, it is nevertheless true that our people are pleased to again welcome one who has acquired such great fame at home and in foreign lands . . ."

Indeed, the truth of the matter of the days following the robbery was far from eastern newspaper accounts. The fact was, as the local paper would report, that Buffalo Bill and his guests checked into the Irma Hotel the evening of November 3, 1904, only two days after the robbery. Accompanying him were an English officer, Captain W.R. Corfield; Mr. and Mrs. E.F. Stanley of London; Mr. Henry Lusk, a German scholar; Mike Russell of Deadwood and close friend of Buffalo Bill; Russell's

son James; William Sweeney, the conductor of the Wild West Band; Mr. H. Brooks and Judge M. Camplin from Sheridan, Wyoming; and Mr. H.S. Ridgely of Cody. Chief Iron Tail, who figured so prominently in early press reports of the supposed posse, was not mentioned in the guest list. Buffalo Bill and his party never did join the posse. Instead, after they rested a few days in Cody, Buffalo Bill escorted his guests to his famed TE Ranch southwest of Cody for a hunting excursion — a far cry from an expedition to capture robbers.

As Cody's residents returned to their daily routines, the *Cody Enterprise* joked, "Bandits on Tuesday, railroad president and other big corporation officials on Sunday. It's getting so in Cody that a fellow can't tell whether to wear his six-shooter or his full dress coat upon going out."

As Buffalo Bill hunted with guests near his ranch, the two bandits who attempted to rob the bank in Cody successfully escaped. Luckily for these two would-be bank robbers, the legend did not become fact. Instead, two ferocious desperados escaped the legendary lawman Buffalo Bill, much to the disappointment of his admiring spectators.

Buffalo Bill's 1879 autobiography contained many so-called "true" accounts of him chasing and capturing various desperados in the Wyoming region. "All along the stage route were robbers and man-killers far more vicious

“It's getting so in Cody that a fellow can't tell whether to wear his six-shooter or his full dress coat upon going out.”
The Cody Enterprise

than the Indians,” wrote Buffalo Bill. His first encounter with Wyoming outlaws occurred during his employment with Russell, Majors, and Waddell, when Cody claimed he worked as a Pony Express rider. In the next issue of *Point West*, read more about Buffalo Bill and his run-ins with Wyoming outlaws. ■

Professor Jeremy Johnston is a direct descendant of John B. Goff, a hunting guide for President Theodore Roosevelt. Johnston grew up hearing many a tale about Roosevelt’s life and times. In 2006, Johnston was one of the first recipients of a Cody Institute for Western American Studies research fellowship at the Buffalo Bill Historical Center; “Buffalo Bill and Wyoming outlaws” is a result of that study. Johnston has been teaching Wyoming and western history at Northwest College in Powell, Wyoming, since 1994. While a graduate student at the University of Wyoming, Johnston wrote his master’s thesis titled, Presidential Preservation: Theodore Roosevelt and Yellowstone National Park. Johnston continues to research Roosevelt’s connections to Yellowstone and the West as he writes and speaks about Wyoming and the American West. This is his third contribution to Points West.



Buffalo Bill and his so-called “posse”—actually his hunting guests—in 1904, congregating in front of the Irma Hotel (left) with the First National Bank in the background. Courtesy Wyoming State Archives, State Parks and Cultural Resources. King Neg #596

BBHC Bits & Bytes

Drums beat for Plains Indian Museum Powwow

With the beat of drums and the pageantry of color, the Buffalo Bill Historical Center's longest running public program, the Plains Indian Museum Powwow, makes its grand entry at noon and 6 p.m. on Saturday, June 21, and at noon on Sunday, June 22. Admission is \$6 for adults 18 years and older, \$3 for youths 7-17, and free for children 6 and younger. Historical center members receive a \$1 discount with their membership card.

The celebration at the Robbie Powwow Garden on the southwest corner of the historical center complex draws more than 200 dancers, drummers, and artists from across the Northern Plains as well as over 5,000 spectators. In addition to watching the dance competitions, audiences have the opportunity to visit arts vendors and the Powwow Learning Tipi. Fry bread and other concessions are also available.



James Reeder, Wichita-Caddo, Logan, Utah, competing in the men's fancy dance contest, 2007 Plains Indian Museum Powwow.



Through the corridors of the historical center, workers move Gutzon Borglum's *Mares of Diomedes*, a sculpture which has been on display in the Whitney Gallery of Western Art for more than twenty years. A loan from the Metropolitan Museum of Art, *Mares* was moved to the National Museum of Wildlife Art in Jackson, Wyoming.



The entire company of Buffalo Bill's Wild West, 1888. Buffalo Bill Historical Center, Cody, Wyoming. Vincent Mercaldo Collection. P.71.253.1

BBHC celebrates 125th anniversary of Wild West

In terms of sheer logistics, Buffalo Bill's Wild West was even more remarkable than the show itself. It took two trains totaling fifty or more cars to carry it. Nearly a thousand cast and staff members lived in tents or slept in rail cars, depending on location. Plus, there were hundreds of show and draft horses and as many as thirty buffalo to transport.

The Wild West carried grandstand seating for twenty thousand spectators along with bolts and bolts of canvas to cover it. Ten to fifteen acres was required for the show lot; the show generated its own electricity and staffed its own fire department. In 1899 alone, the Wild West covered over 11,000 miles in 200 days giving 341 performances in 132 cities and towns across the United States.

The first performance of the Wild West took place on May 19, 1883. To celebrate International Museum Day on May 18, the Buffalo Bill Historical Center commemorated the 125th anniversary of the Wild West.

"Cody's Wild West really broke new ground in many ways," says Dr. Juti Winchester, Buffalo Bill Museum curator. "He reached out for and grabbed a whole new audience for large entertainments by making the show accessible to working-class people. The show was completely integrated at a time when one's race or social class could prevent an individual from holding a certain job. Cody also paid people according to what they did, making woman shooter Annie Oakley and the Lakota performer Red Shirt into highly paid headliners."

The day's celebration featured gallery talks and a performance by Northwest College's Buffalo Bill Band playing tunes that were part of the Wild West's music score.

For the latest in news, events, historic photographs, digital collections, online shopping, and everything there is to know about the collections of the five museums of the Buffalo Bill Historical Center and the McCracken Research Library, see our Web site www.bbhc.org



Jim Minter (1931–2008)

BBHC loses hard-working trustee

Long time Buffalo Bill Historical Center trustee, Jim Minter, passed away in his sleep at his home in Cody, Wyoming, on Sunday, February 24, 2008. He was 77.

“Jim was the second greatest promoter there ever was—next to Buffalo Bill himself,” said Al Simpson, former U.S. Senator from Wyoming and the historical center’s Chairman of the Board of Trustees. “I’d call him ‘Mr. Spirit,’ a patriot and a citizen who was always collaborative and cooperative. There was not a thing he wouldn’t try to promote the Cody community and the Buffalo Bill Historical Center; ever the optimist, he always asked, ‘How do we make it work?’”

Minter had been a Buffalo Bill Museum Advisory Board member since 1985 and became a trustee for the historical center in 1987. A generous contributor to the center, he served on seven board and two development committees in the areas of marketing, donor relations, corporate membership, and special events—just about anything and everything to promote the historical center.

His efforts to promote the center and the Cody community continued quite literally until his last day as several staff members at the historical center found letters from Minter in their mailboxes on Monday, the day after he died. His

extraordinary ingenuity created many unique strategies to promote both Cody and the historical center.

Minter was born James Bittner Minter on January 17, 1931, in Chambersburg, Pennsylvania. He grew up in Lansdale, Pennsylvania, a suburb of Philadelphia, and after high school, enrolled in Valley Forge Military Academy, Wayne, Pennsylvania. In 1954, he graduated from Temple University in Philadelphia, and then served as an officer in the U.S. Army from 1954–1956.

Before coming to Wyoming, Minter was the sales manager of Martin Century Farms, the largest independent milk and ice cream dairy in southeastern Pennsylvania. In 1963, he and his family moved to Cody, where they owned two motels and later, his beloved Mariposa Ranch southwest of Cody where he raised Simmental cattle and registered quarter horses. He was a member of a number of civic, youth, business, and sporting associations.

He is survived by his wife, Marilyn, two daughters, and one granddaughter. He was preceded in death by his parents and his son.

Recent BBHC survey well received

The Buffalo Bill Historical Center received over five hundred responses to its recent membership/readership survey—a 10 percent return rate, which is extremely positive in statistics circles.

“We are so thankful for everyone who returned a survey,” says Jan Jones, membership director. “We learned our members are well-educated, most without children at home, and all have an affinity for the American West—with great diversity in favorite content areas. We plan to look at the many suggestions for programs and additional benefits, as well as look toward better responses to families.






Membership Director Jan Jones plans to use the recent membership survey to enhance benefits and programming for historical center patrons.

“For *Points West*, we found our feature stories to be the most popular with a real preference for more photographs. The responses were so informative and will help us with editorial planning for *Points West*.”

For specific questions about survey results, contact Jones at membership@bbhc.org or 307.578.4032.

CALENDAR of Events

For the latest information on BBHC programs and events, please see our Web site at www.bbhc.org or call 307.587.4771. Unless otherwise noted, all events take place at the Buffalo Bill Historical Center

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
CENTER HOURS MAY 1—SEPTEMBER 15: 8 a.m. – 8 p.m. SEPTEMBER 16—OCTOBER 31: 8 a.m. – 5 p.m.		<div>Wolves in Yellowstone: <i>Reintroduction and Transition to State Management,</i> Mike Jimenez, 12:15 p.m. (free lunchtime expedition)</div> <div>1 July</div>		3		5
	Summer Adventure Workshops July 7 – August 15 (registration required/fee)					
	7	8	9	10		12
		Larom Summer Institute in Western American Studies, <i>Teaching the Humanities of the West: A Cultural Perspective</i> (registration required/fee)				
		Gallery Presenter Roger Broer, Artist, Plains Indian Museum, daily, 10 a.m. – 3 p.m. (free with BBHC admission)				
	14	15	16	17	18	19
		Gallery Presenter Bruce Graham, Artist, Whitney Gallery of Western Art, daily, 10 a.m. – 3 p.m. (free with BBHC admission) Gallery Presenter Arthur Amiotte, Artist, Plains Indian Museum, daily, 10 a.m. – 3 p.m. (free with BBHC admission)				National Day of the American Cowboy Celebration (free with BBHC admission) Lloyd New Art Mentorship Program Student Exhibition 3–5 p.m. CFM Records Office open 8 a.m. – 4 p.m. (MDT)
20	21	22	23	24	25	26
		Celebrating Raptors, Dr. Charles R. Preston, 3 programs daily (free with BBHC admission) 11 a.m.—Eagles, Hawks, and Falcons, 1 p.m.—Identifying and Studying Birds of Prey, 3 p.m.—Owls				
		Discovery Camp at Silver Gate, Montana, (for students entering grades 7–9; limited enrollment by application/fee)				
		Tonight! Buffalo Bill!, Bill Mooney, daily, 11 a.m. and 3 p.m. (free with BBHC admission)				
27	28	29	30	31	1 August	
		Gallery Presenter George Marcum, Military Doctor History, daily, 10 a.m. – 3 p.m. (free with BBHC admission)				
		Ecology of Yellowstone Grizzly Bears, Mark Bruscano, 12:15 p.m. (free lunchtime expedition)				Maynard Dixon: Art and Spirit documentary, Jayne McKay, daily, 11 a.m. and 3 p.m. (free with BBHC admission)
3	4	5	6	7	8	9
Maynard Dixon documentary, 11 a.m. and 3 p.m.	Museum Discovery Camp (for students entering grades 4 – 6; registration required/fee)					
						Buffalo Bill Invitational Shootout, BBHC and Cody Shooting Complex (registration required/fee)

10	11	12	13	14	15	16
17		19	20	21	22	23
24	25	26	27	28	29	30
31	1 September	2	3	4	5	6
	8	9			12	13
14	15	16	19	20	21	22
21	23	24	25	26	27	28
28	29	30	31	1 October	2	3

IT'S A DATE . . . pullout calendar

BBHC chooses conservator to join collections team

The Buffalo Bill Historical Center has selected Beverly Perkins as its new conservator. Since 2001, she's served as the Western Field Service Officer for the Balboa Art Conservation Center in San Diego. Perkins is a familiar face at the historical center both because she served there as conservator in the early 1990s, and because she's since returned each year for several weeks to assist with various conservation needs for the Plains Indian Museum, the Whitney Gallery of Western Art, and the Buffalo Bill Museum.

"The conservator is an important part of the preservation team of a museum," Perkins says of her position. "I will be joining a very strong group of people at the center like Connie Vunk and Gary Miller who have high standards for collections care.

"I also look forward to supporting the curators in their role as 'keepers' of the various collections. Not only do the curators study and present their collections in exhibitions, they are also given the responsibility of preserving them for future generations. A conservator will allow us to enhance the care for our collections, especially those objects which are made of perishable materials that can deteriorate over time."



Beverly Perkins is a familiar sight at the historical center since she was often called on to inspect and work on fragile objects such as this 1850s Hidatsa painted buffalo hide.

In 2007, the historical center announced that it had secured funding for the new conservator position. Contributions totaling \$1.6 million will provide an endowment, the income from which will permanently fund the conservator salary and related expenses. A nationwide search to fill the position was launched earlier this year.

Perkins has a bachelor's and a master's degree in art history, as well as a master's degree in art conservation from the Cooperstown Conservation Program at the State University College at Buffalo, New York. For over fifteen years, she's consulted on dozens of collections and has expertise in a variety of materials.

With advanced training in disaster mitigation and response for cultural collections, Perkins served as coordinator for the volunteer teams sent to aid the cultural collections that were threatened with the hurricanes in the Gulf Coast in 2005. In addition to specific conservation work, she's been an adjunct professor of art conservation and has written extensively about situations facing facilities with priceless collections.

"The plan for the conservation department includes providing regional outreach to museums in Wyoming and other western states as well as possibilities for training students in the principles of conservation," Perkins explains. Her first day on the job was May 12.

Corrections to Spring 2008 issue:

*The Web address to access the digital photography collection is www.bbhc.org/hmrl/collections.cfm.

*National Day of the American Cowboy is July 26, not June 27 as previously reported.

*The photo on page 14 is of Pawnee Bill, Buffalo Bill, and C.J. "Buffalo" Jones, not Captain Jack Crawford as indicated. Crawford was the one who, in June 1877, accidentally shot himself in the groin when performing with Buffalo Bill.



John Wallace "Capt. Jack" Crawford. Vincent Mercaldo Collection. P.71.1301



Hopalong species: lizards, turtles, and amphibians of the Greater Yellowstone region

By Philip and Susan McClinton

All for the love of research

Inch forward . . . that's it—just a little bit more. Move forward again painfully, slowly over gravel terrain, gouging hands, elbows, and knees. Reposition; maintain eye contact with the intended lizard. Shift position slightly; repeat the inching forward like a worm.

Holding a “snare” stick (which has a loop of fishing line that can be quickly tightened) in one hand and a cloth bag in the other, my wife Susan and I stalked a sagebrush lizard—the goal to capture and compare it with other sagebrush lizards from different locales.

Finally in position, the trick now was to inch the snare forward to slip the noose around the lizard's neck. Slowly, very slowly, the snare moved forward, the final move executed with lightening speed so the lizard couldn't skitter away. But true to its nature, this particular lizard had other ideas and managed to slip the noose before it could be tightened.

We had no choice but to start the capture ritual all over again—repeated four times before the lizard was actually caught. In the end, the wary subject provided us with measurements to compare to other lizard specimens, and its image was captured to compare coloration. After gathering all the information we needed, we set the lizard free, and in characteristic form, it dashed for the nearest rock crevice to hide from its human tormentors.

Oops! Dropped a tail

Lizards are reptiles of the order Squamata (suborder Sauria or Lacertilia), which they share with snakes (Ophidians). There are huge variations in size, color, and appearance among the forty classification families of lizards. They are usually four-legged, with external ear openings, movable eyelids, and a long tail. Their bodies are covered with either rough or smooth tubercular (bony bumps or projections) scales, properly called osteoderms. These bumps are made of keratin—the same material as



Sagebrush lizard in Yellowstone Park, 1972. NPS photo.



Here, the bright blue underside of the sagebrush lizard is evident. Wikipedia photo by Steve Jurvetson.

human fingernails and hair—and are formed by the epidermis, the outer skin covering.

Lizard species range in adult length from a few centimeters like the Caribbean geckos, to nearly three meters, the size of the Komodo dragons. Only two species of lizards are poisonous: the Gila monster found in Arizona and Mexico and the beaded lizard from Mexico. Most lizards are oviparous—that is, egg layers—though a few species are viviparous, which means they bear live young.

Two lizards occur in the Greater Yellowstone region: the northern sagebrush lizard or *Sceloporus graciosus graciosus*, and the greater short-horned lizard *Phrynosoma hernandesi hernandesi*. As with snakes found in the same area, little is known about their population numbers, but it is certain that the cool, dry conditions limit population size.

The northern sagebrush lizard is most frequently seen in rocky areas and can be found in the thermal areas of Yellowstone National Park, sometimes at elevations exceeding 8,000 feet.

Maximum size for this colorful lizard is usually less than five inches with males slightly larger than females. Males have bright blue patches on the belly and on each side, with blue mottling on the throat. An interesting and laughable aspect of their mating behavior is that, during the breeding season, males do push-ups on elevated perches to display their bright blue side patches to attract females and warn off other males. Breeding occurs during the summer months, and the female may lay two clutches of three to five eggs yearly.

Some of this species are capable of dropping their tail to save their neck. These “throwaway” tails will soon grow back in a similar configuration as the original tail. New bones don’t develop to replace lost ones but new cartilage is developed, and there may also be a slight difference in the pattern of scales and coloration.

This action is called autotomy and is a defensive technique that can help keep a lizard alive as it distracts their predators with just enough time to escape. The tail has its own nervous system, and may also continue to move independently, further distracting the predator.

Here’s blood in your eye



The greater short-horned lizard, commonly called “the horny toad,” can dissuade predators by squirting blood from its eyes, a rare sight to catch on film. Artwork created for *Points West* by Jennifer Osterkamp, Cody High School, 2008.

The “horny toad” or greater short-horned lizard is often difficult to find because it is usually solitary and “freezes” when approached, exhibiting a “now you see me; now you don’t” behavior. They can be found by walking outward in a spiral pattern from ant nests which provide them with

their favorite food. It is relatively easy to capture these lizards because camouflage, not speed, is their forte.

They are also scaly to the touch and exhibit a “fringe” of horns encircling the back of the head as well as a fringe of scales on each side of the body and coloration closely resembling their habitat. Most horned lizard species are well represented in the fossil record of the Pleistocene era, one million years ago. Humans and horned lizards have shared each other’s company for thousands of years. This relationship is recorded from numerous cultures in art and ceremony, the latter because they’re considered symbols of strength.

The greater short-horned lizard is more cold tolerant than other species of horned lizard. They are relatively small and may inflate themselves by gulping air and jabbing with their “horns” to discourage predators. Some species can even spurt blood from the eyes, having a repellant effect on predators, especially canids like coyotes and foxes. These horned lizards aim for the eyes of the predator, and the blood may be so chemically irritating it discourages predators from further pursuit.

Greater short-horned lizards have often been kept as pets but rarely survive captivity because of their need to have large numbers of live ants available. They are viviparous while other species of horned lizard are oviparous. Five to thirty-six young are born in mid to late summer.



A baby greater short-horned lizard. Featurepix.com photo.

Hodgepodge populations

Five other species of reptile also occur infrequently, if at all, in the Greater Yellowstone region: western painted turtle (*Chrysemys picta belli*), western spiny soft-shelled turtle (*Apalone spinifera hartwegi*), common snapping turtle (*Chelydra serpentina*), red-sided garter snake (*Thamnophis sirtalis parietalis*), eastern yellow-bellied racer (*Coluber constrictor flaviventris*) and western yellow-bellied racer (*Coluber constrictor mormon*). Specimen collections are scant, but many of the reptiles in the Greater Yellowstone region have only recently become subjects of intensive research

and field collection. Certainly the recent discovery that the black-headed snake (*Tantilla nigriceps*) is more widespread in Wyoming than otherwise thought is encouragement for both professional and amateur herpetologists.

Hopalong species

Only four species of amphibians inhabit the Greater Yellowstone region: boreal toad, western chorus frog, spotted frog, and tiger salamander. Very little is known about these amphibians not only in the state of Wyoming, but in the Greater Yellowstone region in general. Amphibians generally prefer warm, moist conditions, and the past glacial activity in the area and dry cool climate may account for their infrequent occurrence.

Amphibians are “. . . a cold-blooded, smooth-skinned vertebrate of the Class Amphibia, such as a frog or salamander, that characteristically hatches from eggs as an aquatic larva with gills. The larva then transforms into an adult with air-breathing lungs . . . an animal capable of living both on land and in water.” Egg-laying takes place in water. Worldwide, there are more than 5,500 species described; 276 species of amphibians are found in the continental United States and only 39 species in Wyoming.

The Greater Yellowstone region’s lone toad

The boreal toad (*Bufo boreas boreas*) is the area’s only toad, and adults can be almost four inches in length. They are stocky with a blunt nose and are identified by the lack of a prominent cranial crest and horizontal rather than vertical pupils. It is an old fable that handling toads will lead to warts, but they do defend themselves by secreting an irritating fluid, as do many toads, from glands behind their eyes and on their backs.



The boreal toad is the only toad in the Greater Yellowstone region. 1972. NPS photo.



Western chorus frogs are seldom seen due to their secretive habits and their small size, but their sound is unmistakable. Wikipedia photo by Benny Mazur.

Boreal toads are found in moist environments at both low and high elevation. Juveniles tend to be diurnal (active during the day) while adults are generally nocturnal (active at night) except in the spring.

Their reproductive behavior is poorly known, but boreal toads are egg layers, and tiny boreal toad tadpoles hatch from the gelatinous strings of eggs that are laid in warm water during the early summer. Typical clutches may contain as many as 12,000 eggs. These black tadpoles usually group together for security and protection from predators. Large aggregations of these tadpoles are often found, and one aggregation in Yellowstone National Park was measured at about 20 inches wide by almost 117 feet long. Tadpoles metamorphose (transform) into toadlets during the first summer and usually winter in the area where they were deposited as eggs.

A chorus of frogs

Western chorus frogs (*Pseudacris triseriata*) are seldom seen due to their secretive habits and their small size. However, they’re most often heard producing a continuous “chorus” at breeding sites of shallow, intermittent ponds or pools during the late spring. Their call is similar to the sound produced when someone runs his thumb along the edge of a comb.

Chorus frogs occupy habitat in mesic (moist) forests and meadows near riparian sites. As with the boreal toad, very little is actually known about the reproductive behavior of chorus frogs. They lay eggs in clusters of 20–100, and they are attached to submerged vegetation. Eggs hatch in about two weeks, and tadpoles transform into adults in about eight weeks.

In winter, they hibernate under leaves, logs, or under thick grass in meadows. There are anecdotal reports of them freezing solid in the winter in Manitoba, Canada, with no harmful effects. Chorus frogs are one of the first amphibians to emerge after winter, often seen while snow and ice are still present.

It's good to be popular



The Columbia spotted frog disappears into its surroundings, 1972. NPS photo.

The Columbia spotted frog (*Rana luteiventris*) is the best known and most abundant amphibian in the Greater Yellowstone region. They're regularly found at the edge of water sources and in or near forest openings. Wetlands near or at tree line are also used, but populations are uncommon in large, open meadows.

Spotted frogs breed during the early summer depending on temperature. Eggs are laid in quiet or even stagnant water in gelatinous masses. Many times all the egg masses of the population are in the same location in the water source, and in permanent ponds, tadpoles may not change to adult frogs until their second year of life. Adults and young frogs often disperse into marsh and forest habitats, but are not usually found far from open water.

There's charisma going on here

Possibly the most charismatic amphibian in the Greater Yellowstone region is the blotched tiger salamander (*Ambystoma mavortium melanostictum*). This is the only salamander native to this region, and is the second largest salamander in the United States, reaching a length of up to nine inches including the tail.

Blotched tiger salamanders are widespread in the Greater Yellowstone region with no specific habitat preferences other than a penchant for moist environments. Adults spend most of their time burrowing under logs, rocks, and underground. They emerge on rainy nights (typically after a heavy rain) to migrate to their breeding ponds.

Tiger salamanders are terrestrial as adults and return to the water to breed. Females are nudged by males to precipitate the breeding process and after a water-ballet of courtship, the male deposits a spermatophore (sperm packet) onto the bottom of the watery substrate. The female picks up the spermatophore and, within her body, the packet dissolves. She then deposits the fertilized eggs in two or three groups on vegetation at the water's edge. There are reports of females laying up to 1,000 eggs.

Normal incubation takes place in two to three weeks, but the timing depends on the water temperature, and development is accelerated in warmer temperatures. After the breeding migration, adults return to their moist homes in the underground substrate. They enter hibernation in the fall and emerge in early summer depending on elevation.

The larvae have large feathery gills behind the ears and were once commonly referred to as "water dogs" or "mud puppies." Sometimes the larvae do not develop into adults but instead retain the feathery gills, a condition known as neotenic. These "neotenes" become sexually mature while in their larval form, and this is especially common when terrestrial conditions are inferior. When an over-abundance of larvae are present, they may resort to cannibalism.



The blotched tiger salamander is the only one native to the Yellowstone region. NPS undated photo by Bryan Harry.

Some researchers have abandoned the recognition of subspecies of the old classification *Ambystoma tigrinum* due to new information on genetic variations in the species, which may not support the traditionally recognized subspecies. That is, interbreeding between sub-species may actually change how they're scientifically identified.

Biological Cassandras

Amphibian populations are declining not only in the Greater Yellowstone region but also around the world. A survey by the *Washington Post* in 2004 found that 32 percent of all amphibian species worldwide face extinction. As many as 122 species have disappeared since 1980, and an additional 1,900 are in danger of becoming extinct. They are, in a sense, the "canary in the coal mine" species. That is, their survival—or lack thereof—may warn us of impending crises in our ecosystems.

There are many speculations as to the cause of the decline in amphibian numbers. Amphibians are extremely sensitive to habitat degradation, loss, disturbance, and fragmentation since their very livelihood depends on the presence of water for breeding purposes. Other factors that may affect amphibians are pollution, disease, predation by imported "exotic" species, and drought.

Without a doubt, well-structured scientific study is needed to determine the actual cause of their decline within the Greater Yellowstone region. Nigel Williams, in an article written for *Science Week* in 2004, stated that, "A new first-ever global study estimates that one third of the world's amphibian species are in danger of extinction. Researchers think that the mysterious collapse in numbers might be a warning that our environment may be in a worse state than we previously thought since amphibians, more than any other animals, are known to be the most vulnerable to subtle changes in their ecosystems."

J.M. Kiesecker et. al. drew similar conclusions in their 2004 study of how amphibian decline is affecting disease prevalence among humans and wildlife, stating, "The link is suggestive, not proven, but there are compelling similarities between recent disease outbreaks in many animals. Amphibians have been hit particularly hard because of their life cycle and physiology. Frogs and salamanders are exquisitely sensitive to environmental changes. This property casts them in the role of biological Cassandras, prophesying a pessimistic message of

environmental degradation that we don't want to hear. Like Homer's Trojans, we've mostly ignored their warnings."

Hopping along to the future

Hopalong species add to the charming mystique the Greater Yellowstone region offers visitors. Chorus frogs lull us to sleep with their nightly song . . . one of many "wild" songs abundant in the area. Children and adults alike delight in spotting lizards—what might be called "living mini-dinosaurs." For the fortunate few, blotched tiger salamanders amaze with their ability to migrate mysteriously to water for breeding. Anyone who has ever watched one of these creatures can't help but smile at their odd waddling side-to-side gait and marvel at their ability to navigate to just the right spot to breed. It remains in our hands to research, conserve, and protect for future generations, not only these amazing little hopalong species, but all the animals that add to the richness and splendid diversity of the Greater Yellowstone region.

For a list of sources for further reading, contact the editor. ■

Philip L. McClinton is currently the curatorial assistant for the Draper Museum of Natural History. Susan F. McClinton served as the information and education specialist on grizzly bears for the Shoshone National Forest in Cody, Wyoming, during the summer of 2005. Each holds a master's degree in biology from Sul Ross State University in Alpine, Texas, and both have a keen interest in animal behavior, conservation, and wildlife education—especially that which takes place in the natural environment. Both McClintons have conducted extensive research on black bears; mountain lions; white-winged, mourning, and Inca doves; and parasite/host interactions in nature. The McClintons have published and presented a number of articles and reports about their work.



The McClintons as masters students in Texas. Diane Riggs, photographer. Photo courtesy Philip and Susan McClinton.

Byways, boats and buildings:

By Lee H. Whittlesey



Pictured here are two of Yellowstone Lake's noted steamboats: the *Zillah* (foreground) and the *E.C. Waters*. The story of the latter's namesake, is one filled with hare-brained ideas, political intrigue, and entrepreneurship run amok. Leslie Quinn collection, ca. 1907. National Park Service (NPS) image.

In the past two issues of Points West, Yellowstone National Park Historian Lee Whittlesey discussed the earliest accounts of Yellowstone Lake and how roads developed in the area to accommodate visitors to the nation's first national park. Given a lake this size, boating activities were naturally "a given," too. Boats are the subject of this third installment of Whittlesey's story, especially the infamous story of steamboat operator E.C. Waters.

Boats on the lake

Boats on Yellowstone Lake and a few buildings on the northern lakeshore actually arrived before roads did. Surely Indians built rafts and attempted to reach islands in the lake, but nothing substantive is so far known of those endeavors. Archeologist Ann Johnson reports that archeological sites have been documented on six of the lake's seven islands, indicating that ancient humans or more recent Indians reached the islands at various points in time. In addition, a number of parties

traveled on the lake to map, explore, or eventually provide boats for hire.

Because of his personal experiences in a small boat on the often turbulent lake, and his explorations on horseback around the lake, Superintendent P.W. Norris supported the idea of using a large boat for tours on Yellowstone Lake. He noted in his 1878 report that "with another season's improvement and construction of roads and bridle-paths, the promised routes of access . . . I have all the confidences of being able to effect leases to responsible parties for the construction of much needed hotels, and also for a yacht or small steamer upon the mystic Yellowstone Lake." In 1889, the Department of Interior issued a lease to one E.C. Waters for just such a boat, the *Zillah*, which was brought to the park in pieces and assembled on site.

E.C. Waters: Yellowstone's "gadfly"

Ela Collins Waters, called "E.C." by many, was a gadfly who was present in Yellowstone for twenty years (1887–1907),

Yellowstone Lake in history, part 3

working first as general manager of the Yellowstone Park Association (YPA) hotels and then with his own company, the Yellowstone Lake Boat Company. He caused trouble for nearly everyone around him, including fellow employees, other concessioners, tourists, and the U.S. Army. Still, it was hard for park officials to get rid of Waters because he was politically connected to Russell Harrison, the son of President Benjamin Harrison.

In fact, Acting Superintendent F.A. Boutelle would recall some years later that when he arrived as superintendent in 1889, it was understood by him and many others in the park “that Waters was under presidential protection” because of his connection to the president’s son. Speaking further about Waters, Boutelle fumed that “aside from the [his] bad business practices, the man was morally rotten. It was a common practice for him to leave the Mammoth Hot Springs Hotel at sundown, en route to one of the hotels, with some poor girl, employed for service, and spent most of the night on the road between the starting point and Norris.”

Ironically, it was Boutelle who would eventually be transferred out of the park several years before Waters.

Nevertheless, Waters, embattled though he often was, moved up by becoming president of the new boat company for YPA, obtaining a lease for additional land along the lake shore. He used this land to erect ramshackle buildings for his boat business near the dock in front of Lake Hotel.

Booted from Yellowstone the first time

In early 1890, YPA placed the *Zillah*, a steamboat that could hold forty passengers,



The 1871 Hayden survey in Yellowstone built and launched this small boat named the *Annie* from which artist Henry Elliott and zoologist Campbell Carrington mapped the bays and inlets of Yellowstone Lake. W.H. Jackson, 1871. NPS photo



E.C. Waters. No date. NPS photo.

“E.C. Waters . . . having rendered himself obnoxious during the season of 1907, is . . . debarred from the Park and will not be allowed to return . . .”

at Lake to carry passengers from West Thumb to Lake Hotel. Waters made plans to manage it for the company even though he did not yet own it himself. However, Waters’s bosses abruptly fired him when they learned that he was using his position to extort money from a meat contractor. According to the newspaper account in the August 23, 1890, edition of Montana’s *Livingston Enterprise*,

Waters was eventually “escorted to Cinnabar [just north of Gardiner, Montana, outside the park’s north gate] by the military and told not to return to the Park under penalty of arrest.”

But apparently Waters was successful in using his connections with the President’s son Russell Harrison to get reinstated in the park, for in October of the same year, Secretary of the Interior John W. Noble informed Superintendent Boutelle that he had entered a contract with “the Yellowstone Lake Boat Company, whereby E.C. Waters is President,” allowing Waters to lease parcels of land on the lakeshore, as previously mentioned, and to run the steamboat on the lake. By 1897, Waters owned the boat company and was running it into the ground, a turn of events that apparently didn’t bode well for Waters. “Always an obnoxious character,” writes historian Richard Bartlett in his 1985 book *Yellowstone: A Wilderness Beseiged*, “Waters became impossible to deal with as his business declined.”

Making a buck in the park

At some point, probably in 1891, Waters added rental rowboats — in which potential fishermen could be taken onto the lake to fish — and a store in which he sold curios and fishing supplies. The store was

established in 1895 to “sell candies, nuts and small groceries to camping parties, [and] to do blacksmithing for the same.”

There are numerous accounts of the high prices that Waters charged for his products and services; one visitor noted he knew why Jesus walked on water because “if he had to pay those prices, he certainly would have walked on water to save the boat rental.”

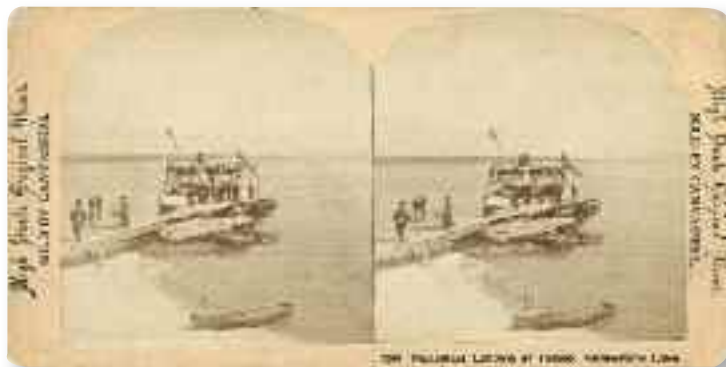
Looking for additional money sources, Waters in 1896 placed buffalo, elk, and bighorn sheep in a pen on Dot Island, using them to attract boat riders. This boat trip offered travelers a break from dusty stagecoach travel, stimulating views of snow-capped peaks, cool breezes in their faces, and the chance to see the animals at Waters’s Dot Island zoo. He fed them garbage and generally treated them poorly, so much so that one tourist complained that he saw elk so hungry that these herbivores actually ate meat. As early as that first year, a visitor saw four buffalo, two elk, and three sheep on the island and reported that they “look poor and half starved, [even though] there is a man here all the time to take care of them.”

In late 1907, the Department of Interior ordered the animals released.

The fly in the ointment

Throughout his tenure there, Waters made trouble for nearly everyone in the park. His anger probably started in 1888 when the army arrested him and Northern Pacific Railroad officials for vandalizing a geyser, and that humiliated Waters in front of his bosses. The army then caught him in a winter scheme to poach animals from the Lake area while his boat was being assembled. Later he tried using his political connections to stop Hiram Chittenden from building the new road between Old Faithful and Lake, claiming it would hurt his business. He made tourists who rode his steamer or rented his rowboats angry enough to write complaint letters that cited misrepresentation and overcharging.

The list of those whom Waters aggravated is extensive. He alienated other park concessioners. He let his boat deteriorate to such a point that some visitors refused to ride it. He angered stagecoach drivers by cutting off the fifty cents per passenger that he had formerly given them for putting people onto his boat. And his unpleasant actions and strange letters convinced Superintendent John Pitcher, photographer F.J. Haynes, and others — eventually



The *Zillah* loads passengers at West Thumb for a ride on Yellowstone Lake. Stereograph. Buffalo Bill Historical Center, McCracken Research Library. MS021. Series 1. Box 2. No. 77



Waters created his own zoo on Dot Island in Yellowstone Lake. Stereograph. Buffalo Bill Historical Center, McCracken Research Library. MS021. Series 1. Box 2. No. 76

including later historian Aubrey Haines — that he suffered from a mental illness. Pitcher wrote in 1904 that Waters’s “rambling communications referring to many subjects, are a nuisance to everyone, and confirm the suggestion made some time since that he is mentally disordered.”

One 1906 male visitor met Waters at Lake Hotel and noted that his two lady friends were invited to ride the boat for free by Waters but were hesitant to go on his boat alone with him. The traveler, Dr. Edward Newman Roberts of Pocatello, Idaho, went along but, like so many others, did not care much for Mr. Waters:

After cleaning up, I accompanied Ester and Katharine White down to the pier. The old captain of “*The Zillah*” invited the girls to be his guests over to the island in the Lake where his new boat was [being built], but they insisted that they would not go unless he took me, and although I protested they made me go. It was a pleasant ride but I could never learn to like the old walloper.

Waters eventually pushed things too far by alienating a New York congressman. This congressman protested to President Theodore Roosevelt, who noted that all he, the

President, knew about Waters was “to his [Waters’s] discredit.” Roosevelt turned the matter over to Park Superintendent S.B.M. Young, who issued this bulletin on October 16, 1907:

NOTICE!

E.C. Waters, President of the Yellowstone Lake Boat Company, having rendered himself obnoxious during the season of 1907, is, under the provisions of paragraph 11, Rules and Regulations of the Yellowstone National Park, debarred from the Park and will not be allowed to return without permission in writing from the Secretary of the Interior or the Superintendent of the Park.

Despite whatever else Waters had done that summer to “render himself obnoxious,” Young’s major pique at Waters was based upon Waters’s blatant disregard of Young’s orders to remove the animals from Dot Island. Thus Waters’s long anger at “everybody and everything” finally led to the ruin of all his enterprises by 1908, for one visitor reported that Waters was banned that year and that his store was a mere tent. However, Waters apparently—somehow—hung on in some capacity until he was removed from the park for the final time on June 21, 1909.

A ship that didn’t sail

In 1905 Waters built a large ship named the *E.C. Waters* that was capable of carrying over 600 passengers, but the regulator (the U.S. Steamship Navigation Service) refused it a permit. Consequently, it sat beached for many years at Stevenson Island until it was set afire in 1930. The *Zillah* operated through 1907; the *Jean D.* replaced it during 1909–1910 along with numerous smaller boats. In late 1907, Elwood “Billy” Hofer took over management of the company and in 1908 operated two boats with

strange names: the *Busha* and the *Etcedecasher*.

Boat operator Ela C. Waters’s business began at the same time as Lake Hotel, and for sixteen years each of those operations bolstered the other. How Waters managed to operate in the park as long as he did is still somewhat astounding given his penchant of alienating just about everyone.

But if it had not been he, it would have been someone else. After Yellowstone was created in 1872, numerous parties saw the possibility of a money-making contract to run a steamboat across Yellowstone Lake; in fact, the number of applications for such a concession to the Secretary of Interior was startlingly high. However, until 1889, only one concession had been granted on the Lake to anyone, and that person never used it. E.C. Waters was thus in a timely position to capitalize by getting into the boat business. ■

In the Fall 2008 issue of Points West, Whittlesey concludes his account of the Yellowstone Lake with stories about lodging facilities and other buildings in the area.

A prolific writer and sought after spokesman, Lee Whittlesey is the Yellowstone National Park Historian. His thirty-five years of study about the region have made him the unequivocal expert on the park. Whittlesey has a master’s degree in history from Montana State University and a law degree from the University of Oklahoma. Since 1996, he’s been an adjunct professor of history at Montana State University. In 2001, he received an Honorary Doctorate of Science and Humane Letters from Idaho State University because of his extensive writings and long contributions to the park.

(A complete list of works cited is available from the editor.)



Today, a twisted skeleton beached on Stevenson Island is all that remains of the *E.C. Waters*. Photo by Jeff Shrin.



Firearms factory replica in the Cody Firearms Museum. Gift of Savage Arms Company. 1991.19.1-3

CODY FIREARMS MUSEUM: Firearms factory

Upon independence, the United States was an agrarian society with individual craftsmen supplying the needs of the farming populace. Within half a century, however, factories were taking over the bulk of the manufacturing of goods from textiles to guns.

During the late nineteenth century, the firearms industry was responsible for many of the design innovations that made modern manufacturing methods possible. Interchangeable parts, in particular, meant a firearms owner could replace a cylinder or a stock without having to purchase a brand new gun. Certainly, many of the machines still in use today have their origin in the firearms factories of that period.

WHITNEY GALLERY OF WESTERN ART: *Saddlestring Cavy*

Artist Bruce Graham is intrigued by color and light and strives to capture these elements in his paintings. "Most of my paintings are set in the morning or evening when the sun is low on the horizon," Graham said of his work. "It's that time of day when even a seasoned cowboy will stop for a second to appreciate the amazing glow of sunlight on a horse's back."

Sunlight, not horses, is the subject of *Saddlestring Cavy*. The sunlight reflected on the backs and necks of the horses draws the viewer into the picture, leading the eye with a zigzag pattern into the distance.

Graham was born in New York City and grew up on the

east coast. However, he returned to his roots in the West and currently lives and works in Buffalo, Wyoming. His grandfather owned Two Dot Ranch near Cody, which is where Graham was exposed to cowboys and western art from an early age. He uses his cowboy friends and neighbors as models, and his own horses appear in many of his paintings.

This painting was added to the Whitney Gallery's collection last year when it received the William E. Weiss Purchase Award at the Buffalo Bill Art Show & Sale. This acquisition fund, established in the mid 1970s, has helped the Whitney add over forty pieces of contemporary western American art to its collection. It was named in honor of a great patron of western art, William E. Weiss, who died in 1985.



Bruce Graham (b. 1961). *Saddlestring Cavy*, 2007. Oil on canvas, 24 x 36 inches. William E. Weiss Purchase Award—2007 Buffalo Bill Art Show. 11.07

PLAINS INDIAN MUSEUM: Eagle hat

With its special power and beauty, the eagle is the bird most revered by Plains Indian people. This hat is made of an eagle head, wing, and tail feathers over buffalo hide. It's trimmed with brass bells and has brass button eyes. Such a hat would have been worn for personal adornment or ritual regalia.



Eagle hat, Crow, ca. 1870. 11 x 26 inches. Gift of the I.H. "Larry" Larom Collection of Plains Indian Ethnology. NA.203.168



This great gray owl collided with a truck northwest of Cody. Scientific name: *Strix nebulosa*. DRA.304.78

DRAPER MUSEUM OF NATURAL HISTORY: Great gray owl

Aristotle once said, “In all things of nature there is something of the marvelous.” Nowhere is that more true than in the Northern Rockies. Even the most spur-of-the-moment outing in the Greater Yellowstone region is certain to afford the outdoor enthusiast a variety of wildlife.

The Buffalo Bill Historical Center’s Draper Museum of Natural History displays between 60 and 70 specimens of wildlife that orient visitors to what they can expect to see in the environs of Yellowstone National Park — including a great gray owl (*Strix nebulosa*) perched in an aspen tree behind a grizzly bear.

Owls are especially intriguing to people, and represent many different things to different cultures. The great gray owl is a rare sight in this region and is especially treasured by bird enthusiasts. It is an ‘earless’ owl (i.e. no feather tufts on the head) that lives throughout much of the rugged forest in the northern U.S., Canada, and into Alaska. The Greater Yellowstone region is as far south as it is found.

Due to its thick and uniquely shaped feathers, the great gray owl appears larger than the more common great-horned owl (a specimen also on display in the Draper museum); the great gray usually weighs a little less and

has smaller feet and talons. The great-horned owl regularly takes rabbits and domestic cat-sized prey, while the great gray focuses on mice and other small rodents. Wingspan for each species can range between three and five feet.

BUFFALO BILL MUSEUM: Saddle

This saddle was made for William F. “Buffalo Bill” Cody about 1893 by Collins and Morrison of Omaha, Nebraska. There are at least four variations of this saddle in existence. This particular saddle appears in the last photograph of Buffalo Bill taken at his TE Ranch located southwest of Cody. Across the back of the cantle is inscribed “Hon. W.F. Cody.”

The hand-tooled saddle — one of the images is Buffalo Bill standing and holding a rifle — is shown here with a buffalo hide serape, a braided leather bridle with a six-shooter bit made for Cody by a prisoner in the Colorado State Penitentiary, and beaded buckskin gauntlets.



Saddle, ca. 1893. William Cody Boal Collection. 1.69.45; bridle and bit, ca. 1915. Mary Jester Allen Collection, 1.69.44 a/b; gauntlets, ca. 1885. Gift of Mrs. S.W. Harding, 1.69.266. Serape, ca. 1910, William Cody Boal Collection, 1.69.2639



Spectacular Yellowstone and Grand Teton National Parks

Edited by Dana Levy, Letitia Burns O'Connor, and Paul Vucetich with essays by Charles R. Preston and Jim Robbins

Review by Tooraj Kavoussi of Universe Publishing

The magnificent landscape and abundant wildlife in this most pristine region of America might have been sufficient reason to create the

world's first national park in 1872, but it was the 10,000 astonishing geothermal features of the Yellowstone caldera that moved Congress to act. *Spectacular Yellowstone and Grand Teton National Parks* celebrates this past, through words and photographs, chronicling the era when the railroads developed tourism to remote scenic areas.

These parks became American icons when automobiles allowed millions to experience the unique nature of the region. Today approximately three million people visit every year, awestruck by the strange beauty of the Geyser Basins, the majestic grandeur of the Grand Teton range, and the surprising water features—from the tumult of the waterfalls in the Grand Canyon of Yellowstone to the vast blue surface of Yellowstone Lake. This unique large format book with over 275 photographs and thirty-six pages of foldouts—each more than three feet wide—shows visitors at play during various seasons of the year and affords everyone the opportunity to marvel at this natural paradise.

Some of the country's greatest nature photographers record the ecosystem's diverse beauty with vivid images of the prismatic structures at Mammoth Hot Springs, the alpine splendor of the surrounding mountains, and aerial views of this diverse and dramatic scenery. Grizzly bears at play, antelope on the run, bison stampeding, and other indigenous wildlife are featured. Golden eagles tussling in mid-air; trumpeter swans strutting into flight; osprey and great blue heron fishing; and intimate glimpses of many different species of owls reveal the denizens of these wide open skies.

The visual beauty of the parks is only one focus of this volume. The approximately 2.5 million acres of land preserved within the two parks are the centerpiece of the Greater Yellowstone Ecosystem, an expanse ten times as large that encompasses the estimated minimum area needed to support a sustainable grizzly bear population. The essays outline the importance of preserving the parks' rich ecosystem in its pristine state, providing a baseline against which to measure change and enabling researchers to conduct long-term experiments without disturbance. The parks have remained at the center of biological research revealing how natural systems work and what is needed to maintain their integrity. The restoration of the gray wolf in 1995 has become a dramatic experiment in ecosystem dynamics and human-wildlife interaction that has attracted attention around the world.

Spectacular Yellowstone and Grand Teton National Parks is an exciting journey into the wild. ■

© *Spectacular Yellowstone and Grand Teton National Parks*, edited by Dana Levy, Letitia Burns O'Connor, and Paul Vucetich, Universe Publishing, 2008. Hardcover. 132 pages. 300 color and 15 black and white photographs. ISBN:978-0-7983-9994-6. Serial rights are available, as are images from the book, by contacting Tooraj Kavoussi at tooraj_rizzoli@fastmail.us or 845.784.4721.

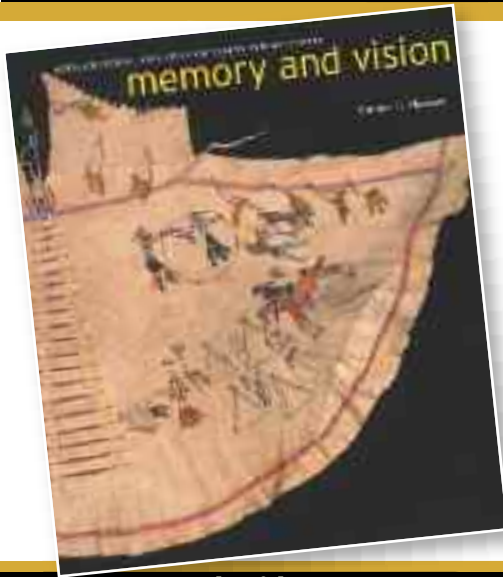


On August 12, 1942, the Heart Mountain Relocation Center in Park County, Wyoming, between Cody and Powell, opened its gates to Japanese-Americans who had been forced from their West Coast homes by the U.S. government after the bombing of Pearl Harbor. The center had a hospital, local government, schools, churches, football and basketball teams, scouting groups, and two movie theatres. It wasn't long before Heart Mountain would swell to Wyoming's third largest city, housing nearly 11,000 citizen and alien internees in its tarpaper barracks and barbed-wire enclosures.

Photographed by Jack Richard in 1942, Sets Murakami stands holding her son Richard with the barracks of the Heart Mountain Relocation Center in the background. Jack Richard Collection. PN.89.111.21237.8

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The online photo service was made possible through the generosity of the Carol McMurtry Library Donor Advised Endowment Fund, through the Wyoming Community Foundation; the Institute of Museum and Library Services, the primary source of federal support for the nation's libraries and museums.



Top: Charles J. Belden, *Coyote howls beside headstone of Wilfred Jevons near Wood River* (detail), ca. 1930s. Gift of Mr. and Mrs. Charles Belden. PN.67.712e



Below: Jack Richard, *Bull elk in Firehole River in Yellowstone National Park* (detail), 1967. Jack Richard Collection. PN.89.45.9488.7



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