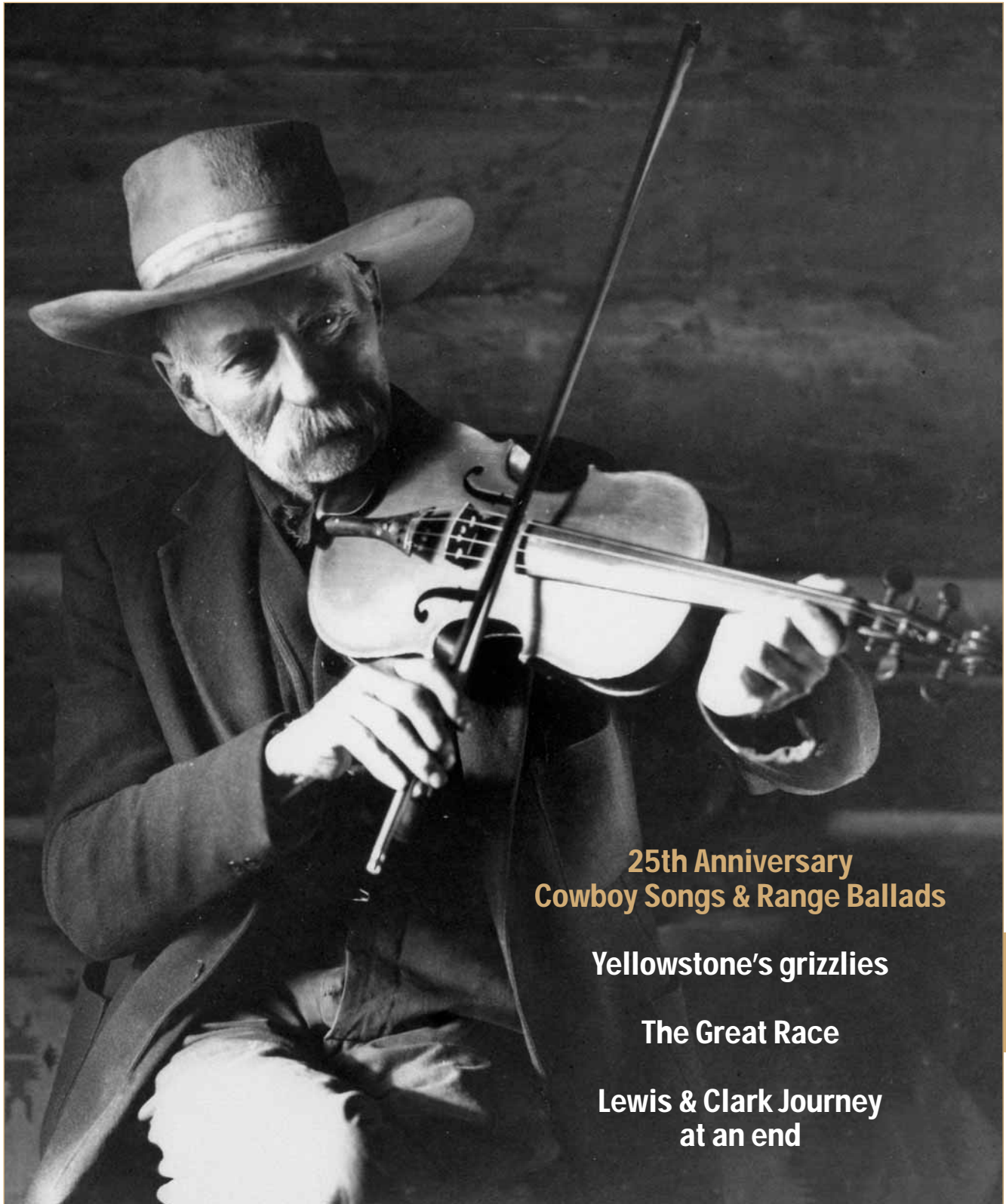


POINTS WEST

BUFFALO BILL HISTORICAL CENTER ■ CODY, WYOMING ■ SPRING 2007



**25th Anniversary
Cowboy Songs & Range Ballads**

Yellowstone's grizzlies

The Great Race

**Lewis & Clark Journey
at an end**

Director's Desk



by Robert E. Shimp, Ph.D.
Executive Director

We hope your New Year is well underway and already has the makings of a year of health, prosperity, and peace.

With this first issue of 2007, you'll find several changes to *Points West*. First, we have a new masthead, in which we share the names of everyone involved with the production of this fine magazine. We've also included our *Points West* mission statement.

In the center, you'll find our pullout calendar of events. I encourage you to post it prominently to be sure you'll not miss any of the great activities on tap here in 2007.

Our quarterly features are next: a section in which you'll find stories about Yellowstone National Park, news items, ideas for ways to support the Buffalo Bill Historical Center (BBHC), and book reviews. One of our new features is "Treasures from our West," a section that highlights objects from each of our five museums.

Do you remember the saying "a picture is worth a thousand words?" Each issue will now conclude with a page called "A Thousand Words," an image selected from our matchless photographic collections.

Needless to say, the New Year brought new changes to *Points West*, and we're confident they will all meet with your approval.

And speaking of changes, I want to take this opportunity to let you know that I have announced my retirement, effective January 1, 2008. This has been an incredible five years for me here at the BBHC, and I know our dedicated staff will continue to make this institution the finest of its kind in the world. For me, it's time to devote more of my attention to my grandchildren and the rest of my family. ■

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

The Buffalo Bill Historical Center (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 a engaging educational magazine primarily to the patrons of the Buffalo Bill Historical Center (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:

"The Cowboy Fiddler," William T. Borron. Charles J. Belden photograph. August 1941. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Mr. and Mrs. Charles Belden. P67.43.1



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With this, the first issue of Points West of 2007, we've added a new section that features something special from each one of our five museums. The Cody Firearms Museum has chosen this Winchester Model 1866 Lever Action Deluxe Sporting Rifle, ca. 1873, with its fine engraving shown in detail here. Read more, beginning on page 28.

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Visit us online . . .

Remember: The Buffalo Bill Historical Center's Web site has our calendar of events as well as additional information about many of the stories in this issue of *Points West*. Visit us online at www.bbhc.org.

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On the trail with

by Guy Gertsch



"The wood-burning stove in this cabin was wonderful after my trek down Lolo Pass," said Gertsch.

INTRODUCTION:

On the Web site www.lewisandclarktrail.com, Scott Clark, Executive Director of Glore Psychiatric Museum in St. Joseph, Missouri, writes about the medical concerns of the Lewis & Clark expedition. As he puts it, "President Thomas Jefferson knew that no doctors would accompany the expedition and that there were no hospitals to be found once the crew left the St. Louis area. He therefore sent Captain Meriwether Lewis to Philadelphia to spend three months learning—not only the scientific subjects of biology, botany, zoology and map making—but how to take care of his expedition's health needs. Lewis spent three months with Dr. Benjamin Rush learning when and how to bleed, purge, or otherwise treat a variety of conditions he expected to face the Corps of Discovery."

Regrettably, Guy Gertsch didn't have his own Captain Lewis as he retraced the Corps' trail during its 200th anniversary. In this, his final installment, Gertsch's plans were unexpectedly stymied in Montana.

I had once harbored fantasies of doing this trip in one season, but no more. Once in Helena, the weather was against me, and so was something else: I got sicker than sick and ended up checking into a Veterans Hospital where I learned I was at the end of the season's trail. An angry gall bladder spoiled my plans and unlike the Corps of Discovery, I had to wait out the winter.

Once on the mend, I repaired to the road in April 2005. I hitched a ride back to Fort Benton and hung around a dock until I found a boatman who was going downriver. This was a must for me, for I wanted to see the White Cliffs and the Missouri Breaks described so awesomely in the journals, and rightfully so. We went to Judith Landing where I stayed for a couple of days exploring the area. This is another place which the centuries haven't tampered with much, so again I was in the presence of giants, and alone with eidolons (phantoms).

Back in Great Falls, I became discouraged by the erosion of the past but was impressed with the famous

Lewis & Clark — part 3

Lewis & Clark Interpretive Center. I returned to Helena with some Cody, Wyoming, friends and resumed my trip on April 7, the same day Lewis & Clark left Fort Mandan, North Dakota.

Then, it was on to Three Forks, Montana, where the Corps found the sources of the Missouri River. I climbed the same knoll from which Lewis surveyed the landscape and described in the journals. From there, it was onward to the Beaverhead and the famous Beaverhead Rock. I climbed the fence and bunked under the rock. It's not far from there to Camp Fortunate, so named because here the Corps bargained with the Shoshone Indians for precious needed horses. Sacajawea was reunited with her family and served as an invaluable interpreter.

Now we were moving west! The weather was extremely cold and forbidding; the road was under construction; the day was dark and dreary; and for the first time on the whole trip, I started to feel much chagrin and disheartenment. As I sat by the roadside feeling sorry for myself, the only car I'd seen all day drove up and stopped. A young boy popped open the door and asked if I wanted a ride. I told him no — that I was going over Lemhi Pass.

"Lemhi Pass is closed. Under construction," he told me. "Well, I'm going over anyway," I replied.

The boy was Mexican and conferred with the driver in Spanish. Then he spoke to me again.

"My mother thinks you'd better come with us," he told me.

The driver was a very attractive Mexican lady and there was another, younger child in the back seat. The lady spoke to the older son — whom I later learned was called Carlos — again in Spanish.

"My mother thinks if you go to Lemhi you will freeze. She says you should come home with us," he said.

I argued in the negative, but the boy—who appeared to be about 13 years old—jumped out of the car, grabbed my pack, and stowed it in the trunk. "Come on," he ordered and, obligingly, I got into the back seat. Although he spoke perfect English, his mother, whose name was Maria, didn't speak a word of it. Carlos interpreted for me, but whatever was being said was not acceptable to his mother. The family took me to their home, fed me, and gave me a bed for the night.

"My father will be home in a while," Carlos told me.

"He will drive you to Chief Joseph Pass in the morning."

The next day, I thanked them much as I prepared to leave, only to find Maria stuffing sacks of food in my pack. Carlos tried to find room in the pack for an oversized blanket which I couldn't possibly have taken. "We'll take you to the Lemhi Road," Carlos told me—which they did—and sure enough the road was closed.

Dropping me off at the road and not a bit happy about it, Maria got out of the car. I bumbled the best Spanish I could muster, "Muchas gracias! Muy simpatica! Muy Bonita!" I did my Ricardo Montalban imitation, took her hand and kissed it. She smiled warmly as I went my way. Camp Fortunate indeed! This was a "replay!" Lewis & Clark had their interpreter, and I had mine.



On the banks of the Clearwater River in Idaho.

Two days later, I was atop Lemhi Pass, where I spent the night freezing. I was in Idaho, and when I descended the pass to Tendoy, I discovered the previous night's low temperature had been 10 degrees. Following the Lemhi River, I arrived in Salmon, Idaho, and then made my way back into Montana. It was a long, cold hike from there to Lolo, where I headed west again.

After a wet rainy night at Lolo Hot Springs, Montana, I traveled toward the infamous Lolo Pass. My pack was heavier because my tent leaked and everything was wet. Worse yet, it started raining again! The Pass is only five miles long, but it's straight up. It took me about an hour to go just one mile, and once at the summit, I was back in Idaho. I wasn't too fond of the Bitterroots! This part of the trip was also the most taxing for Lewis & Clark — coming and going. Corpsman Gass' journal called them "the most terrible mountains I ever beheld."

Downhill was definitely better, but there was still a penetrating, cold rain. Searching for anything to serve as

an umbrella, I ducked into the Bernard DeVoto Memorial Grove in Idaho, which was well "worth the ducking," wet or dry. I've never found a place more welcome than the Lochsa Lodge there, with its cozy cabins and wood-burning stoves. I decided to stay for three days.

The hike along Idaho's Lochsa River was pure joy — the nights cool, but beautiful. Next, the Clearwater, and then soon into Kooskia and Kamiah, Nez Perce country.



Inset: Some consider Astoria to be the terminus of the Lewis & Clark Trail. Others consider Seaside, Oregon, the end of the trail because some members of the Corps went there the winter of 1805–1806 to prepare salt from Pacific Ocean brine.

Below: Fort Clatsop, Lewis & Clark's 1805–1806 winter refuge.



Top: Gertsch reaches the end of his journey appropriately at the “End of the Trail” monument in Seaside, Oregon, July 4, 2005.

Below: The Salt Works location in Seaside, Oregon

I liked it so well, I think I’ll go back there some day. I crossed the bridge over the Snake River into Washington state at Clarkston. A week later, I was on the Columbia and began to smell seawater, fantasizing all the while what the Corps must have been thinking as it navigated the rapids through these gorges.

On the Oregon side of the Columbia between dams, I would catch rides on sailboats, enjoying the scenery, and reveling in where I was. Crossing over into Washington, I found a hiker’s paradise through the gorge, practically all

the way to Portland. When I got there, I was far ahead of schedule for I had planned my arrival in Seaside, Oregon—the Corps’ end of the trail—on July 4, which happens to be my birthday. So for the remainder of the trip, I basically “lollygagged along,” singing a song in the sun and in the rain.

Astoria was great, so I stayed three days. I crossed over Young’s Bay and literally danced on down to Fort Clatsop where Lewis & Clark wintered in 1805. I was a bit of a hero when I got there because my picture had been in several of the area papers. Countless people wanted to talk to me, and I even gave a short presentation at one of the fireside chats. Clatsop was great — nicely reconstructed with excellent interpretations.

I camped that night not far from the Fort. It was exciting because I was so far back in the woods that nobody could see me; it was quiet.

The following night, I stayed at a site on the Lewis & Clark River. I got up the next morning, dressed in my best remaining garb, and polished myself up as best I could. I walked the remaining five miles to Seaside where the July 4 parade was nearly ready to begin. Winding my way down the ultra-crowded street, I could see at the far end of Broadway what I’d been dreaming of for 4,200 miles. When I arrived there, I was pretty much alone as everybody else was watching the parade. There it was: the “End of the Trail” monument that depicts Lewis & Clark facing west toward the ocean.

I dropped my pack at the base of the monument and through my tears, I asked the men frozen in bronze, “How did you do it?” As I reflected, I knew they didn’t do it alone. There were no “supporting players” in the Corps of Discovery. History remembers a few of their names and deeds, but most of them disappeared after 1806, snatched up by winds that blew them into myth.

But I know who they are— all their names and what they did, and the legacy they left behind. I felt them with me at that very moment as I had throughout the adventure. And here I was — Me — a bit player 200 years after the fact.

“I love you guys!” I said aloud. “I wish I could have been with you.”

The parade began. The bands were beating and the marchers were high-stepping.

It was the 4th of July.

“If my health allows,” Gertsch says, “I’m going to do the Appalachian Trail starting in May [2007]. It should take me 4–5 months.” For a copy of Gertsch’s story in its entirety, please contact the editor.” ■



The Great Equestrian Statue Race:

by Jeremy Johnston



The popular Scout statue as it stands today at the end of Cody's Sheridan Avenue. Gertrude Vanderbilt Whitney (1875–1942), *Buffalo Bill—The Scout*, 1924, cast by Roman Bronze Works, N.Y. Bronze, 149 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of the artist, 3.58

For many years, it was assumed that immediately following the death of William F. “Buffalo Bill” Cody in 1917, the great battle over his final resting place began. However, Cody, Wyoming, and Denver, Colorado, did not immediately fight over the location of Buffalo Bill’s gravesite. Wyoming held some resentment that Buffalo Bill’s body would remain in Denver, but they accepted the loss of the gravesite as inevitable. *The Park County Enterprise*, Cody’s hometown newspaper, surprisingly spoke highly of the Colorado location: “Internment will be on beautiful Lookout mountain [sic] which overlooks the city.”

Residents of Cody gave up on becoming the site of Buffalo Bill’s grave and decided instead to be the first to erect an equestrian statue as a memorial to their city’s founder. They soon found themselves in competition with Denver’s effort to memorialize Buffalo Bill by also erecting an equestrian statue—this one near the gravesite. Thus began a race of sorts between Cody and Denver to

complete a suitable memorial honoring the memory of Buffalo Bill, with Theodore Roosevelt assisting—and deterring—both communities’ efforts.

On January 14, 1917, Denver hosted Buffalo Bill’s funeral with John W. Springer delivering the eulogy. Springer noted, “It is fitting that his tomb should be hewn out of the eternal granite of the Rockies, and it is to be hoped that a magnificent equestrian statue shall be erected by the people of the great West. . . .” Springer, a man of significant wealth and at one time a leading Republican of Colorado, now found himself on the public stage after a long silence that followed a sensational scandal.

A close friend of Roosevelt, Springer formed the Roosevelt Club to support Roosevelt’s 1904 presidential campaign and nearly became his vice-presidential candidate. Springer also focused on local politics and ran unsuccessfully for mayor of Denver. Despite this political loss, Springer remained one of the foremost political and social leaders of the Denver community until an infamous scandal interrupted his political career.

It seems Springer’s second wife, Isabel, was secretly involved in a love affair with a former lover, Tom von Phul. When von Phul blackmailed Isabel with their love letters, one of Springer’s business associates and close friends, Frank Henwood, shot and killed von Phul in the bar at the Brown Palace Hotel in Denver. Henwood also managed to kill an innocent bystander and severely wound another bar patron.

When the newspapers learned of the reason behind the killings, Isabel and John Springer’s troubled relationship made headlines across the nation. Springer quickly divorced his wife and withdrew from an active public life. Delivering the eulogy at Buffalo Bill’s funeral brought Springer back into the center of attention. Using his newfound fame as Buffalo Bill’s friend, Springer organized the Col. W.F. Cody Memorial Association (CMA) to erect an equestrian statue on Lookout Mountain.

Meanwhile, on the same day the official funeral occurred in Denver, efforts to memorialize Buffalo Bill in the town of Cody began with a memorial service hosted by the Society of Big Horn Pioneer and Historical Association. The organization’s secretary, William Simpson, sent out letters requesting members gather at the Irma

Theodore Roosevelt and the efforts to memorialize Buffalo Bill

Hotel and then march to the Temple Theater for the memorial service. In the days leading up to the memorial service, members of the association, possibly still stewing over losing the burial location for the Great Scout, likely discussed ways to honor their town's namesake.

On the very day residents of Cody met for Buffalo Bill's memorial service, L.L. Newton sent a telegram to Theodore Roosevelt and other notable personages on behalf of the newly formed Buffalo Bill Memorial Association (BBMA). His hope was that Roosevelt and the other notables would lend their support to the BBMA, thereby generating publicity for the group. The membership of this new organization, led by William Simpson's wife Margaret, included prominent Cody citizens Charles Hayden, W.T. Hogg, Sam Parks, and L.L. Newton. *The Park County Enterprise* reported on the BBMA's efforts:

It is proposed to erect a monster memorial to the colonel which will cost anywhere from \$25,000 to \$50,000, and negotiations are already under way toward the selection of some noted sculptor in order to get a model. It is also proposed to follow the lines of the famous Rosa Bonheur picture as closely as possible. [To raise funds, the new association ordered] several thousand beautifully colored posters of the colonel, which will be given to those who make a donation of any kind for the statue. It is proposed that all the school children of the United States send Buffalo Bill nickels for the fund.

The BBMA's efforts soon met a significant setback when Roosevelt declined to participate. In a letter to Newton dated January 18, 1917, Roosevelt wrote, "I sincerely regret that it is not in my power to take part in the movement you propose. If I could join any new



Above: Sculptor Gertrude Vanderbilt Whitney with her bronze *Buffalo Bill — The Scout*, ca. 1923. Buffalo Bill Historical Center, Cody, Wyoming. Original Buffalo Bill Museum Collection. P.69.185

Below: Campfire Girls at dedication of *The Scout*, July 4, 1924, Cody, Wyoming. F.J. Hiscock photograph. Buffalo Bill Historical Center, Cody, Wyoming. Gift of the Kerper Family. P.61.17

societies for any purpose whatsoever at the present time, I would join this one, but it simply is not possible." He did, however, indicate his support for the project. "Buffalo Bill was one of the great scouts in the Indian wars that opened the West. He typified, as emphatically as Kit Carson himself, one of the peculiarly American phases of our western development and most certainly should have a monument."

Despite Roosevelt's protestations, he soon found himself as an honorary vice-president for Denver's CMA led by his friend, John Springer. On February 5, 1917, Roosevelt received a telegram from Springer requesting an audience for Sam Dutton, vice-president of the association; Buffalo Bill's adopted son, Johnny Baker; and former Wild West show manager, Louis Cooke. Springer noted the proposed meeting with Baker and Cooke "pertains [to] proposed memorial to Colonel Cody." Roosevelt replied, "Of course I will give the audience you request, but it is impossible to make any speeches at present. Will gladly write letter for Colonel Cody Memorial [sic]."

Shortly before the meeting, the *New York Times* ran an article announcing Roosevelt's acceptance of the vice-presidency for the CMA. The article quoted Roosevelt's praise of Buffalo Bill, "whom he described as 'the most renowned of those men, steel hewed and iron nerved, whose daring opened the West to settlement and civilization.'" The *Times* article described the proposed memorial:

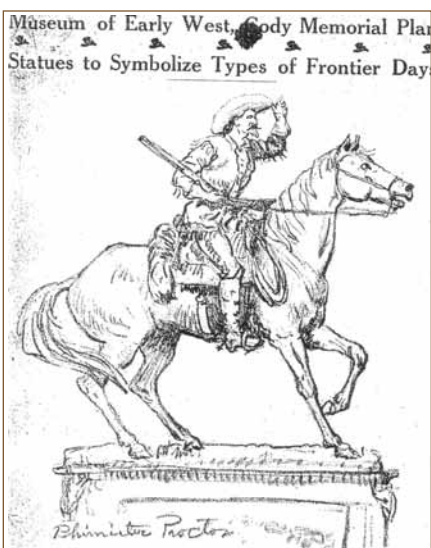
Denver has donated a plot for the monument on Lookout Mountain and has offered to become the custodian of the memorial. The peak chosen for the memorial is to be renamed Mount Cody and on it will be erected a mausoleum, the interior of which will contain the tomb, as well as the trappings, relics, paintings, personal souvenirs, gifts, and

collections of Buffalo Bill. Sculptured groups illustrating episodes in the life of the frontier will flank each corner of the monument. There will also be a heroic equestrian statue of the Scout as he looked in youth.

With Roosevelt joining Denver's association, it appeared the residents of Cody had lost their chance to erect a memorial. Clearly, Denver had more resources for their fundraising ventures, starting with its population. In 1910, Denver's population stood at 213,381 and by 1920, it had grown to 256,491, ranking it as the twenty-fifth largest city in the United States. The city of Cody's 1910 population stood at 1,132, growing to 1,242 by 1920.

Roosevelt assisted the Denver organization with their plans to erect an equestrian statue by collecting funds and suggesting potential artists. In a letter to Springer dated March 8, 1917, Roosevelt recommended Alexander Phimister Proctor be the artist for the Buffalo Bill equestrian statue. Springer wrote back to Roosevelt noting the association agreed with Roosevelt's choice.

On April 2, 1917, Woodrow Wilson called for a declaration of war against Germany, and her allies and the demands of the Great War quickly overshadowed efforts to erect a Buffalo Bill memorial. Despite this, Albert Mayfield, the



Alexander Phimister Proctor's sketch of a Buffalo Bill equestrian statue for Lookout Mountain. Image from the Buffalo Bill Museum and Grave, courtesy BBHC McCracken Research Library archives

secretary of the CMA, remained optimistic. He reported to Roosevelt, "Contributions are coming in very satisfactory, considering the 'war times,' and with the concerted aid of Col. Cody's admirers, we will be able to raise a large and sufficient fund with which to erect a magnificent PIONEER monument to his memory, and to the memory of other frontiersmen who helped blaze the trail."

Roosevelt continued to collect funds after the declaration of war, including \$100 from English author, B. Cuninghame Graham. Graham wrote Roosevelt:

I saw by chance today in Harper's Magazine that a national monument is to be raised to my old friend Colonel

Cody; that it is to take the form of a statue of himself on horseback (I hope the horse will be old Buckskin Joe), that he is to be looking over the North Platte . . . If in another world there is any riding — and God forbid that I should go to any heaven in which there are no horses — I cannot think that there will be a soft swishing as of the footsteps of some invisible horse heard occasionally on the familiar trails over which the equestrian statue is to look.

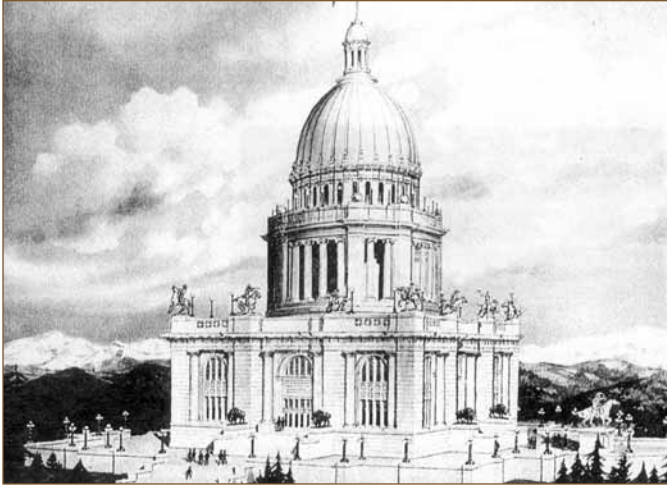
By the end of April, the Colorado newspapers reported the Cody Memorial fund had raised \$6,630.72 despite the entry of the United States into World War I. The cost of the project, however, would be over \$200,000.

On April 17, 1917, Springer's scandalous ex-wife passed away in New York and once again Springer's connection to the infamous murder reappeared in print. *The Park County Enterprise* also reported the death, but it is unclear if this was an attempt to discredit the CMA or simply to inform Cody residents who were certainly familiar with the past scandal. Despite the war and his personal life again making the headlines, Springer still remained optimistic about the memorial. Springer wrote to Roosevelt thanking him for his services, but now Springer seemed more consumed with the building of the mausoleum.

"Within a few days we will have a pen sketch of the proposed memorial temple . . . and it will be a magnificent structure," proclaimed Springer. "The equestrian monument which Mr. Proctor has in mind will form part of the



In 1921, a tank was brought in to protect the gravesite of Buffalo Bill. Image from the Buffalo Bill Museum and Grave, courtesy BBHC McCracken Research Library archives.



A drawing of the proposed Buffalo Bill mausoleum. Image from the Buffalo Bill Museum and Gravesite courtesy BBHC McCracken Research Library archives.

temple.” Enclosed in the letter was a brochure with the proclamation, “In times of war the Nation’s people should remember those who gave their services in the past.” The brochure described plans for a “great mausoleum” containing Cody’s relics adorned with an equestrian statue and surrounded by a park complete with live buffalo. Springer declared, “This is going to be the greatest thing of its kind ever erected in the world and if the proper call can be made through the influential channels, I am sure that the response would be spontaneous and overwhelming.”

In September 1917, Springer reported to Roosevelt that the group now wanted to raise \$1 million for the project instead of the \$200,000 as originally planned. The letter also introduced Mr. A.S. Hill who “will show you some beautiful work we are now getting out; we expect to send it to the confines of this country and we expect to raise the money within a year and to start at once the first unit.” Roosevelt did not record his feelings regarding the increased cost. However, when Springer later attempted to arrange a face-to-face meeting with Roosevelt in Kansas City to discuss “personal business,” Roosevelt declined. Clearly something was amiss—probably Roosevelt had privately indicated his disapproval of attempting to raise \$1 million during a time of America’s involvement in a world conflict.

Springer and the CMA began to worry about the future success of the more costly project. In October 1917, the CMA began raising funds in Cody from an office located within the Irma Hotel. To raise money, the

association distributed a school play called “Civilization’s Course in America,” which local schools would produce for the community with proceeds going toward the completion of Proctor’s statue and a mausoleum on Lookout Mountain. When Cody residents complained the money would be used only in Denver, the association quickly announced that the funds raised would also assist in the completion of the equestrian statue in Cody. Now Cody and Denver joined hands to complete not one, but two equestrian statues honoring Buffalo Bill in addition to completing the mausoleum at Lookout Mountain.

Despite the joint efforts of Cody and Denver, public support for any Buffalo Bill memorials quickly vanished as America’s involvement in the Great War increased. In December 1917, *The Denver Post* announced its opposition to any future fundraising for Buffalo Bill memorials until after the war.

On December 7, 1917, Roosevelt wrote to the secretary of the CMA to relinquish his status of membership in the association. “I do not feel that while we are at war I wish to be engaged in soliciting funds for any memorial, or for any purpose not connected with the war,” Roosevelt explained. He did offer some hope for the future though, writing, “When the war is over, if you should desire me again to become a Vice President of the Association, I will be very glad to take the matter up. I believe in a monument along the general lines proposed to me a year ago in connection with Cody and the pioneers of the west but I would wish to know exactly how the proposal is to be carried into effect.”

Due to the public outcry, Mrs. Cody asked that no money be raised for any memorial until the successful completion of the war. Mrs. Cody noted that “Buffalo Bill was first, last and always an American, and he would not wish a cent diverted which could be used for the defense of the country he loved so well.” For the duration of the war, all statues were put on hold.

After the end of World War I, the likelihood of completing any grand memorial for Buffalo Bill in either Cody or Denver seemed doubtful. Agricultural prices dropped severely with an end to wartime demands, plunging the western region into an economic depression. Tourism, though, remained a solid economic resource, partly due to the end of wartime rationing of gasoline and the growing use of the Model T Ford. Both Denver and Cody quickly realized any memorial would be a money-maker, but the funds to build such a project were not readily



available. In addition, Theodore Roosevelt passed away on January 6, 1919 and the CMA lost its primary spokesman.

Johnny Baker, Buffalo Bill's adopted son, did open a small museum at Lookout Mountain and named it Pahaska Tepee. Soon thousands of tourists flocked to see not only Buffalo Bill's grave but also the museum. With the death of Mrs. Cody in 1921, the residents of Cody panicked, fearing the loss of potential tourist trade connected to the memory of Buffalo Bill. Many residents believed that with Mrs. Cody's passing, the Irma Hotel would lose its collection of Buffalo Bill paintings, bringing an end to tourists stopping in town.

It was probably at this time that Colorado feared Cody residents would steal Buffalo Bill's body, since the grave needed to be reopened to inter Mrs. Cody. Stories later burgeoned about the "posse" who tried to steal Buffalo Bill's body from Colorado. However, the Cody newspaper does not indicate any such posse ever left Cody at this time. Without any viable way of getting the body moved back to Cody, its residents needed to find some way to continue the work of completing the equestrian statue.

Under the vestiges of the BBMA, residents of Cody reorganized their efforts and continued working for an equestrian statue to honor Cody. Buffalo Bill's niece Mary Jester Allen, who arrived in the Cody area in 1921, used her experience with the Roosevelt Women's Memorial

Association to plan a future memorial for her deceased uncle. Working closely with the BBMA, Allen sought to rejuvenate the plans to erect an equestrian statue in Cody. The association selected New York artist Gertrude Vanderbilt Whitney to sculpt the statue. Ironically, Whitney's daughter, Flora, was previously engaged to Roosevelt's son, Quentin, who died in World War I.

On July 4, 1924, Whitney's statue, *Buffalo Bill—The Scout*, was unveiled to a large crowd of Cody residents. Mary Jester Allen continued her efforts to memorialize her uncle and later opened the Buffalo Bill Museum. Cody finally secured its equestrian statue in addition to a lively and growing museum that would become the Buffalo Bill Historical Center (BBHC). ■

(. . . And while Denver was never able to complete its grandest plans for a mausoleum, the Buffalo Bill Museum and Grave continues to draw locals and visitors alike to Lookout Mountain, the final resting place for the Great Showman.)

Professor Jeremy Johnston is a descendant of John B. Goff, a hunting guide for President Teddy Roosevelt. Johnston grew up hearing many a tale about Roosevelt's life and times. The "Great Race" story came about as Johnston combined previous research for his master's thesis with new work as a research fellow of the Cody Institute for Western American Studies (CIWAS) at the BBHC. With the fellowship grant he received, he was able to conduct lengthy research in the BBHC's McCracken Research Library archives with the help of library staff and Dr. Juti Winchester, curator of the Buffalo Bill Museum. For a complete list of sources, contact the editor.

Johnston has been teaching Wyoming and western history at Northwest College 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 Theodore Roosevelt's connections to Yellowstone and the West as he writes and speaks about Wyoming and the American West.



Left: The Buffalo Bill Memorial Association originally had this popular Bonheur painting in mind as the model for its equestrian memorial to its namesake. Rosa Bonheur (1822–1899), *Col. William F. Cody*, 1889, oil on canvas, 18.25 x 15.25 inches. Buffalo Bill Historical Center, Cody, Wyoming. Given in Memory of William R. Coe and Mai Rogers Coe. 8.66

Former BBHC Chairman of the Board passes away



Margaret "Peg" Shaw Coe, longtime supporter of the Buffalo Bill Historical Center (BBHC) and former Chairman of the Board of Trustees, died peacefully in her sleep at her home in Cody, Wyoming, on Wednesday, November 15, 2006. She was 88 years old.

Born on Christmas Day, Peg always contended she was "born under a lucky star." Looking back, it now seems a given that this Lucky Lady would bring a great deal of good fortune to the Center she loved.

Raised in Cody, Peg was surrounded by community involvement. Her mother, Effie, was a teacher, and her father, Ernest Shaw, served as editor and publisher of *The Cody Enterprise* and later as an early Wyoming State Representative. Both parents were early Buffalo Bill Museum board members. As a child, Peg helped her mother with fundraising tea parties to support construction of the original museum.

A 1935 Cody High School graduate, Peg attended Stephens College in Columbia, Missouri, and the University of Wyoming, where in 1939 she earned a bachelor's degree in psychology and philosophy. After graduation, she worked at *The Cody Enterprise* and then for the Australian Procurement Office in Washington, D.C. She then traveled to San Francisco, California, where she worked for the War Labor Board and helped edit a newsletter for Cody servicemen stationed overseas in World War II.

While in San Francisco, she met and married Henry H.R. Coe in 1943. The young couple returned to Cody after Henry's discharge from the Navy. They bought Pahaska Tepee, Buffalo Bill's original hunting lodge, which the family still operates as a tourist resort near the east entrance of Yellowstone National Park.

When Henry died in 1966, Peg assumed his seat on the Buffalo Bill Memorial Association (BBMA) Board, which began her four-decade tenure as a trustee. In 1974, she was elected BBMA Chairman.

During her tenure as Chairman, the BBHC achieved world-class status and doubled in size. There were several landmark events under her leadership: the arrival of the Winchester Arms Collection in 1976; construction of the Plains Indian Museum in 1979; expansion of the

McCracken Library in 1980 and reconstruction of Frederic Remington's New Rochelle studio in 1981. Ten years later, the Cody Firearms Museum was dedicated, and in 1994, the McCracken Research Library was remodeled and rededicated. She retired as Board Chairman in 1997, but remained a trustee until her death.

Peg was an integral part of many service organizations in Cody and around the region. As a result she was honored numerous times for exceptional service to a variety of organizations and causes.

Despite all the accolades and awards, Peg's love of family was paramount. Indeed, Peg's heart and home were a centerpiece to family and friendship, and this she would consider her greatest legacy. All her children live in Cody: Anne Coe Hayes, Henry H.R. "Hank" Coe, and Robert D. Coe.

The family suggests memorial donations may be made to the BBHC, Planting Fields Foundation (P.O. Box 660, Oyster Bay, NY 11771), Spirit Mountain Hospice, Cody Medical Foundation or a charity of choice.

And the name is ... Cody High Style

A steering committee of local business leaders is moving forward to ensure that the art and craft of western furniture, decorative arts, and fashion continue to be part of the September 2007 celebration in Cody that includes the Buffalo Bill Art Show and Sale (BBAS) and the Buffalo Bill Historical Center (BBHC) Patrons Ball.

For 14 years, the Western Design Conference (WDC) has been a part of the week-long celebration known as "Rendezvous Royale." The WDC was recently sold and its new owners are moving the conference from Cody to Jackson, Wyoming. A new event, sponsored primarily by the BBHC and named "Cody High Style," will take its place.

BBHC Chief Operating Officer and Associate Director Wally Reber is the new show's steering committee co-chair along with Cody craftsman Jimmy Covert. Jill Osiecki-Gleich, BBHC Special Events Coordinator, will be the event coordinator and primary contact.

"We recognize that western decorative arts are a critical part of the overall celebration here in Cody," Bob Shimp, BBHC Executive Director and CEO, said. "We're willing to take the initial risk to help ensure the success of this event."

Rendezvous Royale, a celebration of the arts in Cody, takes place September 19–22, 2007.

Bringing history and tradition to life: 25 years of Cowboys Songs & Range Ballads

by Maryanne Andrus



John Shreve, a Sheridan, Wyoming cowboy (who also joins up with the “Bunkhouse Chorale”) is a regular at Cowboy Songs.

The folk wisdom “you can’t judge a book by its cover” also describes the folk music of the West — cowboy songs and range ballads. To understand the cowboy music of today is to grasp the full story of the people who write and perform this music, rather than relying on the ‘cover’ of a simple Western title or a familiar rhyming pattern.

Cowboy songs began as simple work tunes — learned around chuck wagon fires of the mid-to-late 1800s cattle drives. They were sung by men who were used to harsh isolation and often dangerous work. These occupational folk songs of working cowboys grew and transformed into a vibrant and complex musical genre.

Based on the sung narratives of the late nineteenth century, contemporary cowboy songs blossomed under

broad and varied influences. Over the past 100 years, word patterns, singing styles, and instrumentation evolved. And while there are many influences on today’s cowboy music, it still touches a tap root — a love of tradition and landscape — which keeps it a vital part of western life.

In everyday use, the term “folklore” indicates something that is quaint, whimsical, or unpolished — an old time belief, a backward or unsophisticated idea. The study of a region’s folklore is something else again. The folklore of a particular region refers to a kind of informal learning that takes place among family, friends, and community members. It’s a type of communication or instruction that depends on personal demonstration and verbal explanation. For ranchers and cattle country folks, the songs and poems distill the central values and ways of ranch life into entertaining lessons and insights.

Cowboy Songs & Range Ballads is a folk festival of western song and verse, presented by the Buffalo Bill Historical Center (BBHC), which celebrates the living traditions of cowboy and ranch life. Commemorating its 25th anniversary in April 2007, the event presents — and thereby preserves — cowboy music from both the ranching past and contemporary western life. Carrying forward the traditional songs of the trail-drive era (late 1800s to 1920s), festival musicians add their own unique styles, subtly transforming songs with each performance.

This traditional folk music, by definition, does not stand still as “historical,” but is a living, changing blend of the past and the present. The weekend brings together the diverse voices of this broad tradition: cowboy-musicians and ranchers; ranch women and cowgirls who sing or recite; folklorists and other western scholars; professional western musicians; and traditional horse gear and tack artisans. The festival sets the stage for appreciating fine performance and sharing knowledge, memory, style, and verse. In essence, it encourages the creation of new cultural material within the traces of tradition.

Cowboy Songs & Range Ballads’ first chapter opened in June 1982 under the direction of Gene Ball, then BBHC director of education. The idea for a gathering of working cowboys sprang from a 1981 conversation between Gene

continued on p. 19

PULLOUT SCHEDULE: Cowboy Songs & Range Ballads



Join us for the 25th anniversary of Cowboy Songs & Range Ballads, April 12–15, 2007. This year's program salutes the cowboy songwriters and poets who have captured the spirit of the West in their poems and songs.

Unless otherwise noted, all events take place at the Buffalo Bill Historical Center.

April 12

Opening Reception. 4–7 p.m., Orientation Gallery. Cowboy Songs & Range Ballads participants, weekend ticket holders, and BBHC members are invited to a night of hors d'oeuvres and cowboy music.

Tunes at the Terrace. 5–10 p.m., The Terrace, 525 West Yellowstone Avenue. Dinner concert featuring Cowboy Celtic and Paul Zarzyski. Doors open 5 p.m.

April 13

The Two-Booted Tradition: Commercial and Traditional Influences in Cowboy Music and Culture. 9 a.m.–12:30 p.m., Coe Auditorium. A symposium discussing this year's theme.

Workshops. 9 a.m.–2:30 p.m., Classrooms. Learn to play, sing, spin a lasso, and much more.

Cowboy Gear Makers' Demonstrations. 9:30 a.m.–4 p.m. Marvel at the artistry and skill of saddle makers, bit and spur makers, and more.

Gallery Spotlights. 9 a.m.–4:30 p.m. Enjoy 20-minute gallery talks by cowboy musicians and scholars.

Cowboy Samplers. 1:30–5:30 p.m., John Bunker Sands Photography Gallery and Coe Auditorium (times to be announced). 20-minute performances by a variety of cowboy musicians.

Tunes at the Terrace. 5–10 p.m., The Terrace, 525 West Yellowstone Avenue. Dinner concert featuring Wylie and the Wild West and Juni Fisher. Doors open 5 p.m.

April 14

Cowboy Gear Makers' Demonstrations. 9:30 a.m.–4 p.m. **Gallery Spotlights.** 9 a.m.–5 p.m.

Poetry. 9 a.m.–5 p.m., Special Exhibitions Gallery. Listen in as cowboy poets tell their stories with rhythm, rhyme, and heart.

Open Mic. 9 a.m.–5 p.m., Cody Firearms Museum Breezeway.

Cowboy Samplers. 9 a.m.–5 p.m., John Bunker Sands Photography Gallery.

Features. 9 a.m.–5 p.m., Coe Auditorium. 30-minute performances by a variety of Cowboy musicians.

Workshops. 9:30 a.m.–3:30 p.m., Classrooms. **Tribute Matinee Concert.** 1–3 p.m., Cody Theater, 1171 Sheridan Avenue. A salute to past performers of Cowboy Songs & Range Ballads.

25th Anniversary Evening Concert. 7:30–9:30 p.m., Wynona Thompson Auditorium, Cody High School, 1225 10th Street. Featuring Sons of the San Joaquin with Skip Gorman and Connie Dover, and Kip Calahan.

April 15

Cowboy Samplers. 9 a.m.–5 p.m., John Bunker Sands Photography Gallery.

Chuck Wagon Gallery Talk. 11 a.m.–noon.

Cowboy Gear Makers' Demonstrations. 11 a.m.–4 p.m.

Trail to Glory. 12:30–2 p.m., John Bunker Sands Photography Gallery. Enjoy cowboy renditions of familiar, and not-so-familiar, sacred songs. Open mic.

Features. 2–4:30 p.m., Coe Auditorium.

Open Mic. 2–4:30 p.m., Cody Firearms Museum Breezeway.

Poetry. 2–4:30 p.m., Special Exhibitions Gallery.

May 26

Cowboy Songs & Range Ballads Memorial Day Concert. The tradition continues with a special Memorial Day weekend outdoor concert by the Gillette Brothers and an authentic chuck wagon dinner.

Ticket Information:

Weekend Pass, \$32 per person. Includes admission to all events at the BBHC, the Tribute Matinee Concert, and the 25th Anniversary Evening Concert. Tunes at the Terrace Dinner Concerts, \$42 per person each night. Tribute Matinee Concert, \$5 per person or \$20 per family. 25th Anniversary Evening Concert, \$15 per person for adults / \$8 per person for youth.

For further program and ticket information, contact Megan Wasp at 307.578.4028 or meganw@bbhc.org.



CALENDAR of Events				For the latest information on BBHC programs and events, please see our Web site: www.bbhc.org or call 307.587.4771		
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 <div>CENTER OPEN DAILY 10 a.m. — 5 p.m.</div> APRIL	2			5	6	7
	9					
8				12	13	14 Workshops/Demonstrations Tribute Concert, Cody Theater Evening Concert, Wynona Thompson Auditorium
15 <div>25th Anniversary CSRB Demonstrations/Features Trail to Glory</div>	16	17	18	19	20	21
22 	23	24	25	26	27 4th Friday, featuring the Plains Indian Museum, 5 – 7 p.m. (free)	28
	30	<div>CENTER OPEN DAILY 8 a.m. — 8 p.m.</div> <div>Bighorn Sheep Ecology lecture 12:15 p.m. (free)</div> 1 MAY	2	3	4	5 Spring Open House, 8 a.m. — 8 p.m. (free)
6	7	<div>Buffalo Girls Luncheon, 12 noon—1:30 p.m. (reservations required / fee)</div> 8	9	10		

BBHC launches new design for quarterly calendar of events

With this, the spring issue of Points West, the Buffalo Bill Historical Center (BBHC) is combining two important membership publications—our quarterly magazine and our calendar of events. While the change conveniently places event and program information within the membership magazine, the pullout design of the calendar makes it easy to remove and post as a reminder of upcoming BBHC happenings.

Each issue of Points West will contain the appropriate quarterly calendar; winter—January, February, and March; spring—April, May, and June; summer—July, August, and September; and fall—October, November, and December.

For more information on BBHC events, please visit our website at: www.bbhc.org, or call 307.587.4771.

4th Fridays continue in March and April

Two opportunities remain to attend the BBHC's popular 4th Friday events. The free evening social gatherings—with musical entertainment, light refreshments, and a gallery talk—highlight one of the five museums and are held the fourth Friday of each month during the quieter winter and spring seasons from 5–7 p.m. on March 23 and April 27.

On March 23, 4th Friday will feature the Whitney Gallery of Western Art along with the H. Peter and Jeannette Kriendler Gallery of Western Contemporary Art. Attendees will meet Mindy Besaw, who came to the Whitney Gallery as curator in January. The Northwest College Jazz Combo will provide music for the evening.

The Plains Indian Museum is the featured gallery at the final 4th Friday event of the season, April 27, and will include a showing of the recently released DVD, *Celebration: The Plains Indian Museum Powwow*. Through footage of the 25th Anniversary Plains Indian Museum Powwow in 2006 and interviews with participants, the program chronicles the traditions and customs of powwow. The *Celebration* DVD is also available for sale in Museum Selections, the BBHC's store.

Spring Open House scheduled for May 5

The BBHC's annual Spring Open House takes place Saturday, May 5, 8 a.m. – 8 p.m. Visitors enjoy free admission at this event that kicks off the summer season.

All five of the Center's museums will be open to explore during the Open House. Revisit the galleries, meet and mingle with friends, experience the entertainment, and participate in special activities yet to be announced.



Visitors enjoying a program at the BBHC.

Month of June offers entertaining and engaging educational opportunities

■ **June 4 – 29: Summer Adventures.** Enjoyable workshops for both children and adults. Registration required; fee. Contact Gretchen Henrich at 307.578.4061 or gretchenh@bbhc.org.

■ **June 4 – 29: Larom Summer Institute.** A series of interdisciplinary courses for college credit or general interest. Explore the abundant natural and cultural features of the American West with classes led by premiere instructors. Registration required; fee. Contact Megan Wasp at 307.578.4028 or meganw@bbhc.org.

- **June 4 – 8: Session I — Technology and Environmental History,** Timothy J. LeCain, Ph.D., Montana State University
- **June 11 – 15: Session II — Mountain Indians of the Yellowstone,** Lawrence L. Loendorf, Ph.D., New Mexico State University
- **June 18 – 22: Session III — Cougars and Furbearers: Trapping to Science,** James C. Halfpenny, Ph.D., and Jim Garry
- **June 25 – 29: Session IV — Buffalo Bill and the Chicago World's Fair** Present the Frontier, Sarah Blackstone, Dean of the College of Humanities and Fine Arts, California State University, Chico

and then State Folklorist of the Wyoming Arts Council Dennis Coelho. Two years before the renowned National Cowboy Poetry Gathering began in Elko, Nevada, Gene and Dennis presented the first gathering of *Cowboy Songs & Range Ballads* at the BBHC.

Twenty-five years later, the stories still circulate of Gene's recruiting techniques to entice musicians to the BBHC's first round-robin performance. The story goes that Gene pulled his pickup truck up to the door of Cody's Silver Dollar Saloon and emptied the bar of cowboys. Whether the story is factual or not, it shows the early commitment to presenting authentic, working cowboys and their traditional entertainments: the work song and the poem.

Other scholars who helped shape the basis of the program included renowned folklorists Roger Welsch and Alan Lomax. Under their guidance, by 1987, an archive of recorded and printed materials was created in the BBHC's McCracken Research Library. The combined efforts of these early music pioneers is a legacy of twenty-five years of *Cowboy Songs & Range Ballads* and its related recorded performances, books, sheet music, and video recordings.

A guiding focus of the event centered on the authentic, work-related songs of ranch life and the traditional style of performance that suited the straightforward nature of those occupational songs. The early years of the festival provided the opportunity to sing old favorites and perhaps to hear many versions of a beloved song such as "The Strawberry Roan" or "Oh, Bury Me Not on the Lone Prairie." It answered the question for the newcomer, "What is a ballad?" by providing workshops on writing poems or songs which related dramatic events or stories.

The festival helped musician and listener alike draw connections from the songs carried from the mid-nineteenth century home-places of the South and East to the cow camps of the Southwest. Those cowboys brought a mix of familiar folk and popular tunes with them to the West. Likewise, the festival reflects mixed styles and interpretations of western music.

An understanding of historic cowboy roots helps one appreciate the living traditions of this music. Charlie Seemann, writing in the *Encyclopedia of the American West*, reported, "Cowboys, facing loneliness and isolation, captured much of the harshness of range life in their recited verse and song." Their voices were not easy to listen to. Their instruments were simple; a fiddle was the most common early accompaniment.

Buffalo Bill Historical Center
Cody, Wyoming

A Western Folk Music Seminar and Entertainment

COWBOY SONGS & RANGE BALLADS



Hear the cowboy songs of the western range plus the stories behind this special brand of American folk music.

JUNE 4-5-6, 1982

Fee: \$5.00 total (or \$3.00 per session)

FEATURING: Folklorists Roger Welsch and Dennis Coelho
PLUS: Cowboy ballad singers and western musicians

1st Session: Friday, June 4, 7:30 - 10:00 p.m. —
"Cowboy Folk Songs: Origins and Diffusion"

2nd Session: Saturday, June 5, 2:00 - 5:00 p.m. —
"Traditional Songs and Singers of the Wyoming Region"

3rd Session: Sunday, June 6, 1:30 - 3:30 p.m. —
"Cowboy Ballad Concert" (at Frontier Festival)

FOR MORE INFORMATION OR TO PREREGISTER:
Call 307-587-4771 or Write
P.O. Box 1000,
Cody, Wyoming 82414

OTHER EVENTS
Saturday, June 5, 8:30 p.m.
Cody Nite Rodeo — first performance of season followed by dance with music by Chris LeDoux

Sunday, June 6, 12:00 - 7:00 p.m.
Frontier Festival — outdoor western celebration at Buffalo Bill Historical Center. Contests, displays, folk crafts, live music, street dance and more.

Illustration: Detail from The "Stray Man" Heads Home by W.H.D. Koerner

A poster from the very first *Cowboy Songs & Range Ballads* in 1982. The late Chris LeDoux, popular country-western and rodeo star, was one of the performers.



A number of cowboy singers over the years have lent their voices to the "Bunkhouse Chorale" including, left to right: Duane Dickinson of Scobey, Montana, Otto Rosfeld who hails from Valentine, Nebraska, and Glenn Ohrlin from Mountain View, Arkansas.

N. Howard "Jack" Thorpe, the first compiler of written cowboy music, described ballads as always sung by one person. He noted that he'd never heard a cowboy with a good singing voice, whereas the emerging cowboy actors and radio cowboys of the 1930s and 40s had trained, melodic voices. Thorpe discussed traditional ballads in "Banjo in the Cow Camps," an article for the August 1940 issue of *Atlantic Monthly*.

Maybe cowboy singing was an answer to loneliness....Something happened in the day's work, funny or sad, and somebody with a knack for words made a jingle of it; if it was liked, others learned it and passed it on....Often the language was rough and for publication had to be heavily expurgated. But ballad-making and song-singing were living parts of cowboy life.

Not many cowboys took instruments on cattle drives or out on the range; it was too impractical to

carry a bulky instrument along on horseback. Smaller instruments such as a fiddle, harmonica, or Jew's harp were tucked into bedrolls. After the turn of the twentieth century, mandolins, banjos, and guitars were more commonly found at cow camps. But singing was often unaccompanied and sung to familiar old tunes.

These ballads evolved with each "singing." Additionally, they changed significantly as they were published. The very act of writing and publishing songs, which were previously known only in oral form, altered the traditional nature of many songs. When Thorpe published *The Top Hand* by Jim Brownfield, he himself changed the basic song dramatically. He explained the change as:

The theme — ridicule of a cowboy too big for his boots — was a scorcher in itself, and the words of the song would have burned the reader's eyeballs if printed as Jim sang it. I expurgated it and had to change even the title, and the song has appeared exactly as I rendered it in all books of cowboy songs published since.

As cowboy singers began recording and performing on the radio, they, too, changed the essential style of music. Carl T. Sprague's 1925 recording of "When the Work's All Done This Fall" launched the era of commercial, highly popular radio cowboy music.

While retaining a vestige of the simple nature of range ballads, the first recorded songs soon evolved into a harmonious group style of performance. Groups such as the *Sons of the Pioneers* stole the heart of much of the nation with these new musical expressions. Media-created "cowboys" — few of whom had ever worked in the cattle business — did not sing many traditional range songs. They excelled at newly written, popular pieces, produced by professional writers of Tin Pan Alley. According to Seemann, these musicians manufactured "cowboy" music to keep pace with the expanding "B" Western movie industry of the mid-twentieth century.

As the romanticized cowboy increased in popularity as an American symbol, so did the "B" Western movies and commercialized cowboy music. People who had no connection with Western culture wanted to be a part of this mythic west. Symbols of the West — the hat, the horse, the boot — were adopted by people throughout the world. Europeans actively embraced the American cowboy's clothing and home décor.

A vibrant and diverse genre of cowboy music

developed from this taproot of tradition. This included a blend of contemporary songs, traditional ballads, folk and professional musicianship, pruned often by commercial and popular influences.

At this threshold of reflection, the 25th anniversary, *Cowboy Songs & Range Ballads* will examine this broad musical genre during the opening symposium. We'll pose some questions: What defines cowboy music? Is it the musician or the song lyrics? What happens when tradition is commercialized? The presentations by folklorists and western scholars will explore the tensions inherent in the commercialization of tradition and the nature of change in the West.

The 25th anniversary celebration kicks off with a "jam session" reception on Thursday, April 12. All participants, weekend ticket-holders, and BBHC members are invited to attend. The weekend, *Melodies and Memories: 25 Years of Cowboy Songs & Range Ballads*, will celebrate the contributions of hundreds of cowboy musicians who have performed at the BBHC over the years. A special Saturday matinee will feature musical tributes to past performers from the event's early years.

With the unprecedented success of last year's "Tunes at the Terrace" concert, a pair of Terrace dinner concerts are scheduled for Thursday and Friday nights. Cowboy Celtic is on tap Thursday night, and Wylie & the Wild West with Juni Fisher will entertain Friday night.

The popular Sons of the San Joaquin are Saturday night's headliners in concert at the Wynona Thompson Auditorium. Sons are brothers, Joe and Jack Hannah, and

Joe's son, Lon, who "sing western music, songs which celebrate the life and work and the geographical setting of the American cowboy." Also performing will be the duo of Skip Gorman and Connie Dover.

Traditional *Cowboy Songs & Range Ballads* activities are also on the weekend's agenda including poetry recitation, daily performances on three stages, performer workshops, and traditional gear and tack making demonstrations. Additional open mic sessions and Cowboy Samplers will be offered on Friday afternoon and the popular "Trail to Glory" gospel music open mic set will be featured on Sunday.

On Memorial Day weekend, the CSRB tradition continues Saturday, May 26, with a new music celebration, including an authentic chuck wagon dinner and outdoor concert. The Gillette Brothers will be featured in this afternoon event.

Cowboy Songs & Range Ballads has followed the path of the music and culture that it preserves. What began as a small circle of cowboys sharing their favorite songs has expanded into a dynamic festival of cowboy culture. This growth has been possible in part because of the generous support of the National Endowment for the Arts, Wyoming Humanities Council, Pinnacle Bank, Wyoming Arts Council, Corral West Ranchwear, Wrangler, and Cody Institute for Western American Studies. ■

Maryanne Andrus is the The Brown Foundation, Inc. of Houston Curator of Education at the Buffalo Bill Historical Center.



Always a popular headliner for CSRB is Alberta, Canada's, Cowboy Celtic (from left) David Wilkie, Joseph Hertz, Keri Lynn Zwicker, and Denise Withnell.

Last of the Wild West: the

by Charles R. Preston, Ph.D.



A grizzly bear requires vast tracts of land to satisfy its varied diet. Carrion, elk calves, trout, roots, and grasses fill much of the menu in spring and early summer. Army cutworm moths are a staple in mid-late summer, and whitebark pine nuts, when bountiful, keep grizzlies in the high country in fall. Photo by C.R. Preston.

It was warm for early spring, and a welcome, overnight rain had left a sparkling sheen on the limber pines and Douglas firs around our home adjacent to the Shoshone National Forest above Wapiti, Wyoming. It was the day before Easter, and I was spending my Saturday reading through a series of manuscripts sent to me for technical review by the editors of several scientific journals. Deadlines were fast approaching, and I knew the upcoming work week wouldn't allow me time to tend to this task.

Rather than stay around the house to watch me perform this scintillating aspect of my work, my wife, Penny, took her visiting cousin for a ride along the North Fork highway between our home and the East Gate to Yellowstone National Park. The East Gate was still closed for the season to automobiles, and the North Fork highway seemed like our own private pathway through the forest this time of year. Bighorn sheep, elk, mule deer, and even a few bison frequent the open, grassy areas along this corridor during much of the winter, providing excellent opportunities for wildlife watchers and photographers.

On this Saturday, Penny and her cousin were exploring the North Fork highway for any signs that bears had deserted their winter dens to begin their spring foraging in the fertile grounds along the Shoshone River. When Penny burst through the office door, I knew immediately they'd discovered at least one bear. I soon learned that Penny's cousin had stepped out of the truck to investigate some wildlife scat he noticed near the driveway to one of the guest lodges located along the highway. When he looked toward the lodge buildings, he was shocked to see a large grizzly bear lumbering toward Penny's truck.

The bear was within 20 feet of the vehicle, still moving directly toward it, when another truck grabbed his attention. This second truck was driven by a Wyoming Game and Fish Department game warden. When the grizzly spotted this green truck, it immediately turned and ran back along the driveway toward the cabins and forest. The bear apparently recognized the game warden's truck as something to avoid!

In the meantime, the warden tried to approach the bear to use some "aversive therapy," but couldn't get close

Yellowstone Grizzly Bear

enough to fire his gun loaded with non-lethal ammunition. When Penny related the story to me, we both knew the behavior of this bear suggested he'd learned to associate people with a food reward and was probably heading for trouble as a result.

Several days later, we learned that same bear had broken into some cabins after his encounter with Penny and her cousin, and had been subsequently trapped by the Wyoming Game and Fish Department. This 5-year-old male grizzly, known as number 380, had been in trouble with humans before. He'd been harassed and relocated previously in hopes he'd stay away from humans and our dwellings.

But the lure of easy food was apparently too strong, and bear 380 was now deemed a persistent threat to humans and property and was sentenced to be euthanized. According to one account, the fate of bear 380 may have been sealed more than 12 months earlier. A tourist threw an apple toward the animal from a car window in hopes of getting a closer look and perhaps a photograph. As the cliché goes in our part of the country, "The fed bear became the dead bear."

The story of bear 380 epitomizes the complex relationship between humans and "grizzly" bears, as we commonly refer to brown bears in interior North America. Oral traditions, historic written accounts, and modern sports mascots and commercial icons testify to the human fascination with grizzly bears across time and cultures. The great bear is inextricably linked with the realities and myths of the American West as a place of adventure and untamed landscapes.

Visitors to Yellowstone National Park consistently cite seeing a grizzly bear as one of the top objectives of their visit. Many people have even relocated to the Greater Yellowstone area in part to live in one of the last places of the lower 48 United States that remains untamed enough to support a viable population of grizzly bears.

Fascination with and admiration for grizzly bears often gives way to fear and anger, however, when human safety, property, and livelihoods are threatened. Grizzly bears are large, powerful animals. They can be extremely dangerous when surprised or threatened, and are capable of breaking

into buildings or destroying backcountry campsites if they sense a food reward.

Unfortunately for stock growers and bears alike (not to mention prey), the versatile grizzly diet sometimes extends to domestic livestock. Thus, the potential for various kinds of conflicts between grizzly bears and humans is high wherever the two species come into close proximity. These conflicts have escalated in the Greater Yellowstone area in recent years, as both grizzly bear and human populations have increased and expanded their range while, at the same time, untamed landscapes have shrunk.

For the grizzly, this expansion is a reclaiming of territory lost. However, for many human residents sharing space with grizzlies, the reclamation has gone too far. Some people feel there is no longer adequate room for grizzlies and humans to coexist in the Greater Yellowstone area. Further, some would argue that we humans shouldn't compromise our activities in any way to make way for the bear.

The long-term destiny of the Yellowstone grizzly, and the wilderness it represents, depends on how we value these things and what steps we take in support of our values. If we attempt to foster a sustainable Yellowstone grizzly bear population, our success will largely depend on the extent to which we are able to minimize human-grizzly conflicts. To do that, it's useful to know something about the recent history of human-grizzly relationships and understand some basic grizzly bear natural history.

The grizzly ranged through much of western North America at the time Lewis and Clark made their famous journey of discovery in the early 1800s. At that time, grizzlies occupied 17 states in the U.S., five Mexican states, and six Canadian provinces and territories. An estimated 50,000–100,000 roamed the western United States prior to European settlement.

Largely due to loss or fragmentation of habitat and conflicts with human enterprise, the grizzly bear has disappeared completely from its historic range in Mexico and all but about 1–2 percent of its historic range in the lower 48 United States. It continues to occupy most of its historic range in Canada and Alaska. Nearly all of the estimated 1,000–2,000 grizzly bears now living south of



The grizzly bear in a western landscape is a favorite subject of artists past and present. Carl Rungius (1869 – 1959), *Silver Tip Grizzly Bear—Rocky Mountains, Alberta*, ca. 1923, oil on canvas, 60 x 75.125 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Jackson Hole Preserve, Inc. 16.93.4

Canada are found in the Greater Yellowstone area or the Northern Continental Divide Ecosystem, in and around Glacier National Park.

In 1975, the grizzly bear was listed as “threatened” in the lower 48 states under the Endangered Species Act (ESA). About 200 grizzlies occupied the Greater Yellowstone area at that time. Today, due to protections afforded through the ESA, the Yellowstone grizzly population has increased to an estimated 600 bears. (Estimates vary greatly from 400 to more than 800 bears, but the official and most widely accepted estimate is 600.)

The increased number of bears and their reoccupation of some areas not used in recent decades have led to increased livestock losses and encounters with humans. Recently, the U.S. Fish and Wildlife Service proposed removing the Yellowstone grizzly from protections under the ESA, whereupon management of the species would be the responsibility of the wildlife management agencies

of the states of Wyoming, Idaho, and Montana.

While most people agree that Yellowstone grizzly numbers have recovered substantially since the 1970s and early 1980s, many critics argue that the move to delist is premature. They cite recent declines in grizzly food sources, especially Yellowstone cutthroat trout and whitebark pine nuts. A substantial proportion of the Yellowstone grizzly bear population feeds heavily on spawning cutthroat trout in spring, but cutthroat numbers have declined significantly in some areas due to predation by introduced lake trout. The lake trout spawn in deep lakes, rather than relatively shallow tributaries, and are not generally available to grizzlies.

Whitebark pine, an important source of grizzly food in fall, is declining through much of the Yellowstone region due to widespread attack by native bark beetles (populations bolstered by several successive mild winters) and a non-native fungus. Whitebark pine trees



Above: Plains Indian tribes recognize the grizzly bear as one of the most revered and powerful “four-leggeds.” Northern Plains Hidatsa deer hide shield cover with image of grizzly bear. Buffalo Bill Historical Center, Cody, Wyoming. Adolf Spohr Collection. Gift of Larry Sheerin. NA.108.17

Below: Grizzly bears and the possibility of a human-bear encounter have long occupied the fantasies and fears of western enthusiasts. Winchester Repeating Arms Company poster, ca. 1909. 30.375 x 15.125 inches. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Olin Corporation, Winchester Arms Collection. 1988.8.870

grow at high altitudes. When grizzlies cannot find enough pine nuts to eat, they often seek other foods at lower elevations where they come into closer contact and conflicts with humans. These conflicts lead to increased bear mortality.

Critics of delisting also point to increased human exurban sprawl, oil and gas development, road-building, and off-road recreation as factors that reduce habitat for bears and increase opportunities for human-bear conflicts. The opponents of delisting thus argue that protections under the ESA are still needed for the grizzly to survive these current and future threats.

Proponents of delisting counter that the ESA has worked in this case: The Yellowstone grizzly bear population has increased to a level that warrants—even demands—delisting, and the three state management plans are adequate to ensure long-term survivability of the population. In a public meeting held in January 2006 in Cody, Wyoming, both opponents and proponents of delisting—including ranchers, outfitters, hunters, and others from many walks of life—overwhelmingly expressed an appreciation for grizzly bears and a desire to see them survive and managed as a key element of the natural, “Wild West” heritage of the Greater Yellowstone area.

Regardless of the grizzly bear’s legal status, its long-term survival will depend largely on our willingness and ability to minimize human-bear conflicts. Some actions, such as using bear-proof garbage cans, placing bird and pet feeders out of bear reach, keeping bear-safe backcountry camps, and resisting the urge to feed roadside bears like bear 380 are relatively easy. Others, such as bear-proofing beehives and stock pens with electric fencing, or moving historic calving grounds, are more difficult and expensive, but may be supported by grants and other assistance from agencies and organizations.

In the long run, the most critical actions we can take to sustain a Yellowstone grizzly population and minimize conflicts between bears and people are to manage grizzly bear numbers and distribution effectively, ensure that adequate, high-quality grizzly habitat away from human enterprise remains in the Greater Yellowstone area, and develop habitat corridors to allow dispersal and gene flow between Yellowstone and Northern Continent grizzly populations.

If we are willing and able to take these actions, we will support large game and many other species of wildlife under the grizzly umbrella and maintain at least a vestige of the Wild West our predecessors experienced and that we celebrate through institutions such as the Buffalo Bill Historical Center. ■

Dr. Preston is Chief Curator of the Buffalo Bill Historical Center and Founding Curator of the Draper Museum of Natural History.



Grizzly damage to Slough Creek scout house in Yellowstone. Photo by Jim Peaco, 1989, courtesy NPS



by Steve Greaves, Vice President and
Deputy Director for Development

It's all about possibilities

Develop (verb): To work out the possibilities.

This, according to Merriam-Webster, is what we're about in the Development Office of the Buffalo Bill Historical Center (BBHC): working out the possibilities. We get our "marching orders," so to speak, from our constituents (i.e., donors, patrons, members, etc.). At the same time, we factor in our mission which is to "educate the public by advancing knowledge about the American West through acquiring, preserving, exhibiting and interpreting collections."

It follows, then, that we here in the Development Office are constantly on the lookout for those possibilities that will advance our mission. How can we enhance our collections? What resources will it take to care for a fragile new Plains Indian artifact? Who are those folks who might be most interested in partnering with us on a terrific exhibition of art, natural history, photography, culture—or all of the above? What projects, programs, and activities will best interpret our collections and their stories to diverse audiences from area school children to firearms enthusiasts to academics?

Throughout the BBHC this time of year, you'll find nearly every department occupied with drafting a year-end report in one form or another for one recipient or another. Granted it sometimes seems a "necessary evil," but taking the time to review the year obliges us to see if we measured up—if we did indeed "work out the possibilities."

First, congratulations are in order to our staff and you, our friends and members, who: 1) made this the second best fundraising year on record with \$13.7 million (eclipsed only by the year 2000 when we were in the throes of a capital campaign); 2) allowed us to reach our annual fund goal, and 3) had one of the strongest membership years in quite some time with some great new faces (including our new Congress of Rough Riders members) and exciting new activities.

Second, one of our trustees, Charles Duncan, put forward an extraordinary challenge at the beginning of 2006. He pledged a sum of \$600,000 toward the reinterpretation of the Buffalo Bill Museum with one caveat: His contribution would have to be matched by the end of the year. You guessed it; by year's end, a total of 19 donors, who gave amounts from \$1,000 to \$200,000, met Duncan's challenge, and the fund to reinstall the Buffalo Bill Museum is \$1.2 million richer.

For some time, the Cody Firearms Museum (CFM) has been entrusted with the care of an extensive collection of firearms loaned to us by Bill Ruger, Sr., including some outstanding embellished guns. His estate, through the efforts of his children, donated all of these firearms to the BBHC. In addition, Bill Ruger, Jr., has given his own personal collection of a representative model of every firearm the Sturm, Ruger, Firearms, Inc. company ever made, each one marked with serial number eight, and never fired.

Next, as a result of reading a previous "Developments" column on estate planning in Points West, a great lady from Wyoming has decided she wants to establish a fund to "endow excellence" at the BBHC. She wants her donation to be used to take a good project and make it great. From school kids to gallery reinstallations, you can imagine



Visiting the BBHC in May 2006 were these students from Westwood School in Casper, Wyoming. They are a few of the many who benefit from the Center's MILES program that provides monies for transportation and lodging to bring elementary classes to the BBHC.

“As you’re realizing a personal goal with your grust (charitable remainder trust), you can also support the BBHC.”

we have all kinds of projects that will benefit from this generous gift.

Finally, our Board of Trustees did what they used to do in the Old West: They formed a posse. Oh, they weren’t out to nail some twenty-first century outlaw, but they definitely had an objective. The Posse’s mission in 2006 was to raise an amount equal to the operating funds that would be lost if we used endowment dollars to repay our bond debt. Nearly all our Trustees have participated — along with some other friends who joined in, too — with various levels of giving and repayment calendars. Did our Posse “work out the possibilities” with this unique giving program? You bet they did!

And, already this year, we’ve seen Sinclair Oil Company “work out the possibilities” with our MILES (Museum Interpretation, Learning, and Enrichment for Students) program and pledge to support the program with a \$30,000 gift over the next three years. MILES allows elementary school classrooms from all over Wyoming, who might not otherwise have the opportunity or resources, to visit the BBHC as the program pays their transportation and lodging costs.

Yes, it really is all about possibilities here in the BBHC Development Office. If you have an idea about “working out the possibilities” with our mission, don’t hesitate to call me today!

Putting your trust in trusts: Charitable Remainder Trusts, that is

The fundamental idea behind planned giving and the various gift “vehicles” we use is that a well-planned gift can help you accomplish one or more of your personal goals. At the same time, you can benefit your favorite charity.

If you want to provide for a loved one, for example, or avoid capital gains taxes, increase your own income, leave a stream of income rather than a lump sum to a spend-thrift child — any number of other objectives — a variation of the charitable remainder trust (CRT) might be just right for you. As you’re realizing a personal goal with your trust, you can also support the BBHC. But first, it will help to have an understanding of how a CRT works.

CRTs are tax exempt trusts designed to pay an income to one or more recipients (beneficiaries) for the rest of their lives or for a specified term of years. At the end of that term, the principal of the trust is then distributed to one or more qualified charitable entities (remaindermen) named in the trust document. Both the beneficiaries and the remaindermen are

identified by the donor, as is the trustee who manages the trust. The trustee has a fiduciary responsibility to manage the trust for the benefit of both the beneficiaries and the remaindermen, but acts independently of either.

There are two primary types of CRT, distinguished by the manner in which the income payments are calculated. The first is the Charitable Remainder Annuity Trust (or CRAT). As the name implies, it calculates the payments to the beneficiaries as a fixed percentage of the initial value of the trust’s funds. As a result, the annual payments received won’t change over the life of the trust and additional contributions cannot be made to it. The CRAT is not very flexible and therefore, in my opinion, its uses are limited.

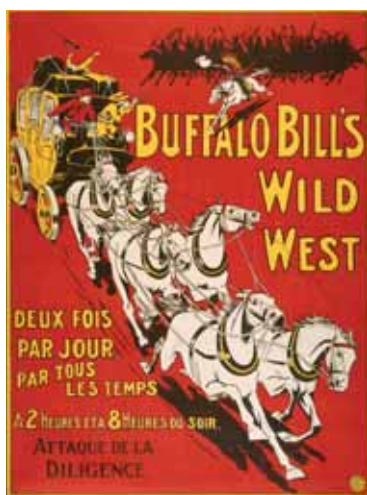
The second and, what I consider to be the more powerful planning tool, is the Charitable Remainder Unitrust (or CRUT). This trust calculates payments based on a fixed percentage of the value of the assets in the trust as they are revalued each year. Because of this, your payments from the trust can go up (or down) based on the investment performance achieved by the trustee. You may also make additional contributions to this trust which, as we will discuss later, can be an important factor in achieving your financial goals. Also important to know for planning purposes is that there are a number of variations of the CRUT distinguished by how and when income is defined.

In our next issue of Points West, we will explore how a CRUT can help you turn a non-income producing asset into an income stream while avoiding 100% of capital gains taxes and generating an income tax charitable deduction. We’ll also look closer at some of the variations on the standard CRUT. If you want to know more about CRATs and CRUTs sooner, contact me at 307.578.4008 or steveng@bbhc.org. ■

Treasures from Our West: BBM **Attaque De Le Diligence / Attack of the Stagecoach**

Who could miss the message in this eye-catching poster? Produced by the Weiners Litho Company of Paris in 1905, this single-sheet lithograph advertised Buffalo Bill's Wild West tour of France with a hint of the excitement a audiences could catch in the show arena. In English, it reads "Buffalo Bill's Wild West, two times per day, every day at 2 o'clock and 8 o'clock in the evening. Attack of the Stagecoach."

In the late nineteenth and early twentieth centuries, posters such as this served as the best form of mass advertising available and Buffalo Bill took full advantage of the medium. Cody hired only the best lithography companies available to produce his posters, as this example shows.



Buffalo Bill's Wild West poster featuring the Deadwood Stagecoach, Weiners Litho Co., 1905, lithograph, 30 x 30 inches. Buffalo Bill Historical Center, Cody, Wyoming. Buffalo Bill Museum Purchase, Mary Jester Allen Fund. 1.69.6022

ephemeral works of art and produced extras for sale to the public, making it possible for us to enjoy them today.

Treasures from our West: CFM **Winchester Model 1866: Beauty and Power**

The name Winchester has always been associated with the development of the American West. This historic Winchester Model 1866 was specifically manufactured for the Philadelphia Trade Exposition of 1876. Currently displayed in the Robert W. Woodruff Gallery of Embellished Arms of the Cody Firearms Museum, it's frequently overlooked by visitors in spite of being featured in several publications. In addition, many leading firearms authorities



Winchester Model 1866 Lever Action Deluxe Sporting Rifle, ca. 1873, Winchester Repeating Arms Co., New Haven, CT. Buffalo Bill Historical Center, Cody, Wyoming. Gift of Olin Corporation, Winchester Arms Collection. 1988.8.3283

consider this particular rifle the most valuable Model 1866 in existence.

It is hard to believe any 134-year-old object could possibly be in such wonderful, virtually new condition. This firearm certainly is—from its beautifully grained walnut stocks to the engraved finish of its metal frame.

The famous engraver Conrad Ulrich embellished this rifle in the Germanic style with classical hunting scenes. Diana, the mythical goddess of the hunt, is depicted on the right side of the receiver pursuing a deer. The left side features elk, a bison, and a grizzly bear.

More than 170,000 rifles of this model were produced between 1867 and 1898. Owners used the Model 1866 to hunt wild game for food and for the defense of self and family against hostile animal and human attacks.

The Model 1866 was popularly known by the Plains Indians as the "Yellow Boy" because of the reflection of the rays of the sun from its brass frame. It was also sometimes called "Many Shots" since its magazine held 17 cartridges, giving it astonishing firepower for its time. It was a true treasure, especially in time of need, for the pioneers of the Western frontier.

Treasures from Our West: DMNH **Grizzly Bear 104**

In 1989, the National Audubon Society produced a documentary titled *Grizzly and Man: Uneasy Truce*, narrated by Robert Redford. One of the "stars" of the documentary was a 7-year-old mother grizzly bear identified as Number 104. This bear had been in close contact with campsites and human dwellings in and around Yellowstone National Park. A bear biologist predicted that, due to conflicts and potential danger, she would have to be euthanized soon. Others in the documentary expressed some hope that aversive training and harassment by humans and dogs might persuade Grizzly Bear 104 to stay away from humans and thus avoid conflicts and euthanasia.

Twelve years later, in the spring of 2001, Grizzly Bear 104 was struck by a vehicle and killed on the highway in the Shoshone National Forest, near the East Gate of Yellowstone National Park. Although she often had been seen and photographed near the East Entrance Gate, she had largely avoided conflicts with humans and death until that fateful spring morning.

Through the cooperation of the U.S. Forest Service, U.S. Fish and Wildlife Service, and Wyoming Game and Fish Department, Grizzly Bear 104 now resides in the Mountain Forest exhibit in the Draper Museum of Natural History where she helps us attract, engage, inform, and inspire visitors about the natural legacy of Yellowstone and the American West.



Grizzly bear 104. Scientific name: *Ursus arctos*. Taxidermist: James J. Marsico. Buffalo Bill Historical Center, Cody, Wyoming. DRA.305.4

Treasures from our West: PIM Arapaho Ghost Dance Dress

In 1890, Plains Indian people faced poverty, disease, and death on reservations. Under the leadership of the Paiute visionary, Wovoka, the Ghost Dance religion revived the hopes of many of the tribes. Wovoka taught that the people could bring about the renewal of the world by working hard, living peacefully, and doing the Ghost Dance. Performance of the Ghost Dance rekindled traditional forms of ritual and prayer and celebrated the individual and direct nature of Plains Indian religious experience. As a result, the buffalo and other game would be plentiful, dead relatives and old friends would return, and white men would disappear.



Ghost Dance dress, Southern Arapaho, c. 1890, 54 x 54 inches. Tanned elk hide with numerous pigments, feathers, and fringe. Buffalo Bill Historical Center, Cody, Wyoming. Chandler-Pohrt Collection. Gift of Mary J. and James R. Jundt. NA.204.4

The Arapaho were instrumental in spreading the doctrines of the Ghost Dance to other tribes. The design of this Arapaho dress depicts the crescent moon and the stars, represented by crosses. Other painted designs include circles, birds (ravens and magpies), corn and sage stems, and blue and green bars on the calf area of the dress.

Treasures from Our West: WGWA "Buck" Dunton's Timberline

Visitors should ask themselves two questions when viewing a painting or sculpture in the Whitney Gallery of Western Art: "What is it?" and "Why is it here?"

One work of art that provokes these very questions is William Herbert "Buck" Dunton's *Timberline*. In 1932, this established illustrator and artist created an oil painting of a bear in a fantastic wildlife setting. The bear symbolized the romance and adventure of the wilderness.



William Herbert Dunton (1878–1936). *Timberline*, 1932, oil on canvas. Buffalo Bill Historical Center, Cody, Wyoming. Museum Purchase with Donation in Memory of Hal Tate from Naoma Tate and the Family of Hal Tate, and Donations from Mr. and Mrs. Forrest Fenn, Janis and Wiley Buchanan III, Nancy Petry, the William E. Weiss Fund, and others. 9.05

A member of the Taos Society of Artists, Dunton spent a large part of his career interested in capturing the untamed Wild West in art. He wrote, "The West has passed — more's the pity. . . . I'm going to hand down to posterity a bit of the unadulterated real thing." *Timberline* was among Dunton's last major works and was significantly influenced by the Art Nouveau and Art Deco movements. During Dunton's career, the art world was constantly shifting as artists moved away from realistic to more abstract themes. In *Timberline*, Dunton simplified shapes and unified forms with sinuous lines, and emphasis was placed on color, line, and form, rather than the subject.

Dunton's *Timberline* is more than a bear painted on canvas. To ask "what" and "why" about a work of art helps us realize how an artist such as Dunton handed down the "West," and at the same time, how he also brought to light a new way of seeing it. ■

Devil's Gate: Owning the Land, Owning the Story

by Tom Rea

Reviewed by Dr. Kurt Graham, Housel Curator of the McCracken Research Library and Deputy Director, Cody Institute for Western American Studies.

Devil's Gate is a seemingly isolated landmark in central Wyoming. Yet in spite of its isolation, it's witnessed a remarkable amount of human history. Tom Rea's vivid and engaging narrative endeavors to present the varied and surprising cast of characters who crafted that history. In assembling this overview, Rea employs his faculties as a journalist: an eye for human interest, an ear for style, and a nose for controversy.

The motive behind this book is Rea's concern over the Mormon Church's control (through purchase and lease) of the land surrounding Devil's Gate. Rea's frustration is centered on the Church's interpretive center at Martin's Cove and its overwhelming focus on the Mormon experience at Devil's Gate. Most noticeably, that focal point is the tragedy that befell the Willie and Martin handcart companies in 1856. These companies set out across Nebraska for Utah late in the season and were trapped in severe weather in central Wyoming. As they awaited rescue in the Sweetwater River Valley, many of the starving travelers froze to death before teams sent from Salt Lake City could reach them.

Rea contends that by owning the land, the Mormons control the story told, or not told, about that area. However, Rea never gets around to explaining exactly what makes that ownership or that story so problematic. He implies that there are irregular and unfair practices associated with the development and management of the site, but the specifics are too scant to illustrate the point. Yes, the devil, even at Devil's Gate, is in the details — details that in this case never fully emerge.

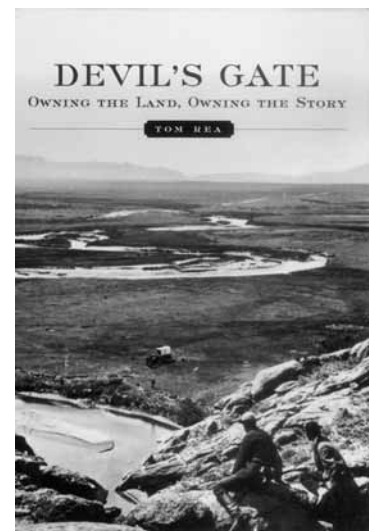
Real estate ownership does not dictate our understanding of the past. There are many factors that conspire to give our history its "spin." However, it's more than a stretch to attribute to modern land holders such power over our historical narrative. Ironically, Rea's own book is evidence that his thesis is misguided. His story is not limited or controlled by the views of the current land owners, and he certainly didn't need to invest in realty to write his account. Authors are drawn to subjects for myriad reasons; land ownership is usually not one of them.

Land ownership is, without a doubt, one of the central themes in American history. Arguably, from colonial beginnings to the present day, the opportunity for ordinary citizens to own their own land is a defining American characteristic. As the poet Robert Frost stated, "The land was ours before we were the land's." According to Frost, the "unstoried" land could claim us only after we had given ourselves to it:

Something we were withholding made us weak.
Until we found out that it was ourselves
We were withholding from our land of living,
And forthwith found salvation in surrender.
Such as we were we gave ourselves outright . . .
To the land vaguely realizing westward . . .
(Robert Frost, "The Gift Outright")

In many ways, the American West is the story of that surrender — of that giving of ourselves to the land. That gift included Native Americans, explorers, exploiters, ranchers, rustlers, and Mormon pioneers. It included John C. Fremont, W.H. Jackson, Billy Owen, Jim Averell, F.V. Hayden, Brigham Young, Cattle Kate, Tom Sun and the others of whom Rea provides glimpses.

These glimpses, however, are not held together thematically. Rea might have applied his considerable talent to expanding and expounding upon any of these histories. Rather, he gives us a series of stories united only by the thin thread of criticism of the Mormon Church for the stories it does not tell. In the end, this book points to stories that should be, and eventually will be, told more fully. Let us hope that those who tell them will emulate something of Rea's elegance, if not his bias. ■



caption



Dr. Thomas Marquis, a physician and author who lived on the Northern Cheyenne Indian Reservation in the early twentieth century, photographed dozens of the reservation's residents, including this compelling image of Iron Teeth, an old woman here pictured looking down, holding a hide scraper, ca. 1920. Buffalo Bill Historical Center, Cody, Wyoming. Thomas Marquis Collection. P.165.1.77

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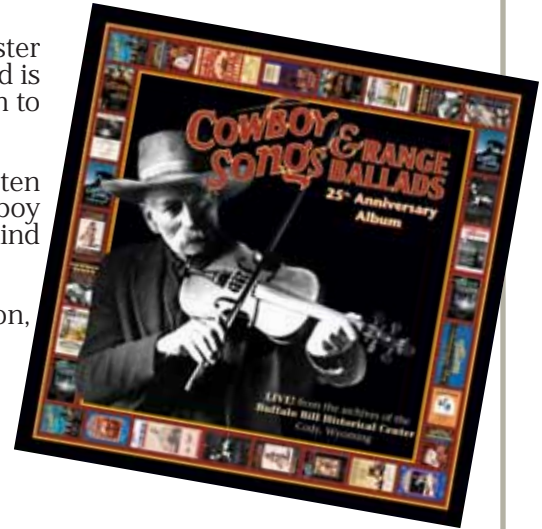


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