

POINTS WEST

BUFFALO BILL HISTORICAL CENTER ■ CODY, WYOMING ■ FALL 2012



- Buffalo Bill advocates for Yellowstone
- Grand Opening of the “new” Buffalo Bill Museum
- Tenth anniversary of Draper Museum of Natural History



By Bruce Eldredge
Executive Director

One thing that anyone in the museum business can agree on is this: No sooner is any one project complete, when another appears on its heels.

Our busy summer saw us launch the “new” Buffalo Bill Museum followed by the Center’s benefit Patrons Ball that never fails to put the “fun” in fundraising. And now, after barely catching our collective

breath, we’re gearing up for the October 27 opening of an extraordinary photography exhibition, *National Geographic Greatest Photographs of the American West*. (See page 15 in this issue.)

These photographs from the National Geographic archives—some never before seen—truly put a face to the “Spirit of the American West.” Because one tenet of our strategic plan is to develop more partnerships, we are excited to join with National Geographic and with the National Museum of Wildlife Art in Jackson Hole, Wyoming, who organized the exhibition.

With this project, we also salute the expansion of our relationship with Museums West (check out museumswest.org), a consortium of thirteen museums in America “organized for the purpose of developing and expanding an awareness and appreciation of the North American West.” It’s exciting to collaborate with our fellow members; in fact, participating member museums will simultaneously open the exhibition at each of their respective facilities on October 27! This is good news for our patrons who can’t always visit us; the odds are you’ll find the exhibition on display in a museum a little closer to you than Wyoming! The full list of venues is on page 15.

Yes, while it may seem to those on the outside that here at the Buffalo Bill Historical Center one project quickly follows another, the truth is: Planning is ongoing long before an exhibition, program, or an event comes to fruition. Indeed, many exciting projects are on the horizon following our National Geographic exhibition—my hint for you, our patrons, is to stay up-to-date through *Points West*; our Web site (www.bbhc.org); our various social media sites, especially Facebook and Twitter; and always by phone, 307.587.4771. That way, you won’t miss a thing!

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Points West is published quarterly for patrons and friends of the Buffalo Bill Historical Center. For more information, contact the editor at the address above.

The BBHC is a private, non-profit, educational institution dedicated to preserving and interpreting the natural and cultural history of the American West. Founded in 1917, its collections include: Buffalo Bill and the West he lived and loved, historic photographs and documents, firearms, natural history of the Greater Yellowstone region, Plains Indians, and masterworks of western art.

The mission of *Points West* is to deliver an engaging educational magazine primarily to our patrons and friends. *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—all in celebration of the Spirit of the American West.

About the cover:



With another Rendezvous Royale past, the Buffalo Bill Historical Center is thankful to the Buffalo Bill Art Show & Sale for an extraordinary collection of artwork—such as this addition to the Center’s collection from the 2011 show. Duke Beardsley (b. 1969). *Granuja*, 2011. Mixed media. William E. Weiss Purchase Award—2011 Buffalo Bill Art Show. 12.11

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On October 27, ten museums—including the Buffalo Bill Historical Center—will simultaneously open the photography exhibition, *National Geographic Greatest Photographs of the American West*. The image above, *Haying, Nebraska*, 2004, by Jim Richardson, is one of the extraordinary photographs that will be on display at the Historical Center October 27, 2012 – August 11, 2013. Read more on page 15 of this issue of *Points West*.

FEATURES:

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- 16** *A priceless treasure arrives at BBHC front door.* "In an age like ours, which is not given to letter-writing, we forget what an important part it used to play in people's lives," wrote Anatole Broyard (1920 – 1990), former editor of the *New York Times*. John and Lois Roberts, both in their 80s, are from that generation where letter-writing was important and practically the only way to stay in contact with family and friends. It is no surprise, then, that the couple knew exactly how important the contents were in that nondescript envelope they brought to the Buffalo Bill Historical Center on August 7, 2012.
- 19** *The everyday life of Charles Rapp.* I see by the Papers that you Eastern People are haveing A very hard winter. while here thare is hardly any snow except on the Range. even thare thay are haveing A very mild winter to what thay generly have. By Charles Rapp. Comments and transcription by Karling Abernathy
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Is BUFFALO BILL RELEVANT TO TODAY'S AUDIENCES AND THE MILLENNIAL GENERATION?

By Sienna C. White



On June 15, the reinstalled Buffalo Bill Museum celebrated its grand opening in true Spirit of the American West fashion. Sienna White, on hand for the festivities, wondered if there was truly a place for William F. "Buffalo Bill" Cody in the hearts and minds of the Millennial Generation. Here is what she concluded:

What do Bing Crosby, Audrey Hepburn, and Lady Gaga all have in common with Buffalo Bill? What's the common denominator of classic dime novels and modern tabloids? How about similarities between reality television shows and Buffalo Bill's Wild West? And what, exactly, makes Buffalo Bill pertinent to modern generations?

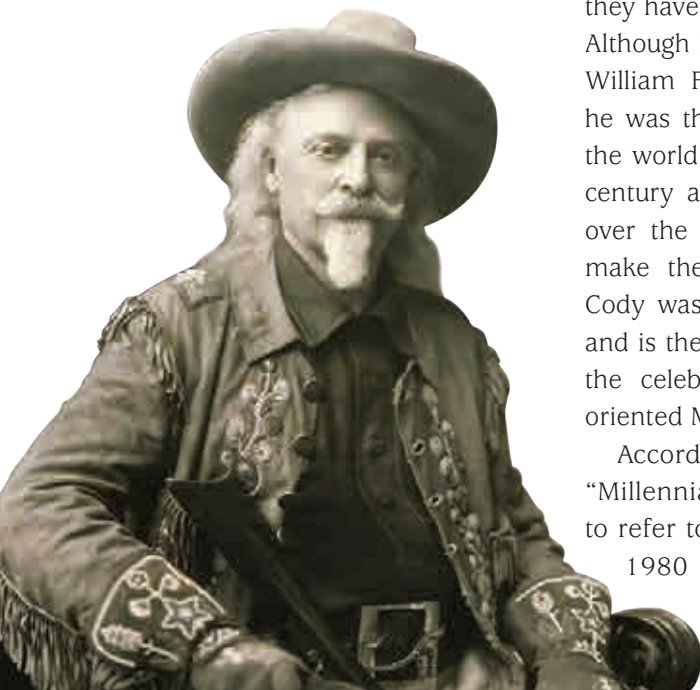
THE MILLENNIALS VS. THE BABY BOOMERS

As the Buffalo Bill Museum was recently undergoing a reinstallation, planners contemplated the role of museums and history in the twenty-first century and asked "How do we make Buffalo Bill and the history of the West relevant to young people? Do they have any interest in such things?" Although Buffalo Bill, or we should say William F. Cody, was born in 1846, he was the most recognizable face in the world by the turn of the twentieth century and is still distinguishable all over the world today. We can easily make the argument that William F. Cody was *the* original global celebrity and is therefore completely relevant to the celebrity-crazed and technology-oriented Millennial Generation.

According to Dictionary.com, "Millennial" is defined as "a term used to refer to the generation, born from 1980 onward, brought up using digital technology and mass media; the children

of Baby Boomers." Pew Research Center Publication data suggests that the Millennial Generation is "confident, self-expressive, liberal, upbeat, and open to change. They are more ethnically and racially diverse than older adults; they're less religious, less likely to have served in the military, and are on track to become the most educated generation in American history."

When one examines the data, it seems that William F. Cody may actually have the potential to be *more* appealing to the Millennial Generation than to previous generations like the Baby Boomers—particularly if he is viewed as a whole person rather than as simply an icon of the American West. According to a Pew survey, when Millennials were asked which three factors most defined their generation, they answered, "technology, pop culture, and liberalism or tolerance." Baby Boomers on the other hand, most frequently listed "work ethic, respect, and morals." Let's delve a bit deeper into the life of William F. Cody,



William F. "Buffalo Bill" Cody, May 1909. Garlow Collection. P.69.55

BUFFALO BILL: THE ORIGINAL GLOBAL CELEBRITY?

past the façade of Buffalo Bill, and see which demographic is likely to find him most engaging.

WILLIAM F. CODY AND TECHNOLOGY

For the Millennial Generation, the most important defining characteristic in distinguishing them from previous generations is technology. On that score, William F. Cody certainly has an impressive record. In presenting the American West to the world, he used every communication technology available to him, including recently-developed ones such as photography, color lithography, and motion pictures. Buffalo Bill's Wild West, and the Buffalo Bill Combination before it, employed then state-of-the-art special effects to amaze audiences with things like cyclones and avalanches. The portable dynamo that Buffalo Bill's Wild West employed to light its grounds and offer evening performances was the largest in use at the time. In an era where trans-oceanic crossings were still a novelty, the Wild West traveled to and from Europe via steamships. It would be a feat even today to get a cast of five hundred Wild West performers, plus all their animals (including bison), across the Atlantic Ocean, but Buffalo Bill did it three times! And, in 1892, the Wild West even experimented with a novel technique for projecting Buffalo



Left: Wild West show on a boat in Vienna, ca. 1906. Gift of Mrs. W.F. Schensley. P.69.1122

Bill's image onto clouds—anticipating, by 120 years, the new Buffalo Bill Museum's use of its “helio display” system to project the image of William F. Cody onto an aerial mist.

As an entrepreneur, Cody promoted the development of the irrigation system and dam that allowed Cody, Wyoming, to grow as a town and the Big Horn Basin to develop as an agricultural center. Although these forms of technology seem to be a far cry from the wireless internet, texting, and high resolution photography and video we have today, the amount of technological change Cody witnessed during his lifetime is definitely comparable to the changes witnessed by those growing up at the turn of the twenty-first century.

WILLIAM F. CODY, POP STAR

Returning to the original question of what Bing Crosby, Audrey Hepburn, and Lady Gaga have in common with Buffalo Bill: All are world famous, yes,



Below: Shoshone Dam (later Buffalo Bill Dam), 1920. Gift of the Kerper Family. P.61.39

but more notably, all are world famous using a stage name or pseudonym. If we were to hear monikers like Harry Lillis Crosby (Bing), Edda van Heemstra Hepburn-Ruston (Audrey), Stefani Joanne Angelina Germanotta (Lady Gaga), or William Frederick Cody, would we experience the same instant name recognition as before? It's doubtful. We identify with these celebrity stage names circulated by popular media like the dime novel in Buffalo Bill's time, and the entertainment digests of today.

Given that, what traits do dime novels and modern tabloids share? Both tell wild, primarily fictional stories about people who are far



BING CROSBY, AUDREY HEPBURN, BUFFALO BILL, AND LADY GAGA. WHAT DO THEY HAVE IN COMMON?

from fictional and, although the comparison may seem a bit of a stretch, these Dime novel stories certainly proved instrumental in cementing William F. Cody's legacy as Buffalo Bill. They were inexpensive and widely available, and as the stories spread, and the legend grew, Buffalo Bill became the definition of pop culture during the heyday of the Wild West. As an icon, he remained in the public eye well after the show went bankrupt, and the dime novels about him waned in popularity. Likewise, tabloids continue to fan the flame of interest in celebrities like Elvis or Michael Jackson, years after their demise.

Cody shared many traits with celebrities like those that fascinate us today, in good ways and bad. He was a friend of royalty, presidents, and other famous personalities. In 1913, he guided the Prince Albert of Monaco on a hunting trip near Yellowstone National Park. Interestingly enough, the Prince was the first sitting head of state to ever visit the United States, and he stayed at a hunting camp just outside the Park near Pahaska Tepee, which Cody owned.

Buffalo Bill also traveled widely, both in the United States and abroad. To this day, in fact, a photo posted at the top of the Eiffel Tower in Paris commemorates Buffalo Bill's visit there in 1889. The darker side of Cody's fame, however, included alcoholism, affairs, bad investment choices, and a nasty (and very public) failed attempt at divorce. Finally, Buffalo Bill's Wild West could even be compared to our modern inclination toward "Reality TV," since Cody claimed to portray the West as it truly was even though it was largely an elaborate dramatization.

THE OPEN-MINDED BUFFALO BILL

Cody's liberalism and social tolerance may, in fact, be his most unique feature for the time in which he lived. He was remarkably open-minded when it came to social equality, although he probably would not have labeled himself as such. He insisted upon paying a women in his Wild West the same wages that male performers received for the same job, and he spoke in favor of the women's suffrage movement. Ethnically diverse, the Wild West employed performers from every continent and upwards

of twenty different nationalities, offering a message of respect, tolerance, and fellowship.

Even though he fought against Americans Indians during the Indian Wars, Cody came to believe they deserved the right to practice their beliefs and continue their traditions. His conviction was strengthened as American Indians performed in his Wild West. It offered one of the few places that Indians could wear traditional regalia, a practice that the United States government banned on reservation lands. Cody also extended friendship to several notables who were homosexual including playwright Oscar Wilde and artist Rosa Bonheur—a surprisingly accepting gesture given the social norms of the time. (See Gregory Hinton's story about Cody, Bonheur, and Wilde in the Summer 2012 issue of *Points*)

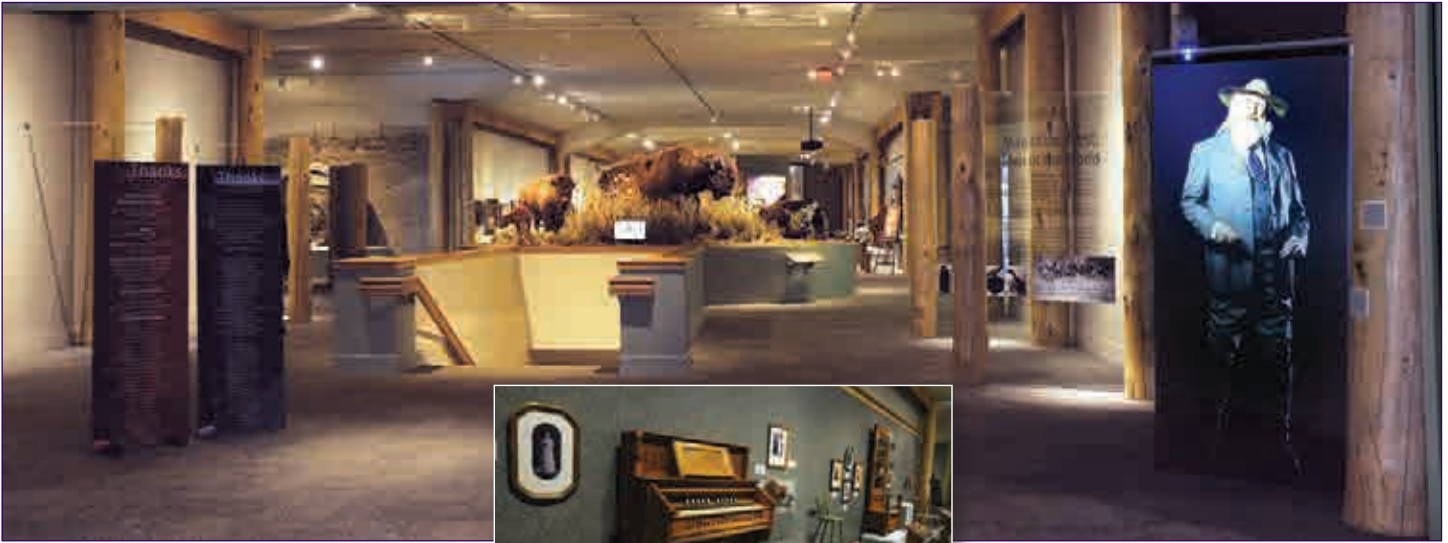


Buffalo Bill photographed with several Indian scouts, ca. 1886. Finley A. Goodman Collection. P.69.1800



Puck magazine illustrated just how popular William F. Cody was in France. 1889. William F. Cody Collection. MS6.9.4.1.076 (detail)

Is BUFFALO BILL RELEVANT TO TODAY'S AUDIENCES AND THE MILLENNIAL GENERATION?



Above: The design of the reinstalled Buffalo Bill Museum is much brighter and more fluid than its previous version.



Left: The “new” Buffalo Bill Museum’s family wall includes several interactive features with audio that make the lives of the Cody family come alive.

West.) This is quite likely the result of his time in the West where people were considered more or less equal, as long as they could take care of themselves and “hold their own.”

IT ALL COMES TOGETHER IN THE “NEW” BUFFALO BILL MUSEUM

It seems that William F. Cody is inherently appealing to the Millennial Generation in his own right, but presentation plays an important role as well. The renovated Buffalo Bill Museum is at the forefront of an emergent trend to make museums more accessible to a growing technology-oriented demographic. This is evident in the increasing number of touch screen displays, interactive computers, and QR (quick response) codes—those black and white squares that we can scan with our smart phones for more information from the Web—incorporated in newer exhibits.

The touch screens stretch the simulations and further exploration beyond what a classic museum setting would allow. This also changes the role of the museum guest from onlooker to participant—exactly what the Millennial

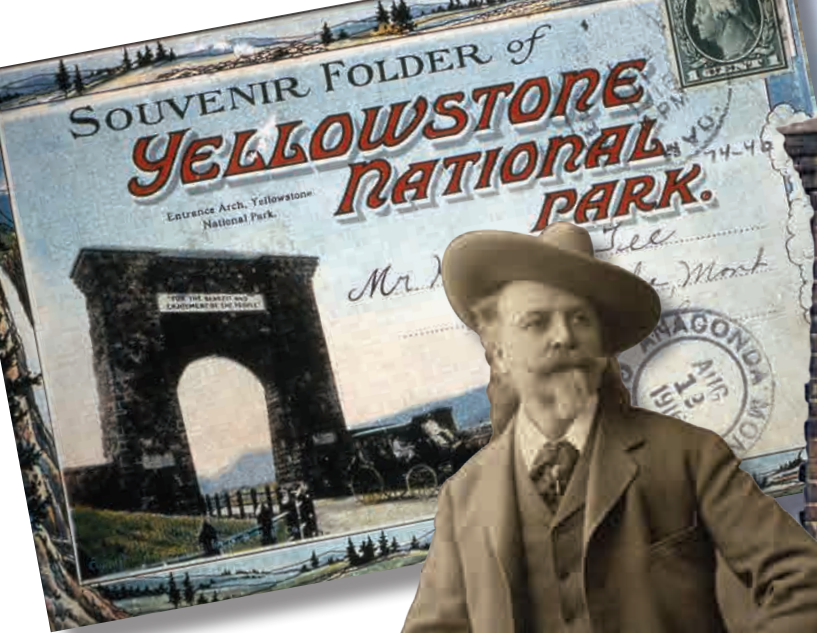
Generation as a whole prefers. Many museum exhibits in this day and age also include exhibit-specific “apps,” so instead of a live, charming, tour guide, we can read all about a given exhibit with an application on the screen of our iPhone or iPad. Audio tours available for iPods are becoming exceedingly popular as well. The Millennial Generation appreciates and expects nearly constant change; consequently, even this short attention span is taken into consideration in the design of new museums. Recent museums and renovated exhibition areas have incorporated far more fluid space than was previously the norm; this allows for walls to be put up or taken down and light to be adjusted or even changed completely. All of these characteristics attempt to hold the focus of the constantly multitasking Millennial Generation.

The newly renovated Buffalo Bill Museum does give us a sneak peek into the future of museums, but many questions remain unanswered. Only time will reveal the long-term role of

museums in a world where anything can be “Googled” in seconds, and information is expected to be instantaneous. On the other hand, the examination of William F. Cody and his values in a modern light demonstrate that everything about the past isn’t necessarily irrelevant, and that the same history can appeal to different audiences by simply using different mediums.

To learn more about the “new” Buffalo Bill Museum, see the previous issue of *Points West*, check out the Historical Center Web site, www.bbhc.org, or stop by for a visit and see it in person! ■

Sienna White, a Cody, Wyoming, native, spent summer 2012 working as an intern in the Buffalo Bill Historical Center’s Public Relations Department. She has a bachelor’s degree in psychology from the University of Wyoming and is now attending Case Western Reserve University in Cleveland, Ohio, where she studies human rights law.



Above: Souvenir Folder (postcard) of Yellowstone National Park, sent August 12, 1916. National Park Service (NPS) image.

Right: William F. "Buffalo Bill" Cody, ca. 1900. Prince Studio, New York. Mary Jester Allen Collection. P.69.1068 (detail)



Roosevelt Arch at the north entrance to Yellowstone National Park. Jim Peaco, May 2003. NPS image.

BUFFALO BILL AND THE FIGHT TO SAVE YELLOWSTONE'S WILDLIFE



By Jeremy M. Johnston

On March 1, 1872, President Ulysses S. Grant signed the bill creating Yellowstone National Park—an event hailed by future generations as a critical step toward the preservation of the American wilderness. The bill clearly stated that the region was to serve as a “public park or pleasuring ground for the benefit and enjoyment of the people.” The legislation further stipulated that “...regulations shall provide for the preservation from injury or spoliation of all timber, mineral deposits, natural curiosities, or wonders within the park, and their retention in their natural condition.” To list and enforce these regulations, the Secretary of the Department of the Interior appointed

a park superintendent. Unfortunately, Congress did not appropriate any funds for the new superintendent or provide for additional staff to enforce said regulations. Due to this significant limitation, the 1872 legislation did little to protect the natural features of the newly created Yellowstone National Park.

...FOR THE BENEFIT
AND ENJOYMENT
OF THE PEOPLE...

Without an effective administration overseeing the new park, the initial onslaught of tourists and concessionaires seeking sport and food devastated Yellowstone's wildlife

populations. Market hunters soon discovered Yellowstone provided them one remaining pocket of western wildlife resources to exploit. Yellowstone's bison and elk herds provided a source of food for the mining districts of Montana. The park also offered opportunities to provide bison heads to taxidermists who then sold the trophy mounts to various businesses and individuals who wanted to honor this vanishing wildlife species. Members of the Benevolent and Protective Order of Elks demanded elk ivories to garnish their jewelry, thus displaying their loyalty to the order. To meet these demands, various market hunters slaughtered Yellowstone wildlife, especially in the winter months when tourists and the few

government employees patrolling the park were scarce.

The number of animals killed within the boundaries of Yellowstone, and the cruel methods used by market hunters, marked the park's first few years as a dark period. The Bottler Brothers, a family residing north of Yellowstone, reportedly killed more than two thousand animals within the Yellowstone region in just one season. Market hunters also devised cruel methods to save on expenses, such as driving elk into snowdrifts to entrap their prey and cut the ivories out of the live elk's mouth with a knife. While this saved ammunition and led to greater profits for the hunter, it led to a grueling and painful death for many elk.

The presence of bison carcasses provided an additional economic opportunity for poisoning scavengers and predators to secure various pelts. Even the fish within the park suffered. Miners from the developing mining community of Cooke City, Montana, (just outside the park's Northeast Gate) found it easier to secure fish by dynamiting Yellowstone's lakes. The Yellowstone National Park bill clearly stated the park superintendent's regulations should prevent "wanton destruction" of fish and wildlife; however, only a handful of concerned citizens decried the actions of these market hunters, and the early park superintendents and their employees either did not care or did not have the resources to end the slaughter.

Nonetheless, a few individuals did protest the destruction of Yellowstone's natural features and wildlife. In 1875, Captain William Ludlow of the U.S. Army Corps of Engineers led a scientific expedition through Yellowstone National Park. With Ludlow's group was George Bird Grinnell, a naturalist who composed the zoological report of the expedition. Grinnell grew up in Audubon Park, New York, where he was inspired to become a naturalist



Left: Heads of poached bison seized by military in Yellowstone. Photographer unknown, ca. 1894. NPS image.

Below: "Desecration of our national parks—A scene that may be witnessed if the Yellowstone Park is leased to speculators." William Allen Rogers in *Harper's Weekly*, January 20, 1883. Library of Congress. LC-USZ62-122812



by John James Audubon's widow, Lucy. Ignoring his father's wishes to become a Wall Street broker, Grinnell instead went west to explore its vast wildlife and become a naturalist. As a matter of fact, Grinnell explored the Black Hills with the famed army officer George Armstrong Custer in 1874. (Fortunately, Grinnell declined to join Custer on his military expedition in 1876 that ended with the Battle of the Little Bighorn near present day Hardin, Montana.)

During the Ludlow expedition through Yellowstone, Grinnell learned that due to heavy snows of the previous winter, market hunters slaughtered fifteen hundred to two thousand elk just within a fifteen-mile radius of Mammoth Hot Springs at the northwest corner of the park. Based on Grinnell's observations of Yellowstone's wildlife and its destruction, Ludlow wrote the following statement in his report, "...this wholesale and wasteful butchery can have but one effect... the extermination of the animal... from the very region where he has a right to expect protection, and where his frequent inoffensive presence would give the greatest pleasure to the greatest number."

...THIS WHOLESAL AND
WASTEFUL BUTCHERY CAN
HAVE BUT ONE EFFECT...
THE EXTERMINATION OF
THE ANIMAL...

To ensure the proper protection of Yellowstone and its wildlife, Ludlow's report urged Congress to transfer the management of the park to the U.S. War Department so that cavalry troops could police the park, protecting it from devastation and preserving it for future generations. Ludlow concluded his report with the following prophecy, "...the day will come...when this most interesting region, crowded with marvels and adorned with the most superb scenery, will be rendered accessible to all; and then, thronged with visitors from all over the world, it will be what nature and Congress, for once working together in unison, have declared what it should be, a National Park."

Yellowstone's wildlife populations were somewhat protected after P.W. Norris became superintendent in 1877. Norris posted a regulation to end market hunting within Yellowstone's boundaries and secured Yellowstone's first federal funds to hire a staff to enforce regulations. However, patrolling the park's 2.2 million acres proved an overwhelming challenge, and the

BUFFALO BILL AND THE FIGHT TO SAVE YELLOWSTONE'S WILDLIFE

slaughter continued despite Norris's efforts. He continued his attempt to protect Yellowstone until February 1882 when Patrick Conger replaced him. In his history of Yellowstone National Park, Hiram Chittenden noted that Conger's "administration was throughout characterized by a weakness and inefficiency which brought the park to the lowest ebb of its fortunes, and drew forth the severe condemnation of visitors and public officials alike."

Conger, known to have strong ties to the railroads, assumed his leadership at the same time the Northern Pacific Railroad (NPRR) sought to expand its operations within Yellowstone National Park. C.T. Hobart, the superintendent overseeing NPRR construction of a rail line from Livingston, Montana, to Yellowstone, formed the Yellowstone Park Improvement Company (YPIC) to construct hotels and provide services to tourists who would soon be arriving via the completed rail link to Yellowstone. Assistant Secretary of the Interior Merritt Joslyn promised YPIC a handful of 640-acre leases within Yellowstone, giving YPIC control of more than four thousand acres of federal land, thus granting the concessionaire a complete monopoly of Yellowstone's most scenic wonders

to a subsidiary company of the NPRR. Additionally, the leases provided YPIC the freedom to secure timber resources within the park to construct facilities, as well as permission for professional hunters to kill park wildlife to feed construction crews.

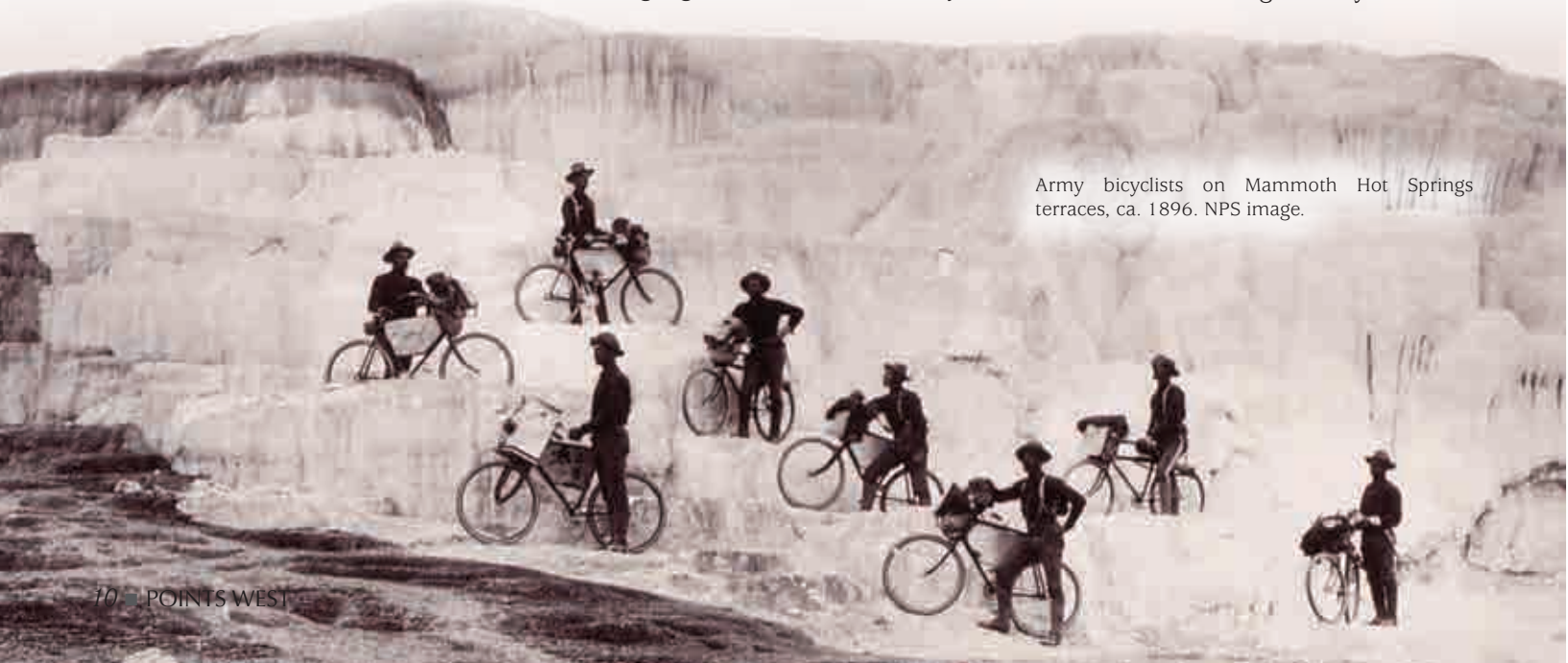
Shortly after an 1882 trip through Yellowstone, General Philip H. Sheridan publicly voiced his concern for the future of Yellowstone after learning of YPIC's efforts to monopolize the tourist trade and exploit Yellowstone's timber and wildlife resources. Sheridan decried the leasing of the park and echoed Ludlow and Grinnell's calls for the War Department to take over the administration of Yellowstone. Additionally, Sheridan recommended Congress expand the park's eastern boundary to the mouth of the Shoshone Canyon, near present-day Cody, Wyoming, to provide additional protected habitat for the park's dwindling wildlife populations.

George Bird Grinnell, who by this time was the editor of the sporting journal *Forest and Stream*, voiced his support for Sheridan's recommendations. Grinnell argued in the magazine that Yellowstone was a single rock standing to break the negative impacts of western immigration, a place "where the large game of the West may be

preserved from extermination; here... it may be seen by generations yet unborn." Influenced by Grinnell's writings, on January 3, 1883, U.S. Senator George Graham Vest introduced a bill within the Senate to incorporate Sheridan's recommendations. The public debate over Yellowstone's future now intensified.

SHERIDAN RECOMMENDED CONGRESS EXPAND THE PARK'S EASTERN BOUNDARY TO THE MOUTH OF THE SHOSHONE CANYON...

Shortly after Vest introduced his bill, public support came from an individual many would consider an unlikely proponent of wildlife protection in the American West—William F. "Buffalo Bill" Cody. During the debate over Yellowstone's future, the former military scout turned actor wrote a letter to the *New York Sun* voicing his support for the increased protection of Yellowstone National Park (see complete article on page 13 of this issue). The flamboyant language used in the letter suggests Cody's publicist John M. Burke either wrote or assisted Cody in writing the letter. Despite the question of authorship, the letter to the *New York Sun* brought Cody into the



Army bicyclists on Mammoth Hot Springs terraces, ca. 1896. NPS image.

debate over Yellowstone's future.

Cody earned his moniker "Buffalo Bill" by killing more than four thousand bison to feed the construction crews of the Kansas Pacific Railroad; many historians later concluded his allegiance to the railroads and his career as a market hunter made him a very unlikely individual to support any conservation issues limiting economic development within the American West. The 1883 letter written in Cody's name reflects his unfamiliarity with Yellowstone's wildlife conditions. For example, American Indian people long hunted in the Yellowstone region and did not avoid the area because of the geothermal features, contrary to tales told among later tourists.

Cody also ignored the fact that many early visitors and concessionaires had already significantly reduced Yellowstone's wildlife populations. It is doubtful that Cody visited Yellowstone National Park until the late 1890s, during the time he was overseeing development of the town of Cody, Wyoming, and viewing tourism to Yellowstone as an invaluable economic resource for the developing town named in his honor. The information stated in Cody's letter to the *New York Sun* clearly indicated his familiarity with the plight of Yellowstone, but the misinformation on American Indians and hunting in the park reveals a lack of direct knowledge on the subject.

So why did Cody publicly support these efforts to protect Yellowstone in 1883? Without a doubt, he was unfamiliar with the specific details regarding the issues facing the park, and, at the time, he would not have had a strong economic interest in protecting Yellowstone until later in his life. More than likely, either Sheridan or Grinnell urged Cody to write the letter when touring onstage in New York City, hoping Cody's celebrity status would

garner public support for their efforts to protect Yellowstone National Park.

Cody effectively served Sheridan and his military contemporaries as a scout during the Indian Wars before becoming a national icon through his appearance in numerous dime novels and his stage productions in the 1870s. It is obvious that Cody greatly respected Sheridan—he dedicated his 1879 autobiography to the General. Additionally, the story contained a facsimile of a letter written by Sheridan praising Cody's scouting legacy and proclaiming that his life story "will eventually be of real service to the future historians of the country." If General Sheridan approached Cody requesting his support for protecting Yellowstone, Cody would have readily agreed to do so, in turn supporting his former commander and friend who assisted in his rise as a national hero.

It is also likely Cody would have done the same for Grinnell, whom he first met in 1874 during O.C. Marsh's fossil hunting expedition through Nebraska. During the Marsh expedition, Grinnell also met Frank

North who later invested in a Nebraska ranch with Cody and recruited Pawnee Indians to perform in Cody's first Wild West production. Grinnell returned to Nebraska to hunt with Frank and his brother Luther North, where he renewed his acquaintance with Cody. It is likely Grinnell related his experiences on the Ludlow expedition through Yellowstone to Cody and the North brothers. Although Grinnell later disputed Cody's claim of killing the Cheyenne Chief Tall Bull to credit Frank North with the deed, in the early 1880s Cody's and Grinnell's acquaintance was friendly, and Grinnell may have influenced Cody to voice his support for Yellowstone's protection.

Cody and his publicist Burke may have also been motivated to write the *New York Sun* letter to promote their new business venture with W.F. "Doc" Carver, an outdoor extravaganza that would eventually become Buffalo Bill's Wild West. The show honored the passing of the American West, and perhaps Cody and Burke wished to highlight the great ecological changes that occurred in the region, by focusing



From Prairie to Palace, Col. W.F. Cody "Buffalo Bill," 1910. Four-color lithograph, U.S. Lithographic Co., Russell-Morgan Print, Cincinnati & New York. Original Buffalo Bill Museum Collection. 1.69.21

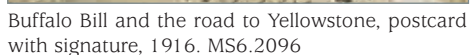
Despite Cody's support, Vest's Senate bill to extend more protection to Yellowstone failed; however, Vest managed to pass a stipulation to the Sundry Civil Bill that limited the acreage of leases to ten acres and forbade concessionaires from receiving leases that held any scenic attractions. Additionally, the bill stipulated that the Secretary of the Interior could request assistance from the Secretary of War for the military protection of the park, which occurred in 1886 after

THE MILITARY
SUPERINTENDENT BANNED
ALL SPORT HUNTING AND
DID HIS BEST TO CURTAIL
ANY POACHING

We may never know why Buffalo Bill supported the efforts to protect Yellowstone, and we can speculate whether this support was heartfelt or motivated by personal connections or business interests. For whatever reason, Cody did publically voice his support for Yellowstone's future, placing him in the ranks of the early conservationists demanding increased protection of the natural resources of the American West. This included the few bison that

Today, Yellowstone visitors view wildlife as one of the park's greatest natural resources, and it is hard to imagine the park without bison, elk, bears, or other wildlife species. The combined efforts of military men like Ludlow and Sheridan, collaborating with early conservationists such as Grinnell, Vest, and Roosevelt, supported the ongoing protection of natural features and wildlife in Yellowstone. This list of early Yellowstone crusaders should also include William F. "Buffalo Bill" Cody. Regardless of his motivation, Cody's public support for the greater protection of the park and its wildlife certainly garnered increased public support for Ludlow, Grinnell, Sheridan, and Vest's efforts to protect Yellowstone National Park and its wildlife—ensuring that both remained national treasures.

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. For fifteen years, he taught Wyoming and western history at Northwest College in Powell, Wyoming. During that time, Johnston received two research fellowships at the Buffalo Bill Historical Center. He currently serves as Managing Editor of the Papers of William F. Cody at the Historical Center.



GAME IN THE YELLOWSTONE PARK

Buffalo Bill's Plea for the Preservation of the Buffaloes and Elks

To the Editor of the Sun: I wish to sincerely protest against one or two measures for the improvement of the Yellowstone Park, which, if thoughtlessly carried out, are certain to be looked upon in the future as mammoth mistakes. I refer particularly to the idea of supplying the park hotels with game, which is now rather abundant upon the mountains and in the valleys of the Yellowstone. The Indians have always looked upon the hissing springs and the strange recesses of the park with awe, and never harmed beast or fowl that sought refuge within its precincts. They entertained similar superstitions in regard to the Black Hills, and no buffaloes or elks were slaughtered there until the whites came. Today the buffalo and elk have almost entirely disappeared. The buffalo is actually a thing of the past in great regions of the West where, only a few years since, gigantic herds were met from day to day. Their slaughter has been criminally large and useless, and no hand is raised to stop the utter extinction which threatens them. Even their bones have been raked up and shipped East as a new source of profit. In ten years the new generation will point to solitary specimens in travelling menageries or zoological gardens as the rare survivors of the noblest of American wild beasts. It is difficult to estimate the percentage of decrease in their numbers, but certainly it should be the duty of some one to check their wholesale destruction, not on sentimental grounds simply, but for more practical reasons. For

example, a large class of settlers supply their tables with venison the year round. They kill when their needs demand it, and are too conscious of the growing scarcity in numbers to shoot oftener than is necessary. Buffalo meat is the main dependence of many. A hunting expedition organized for the special purpose of stretching game on the plains for the coyotes to pick after nightfall does not find favor in the West as it did a decade or so ago.

For many years past the different animals have instinctively sought places of refuge, and one of their safest retreats has been Yellowstone Park. Here, at least, they have been safe from Indian hunters, and, up to the present time, the whites have allowed them to continue in comparative peace. Let a rifle report awaken the echoes on the hills and in the cañons, and the creatures will soon vanish from sight. Once out of their stronghold, and upon the open plains, their chances of escape are few. For these and many other reasons, in my opinion, the consideration of measures for indiscriminate hunting in this spot should be deplored. I say encourage the beasts to stay so that in after years, when none are to be found elsewhere, they may serve the interests of natural history as well as gratify and instruct the curiosity of the young. They will not be found hostile to civilizing influences. I have to-day a herd of twenty-one head of buffaloes on my Nebraska ranch, which were captured wild but a few months since. To-day they roam about at

will, and are fully as tractable as the cattle with which they mingle. They are easy to approach, and appear remarkably susceptible to kindness. Venturesome cowboys are even permitted to ride them, and the animals seem rather to join the spirit of such frolics.

By all means let the march of improvement go on in the region of the Yellowstone, but let the gunshot be prohibited at the outset. Its effect will be disastrous, and will rob the domains of a great and noble charm. The park is richer and grander than any other natural garden in America, and if its beauties are to be preserved at all they should be preserved together. Why not continue to give the beasts the protection they have always known here, and which has been denied them elsewhere? Why should such a perfect work of nature be deprived of such a prime element of naturalness? And why should we now cease to respect the superstitions of great tribes before us, sanctified by the faithful observance of centuries, and which insured for the splendid beasts of forest and plain the safest home they ever knew? W.F. Cody, (Buffalo Bill.) New York, Jan. 17.

The "letter to the editor" from which this transcript originated, was written on January 17, 1883, and appeared in the New York Sun on February 25. The article was also reprinted in the Chicago Evening Journal on March 19, 1883. Information courtesy the Library of Congress's "Chronicling America: Historic American Newspapers" and the Papers of William F. Cody at the Buffalo Bill Historical Center.

FALL CALENDAR

October – December 2012

Operating Hours

September 16 – October 31

8 a.m. – 5 p.m. daily

November 1 – 30

10 a.m. – 5 p.m. daily

(closed Thanksgiving)

December 1 – February 28:

10 a.m. – 5 p.m.

Thursday – Sunday

closed Monday – Wednesday

(closed Christmas day)

Mark your calendars:

October 27: *National Geographic Greatest Photographs of the American West* special exhibition opens

December 1: Holiday Open House,
10 a.m. – 5 p.m. A free celebration of the holiday season.

FREE Draper Museum of Natural History

LUNCHTIME EXPEDITIONS

November 1: Speaker to be announced, 12:15 p.m.

December 6: Greg Brown: *The Berry Biodiversity Conservation Center and the University of Wyoming Biodiversity Initiative*, 12:15 p.m.

Cody Firearms Records Office special hours

October 27: 7 a.m. – 3 p.m. to cover the Ohio Gun Collectors Association Show, Cleveland, Ohio. Records Office will have a table at the show October 26 – 28.

November 10: 7 a.m. – 3 p.m. to cover Wanenmacher's Tulsa Arms Show, Tulsa, Oklahoma.

November 17: 8 a.m. – 5 p.m. to cover the Big Reno/Winchester Arms Collectors Association Annual West Coast Show, Reno, Nevada, and the Ohio Gun Collectors Association Show, Wilmington, Ohio. Records Office will have a table at the Reno show November 16 – 18.

Visit www.bbhc.org/explore/events for the latest on events.



A Winchester arrives at BBHC, but looks nothing like a gun.



On loan from the Collection of Ray Gibson. L.372.2012.1

The name “Winchester” conjures up images of rifles and the American West, but the Winchester on display at the Cody Firearms Museum has two wheels and looks a lot like its cousin Harley Davidson.

“This Winchester motorcycle was built by the Edwin F. Merry Company in San Francisco, California, for the Winchester Repeating Arms Company,” explains Cody Firearms Curator Warren Newman. “Winchester commissioned the Merry Company to build two hundred motorcycles from 1909–1911 under the Winchester patent rights. This one was built in 1910, and it is almost completely original. Forty years of research have confirmed that it is the only one of the original two hundred Winchester motorcycles still in existence.”

The motorcycle is on loan to the Historical Center from the collection of Ray Gibson of Turlock, California, and is displayed in the Cody Firearms Museum. ■

Long-time trustee passes away



The Buffalo Bill Historical Center family regrets to announce the death of friend and trustee, Charles G. “Kep” Kepler on July 1, 2012, in Cody. He was 89. Kep was a key supporter of the Center for many years, serving as trustee since 1980, spearheading the trustee finance committee for several years, and becoming an emeritus trustee in 2007. Always at his side—now in death as in life—was wife, Ursula, who died on July 30. We extend our sympathies to all of the Keplers’ family and friends. ■

National Geographic Greatest Photographs of the American West debuts October 27

On October 27, 2012, *National Geographic Greatest Photographs of the American West*, a collection of iconic western images gathered by National Geographic over a span of 125 years, opens simultaneously in ten museums across the U.S.—including the Buffalo Bill Historical Center.

With photographs from the oeuvres of William Henry Jackson and Ansel



Natural Bridges National Monument, Utah, 2008.
Jim Richardson/National Geographic Stock.

Adams, among others, the show contains rarely seen and never-before-seen images from the collection of National Geographic. A companion book, *National Geographic Greatest Photographs of the American West: Capturing 125 Years of Majesty, Spirit and Adventure*, goes on sale October 2.

With the exception of organizer National Geographic Society, all venues are members of the Museums West Consortium: National Museum of Wildlife Art, Jackson Hole, Wyoming, (organizer); Booth Western Art Museum, Cartersville, Georgia; Eiteljorg Museum of American Indians and Western Art, Indianapolis, Indiana; Gilcrease Museum, Tulsa, Oklahoma; National Cowboy and Western Heritage Museum, Oklahoma City, Oklahoma; Rockwell

Museum of Western Art, Corning, New York; C.M. Russell Museum, Great Falls, Montana; Stark Museum of Art, Orange, Texas; and the Historical Center.

Most Museums West member museums have reciprocal memberships for patrons of other member museums. Check your local membership to see if you qualify for free admission.

The *National Geographic Greatest Photographs of the American West* exhibition is organized by the National Museum of Wildlife Art in collaboration with the National Geographic Society and Museums West, presented by the Mays Family Foundation. It will be on display at the Historical Center until early August 2013.

For more information, visit www.bbhc.org/explore/exhibitions. ■

Papers of William F. Cody receives funds for Rumsey and Beck collections



The Buffalo Bill Historical Center's *Papers of William F. Cody* project has received nearly \$34,000 in grant funds from the Wyoming Cultural Trust Fund, a program of the Department of State Parks and Cultural Resources, to continue its work collecting, editing, and publishing documents relating to the life of William F. "Buffalo Bill" Cody. The grant enables the Papers project

to make two significant collections accessible through its growing online archive at www.codyarchive.org.

"We are grateful to the Wyoming Cultural Trust Fund for the funds to move forward to process materials in the Bronson Rumsey and George Washington Thornton Beck collections; both men were business partners of Cody in his various Wyoming interests," says Jeremy Johnston, Managing

Editor of the Papers. "Adding these two collections to our digital archive will reveal a more complete picture of Cody and his many contributions—still evident and valued today—to the state of Wyoming."

The Rumsey materials are housed in the Center's McCracken Research Library, and the Beck collection is located at the American Heritage Center on the campus of the University of Wyoming in Laramie. The grant provides the opportunity for the Papers project to partner with the Heritage Center in processing the collection.

Along with this latest grant, major initial funding for the project came from the State of Wyoming in 2007, with additional gifts of support since then from private donors and the National Endowment for the Humanities. Visit www.bbhc.org/research/papers-of-william-f-cody for more information on the project, and www.codyarchive.org to browse materials already digitized. ■



William F. Cody conferring with several people at an oil rig, ca. 1915. George Beck is third from left. Original Buffalo Bill Museum Collection. P.69.1048 (detail)

Johnny Baker, the son Buffalo Bill never had

"In an age like ours, which is not given to letter-writing, we forget what an important part it used to play in people's lives," wrote Anatole Broyard (1920–1990), former editor of the *New York Times*. John and Lois Roberts, both in their 80s, are from that generation where letter-writing was important and practically the only way to stay in contact with family and friends.

It's no surprise, then, that the couple knew exactly how important the contents were in that nondescript envelope they brought to the Buffalo Bill Historical Center on August 7. As they approached the Center's security desk, Roberts said, "I'd like to give something to the museum."

When Roberts began to remove the letters from the packet, Security Officer Dave Schwarz observed, "I could tell it was Buffalo Bill's handwriting." The letters bore William F. Cody's signature, and all but one* were written to Johnny Baker, his so-called "foster son."

Roberts' father owned a drug and hardware store in Cheyenne, Wyoming, where Cody had been a customer. The elder Roberts received the letters from Cody himself, and now, as he passed them on to Linda Clark of the Center's *Papers of William F. Cody*, his son explained to Schwarz, "I've wanted to give these to you for thirty years."

*The collection has a letter on bereavement stationery by Arta Cody to Anna Allen, announcing the death of Arta's sister, Orra. October 26, 1883.



Your good letter of Jan 27 came here out clear all the way to get a little rest. I have a good deal to do here. I am going to Cody tomorrow. Will join the Indians at Chicago and see them over at Chicago. I hope they are all well.

January 27, 1906: TE Ranch, Cody, Wyoming

My son, I can't begin to tell you how very much I appreciate the good, quick work you have done. And I don't believe there is another man on earth could have done all you have in the same length of time. God bless you.

There is no one on earth. Could you have in the same length of time. God bless you. Give my love to all the family. Governor

Dear Johnny I telegraphed you to Denver so that you would know the old show was closed and of course you would know where to find me here in Denver. I nearly broke my heart that every dollar we had in the way was and the Denver receipts are attached.

July 25, 1913: Denver, Colorado

Dear Johnny, I telegraphed you...so that you would know the old show was closed and of course you would know where to find me—here in Denver.

John, it nearly broke my heart that every dollar we had was gone, and the Denver receipts are attached so that we could not pay our people. Of course nothing can be done—just at present. So I am going to TE for a little rest. Address me [in] Cody. I will keep you posted. God bless you all. —Governor

I am tired.



Memphis, Tenn. Jan. 15
 Dear Ewing and Baker
 As I telegraphed to
 you I will make a very favorable report.
 Frank L. Cody, 24, King St. West, Toronto,
 writes me. Smith is delay waiting his
 report. Smith says the proposition has
 great possibilities, but will take quite
 a lot of money. To open up the bodies of
 Ore. River Mill & Co. Cody writes. Says
 as soon as report is finished. As it going
 to be great. He will interest larger capital
 than he originally intended. But I should
 arrange to have the stock ready. And get
 a sixty days extension on the Beaverhead
 claims. So its up to you. Furthermore to
 get busy with Beaverhead. This is his only
 chance to sell. He knows I have rushed
 all I can. But he has got to give
 days more time. I telegraphed me soon
 you can get this extension. Cody Smith
 others from
 at Hotel Lasalle
 29. I think it
 go to Kansas City
 feel them out
 ing some notes
 how they figure
 EAST.



E. J. Ewing
 John Baker
 Deale
 Pinal Co.
 Arizona



North Platte, Neb.
 Oct. 26/1883

My dear Anna:

Our darling
 little Orra passed from
 us to a better land
 last Wednesday
 morning.

Letter from Arta Cody to Anna Allen
 about Orra's death. October 26, 1883

My dear Anna,

Our darling little Orra passed from us to a
 better land last Wednesday morning. She had
 been ill since the first of September off and on,
 but a week ago last Tuesday she was stricken
 with the remittent fever and died...

We will start with her for Rochester Monday
 or Tuesday where she will be buried by little
 Kit. Kind regards to all. Arta Cody

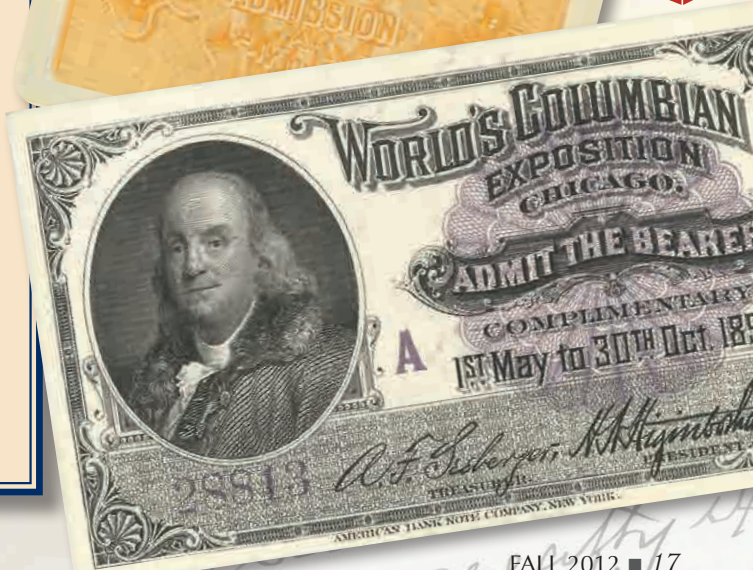
she will start with
 her for Rochester Monday
 or Tuesday where
 she will be buried by
 little Kit.
 Kind regards to all.
 Arta Cody.



Johnny Baker

While William F. "Buffalo Bill" Cody didn't officially adopt Johnny Baker (1869-1931), he nevertheless traveled and worked with Cody from age 7. By the time he was 14, Baker was an expert marksman. Nicknamed the "Cowboy Kid," he remained with the Wild West for thirty-five years, ultimately becoming arena director. Baker founded the Buffalo Bill Memorial Museum on Lookout Mountain, Colorado, in 1917.

"These letters are extremely valuable since we have none between Cody and Baker," says Linda Clark, Assistant Managing Editor of the Papers of William F. Cody. "We would never have been able to purchase such a collection. In reading them, it's easy to see how much Buffalo Bill cared for Johnny Baker." Johnny Baker, undated. Vincent Mercaldo Collection. P.71.32





The story of a gift

In 2006, George Sodini of Green Tree, Pennsylvania, presented the Buffalo Bill Historical Center with twelve colorful Italian dime novels featuring the exploits of Buffalo Bill. He dictated the story of his books to daughter Mary Regan who then translated the account to English:

I was born in Lucca, Italy, on September 5, 1912. I am the youngest—by eleven years—of five children. My father came to the United States in the early 1900s to find work and to “make his fortune.” He stayed in the San Francisco Area for a few years. He didn’t make his fortune, but he did bring back a wealth of fascinating tales about the Wild West. I remember being enthralled by my father’s stories of far off America.

Being so much younger than my siblings, I often felt like an only child and would revel in flights of

fantasy, reading anything I could about faraway places. My best guess is that I was 15 years old when I came across my first issue of the Buffalo Bill Series at a local store. I was hooked for the next four years. Each Thursday after school, I would hurry to purchase the new episode. I would start reading while peddling my bike home. I couldn’t wait until I would get home so I could concentrate on Buffalo Bill’s exciting life. When my friends heard about the wonderful new magazines that I had discovered, they asked to borrow them. Some of them would read the stories aloud to their families, adults included. We would spend many joyful hours discussing Bill’s marvelous exploits while becoming more and more angry with Bill’s nemeses, the Indians. I must admit that, when I got older and began reading histories of the United States, I was remorseful about how I had felt about the Indians.

Not being wealthy, my wife and I, along with our three young children, were only able to pack necessities when we came to the United States in 1948. I did, however, manage to squeeze in a few of my Buffalo Bill issues, my treasured keepsakes from my youth, into one of our trunks. These magazines have moved three times with our family in the Pittsburgh area. I am so glad that you have found a place for them in your museum. My only regret is that they are not in better condition. In thinking it over, I would not have wanted to trade keeping them in pristine condition for having enjoyed them along with my friends.

George Sodini
Green Tree, Pennsylvania

In reading his “treasured keepsakes”

about William F. Cody, George Sodini truly celebrated the Spirit of the American West—and thanks to his generosity, the Center celebrates another extraordinary gift to its collection. To find out how you can join the celebration by contributing your time, talent, or treasure to enhance the work of the Buffalo Bill Historical Center, contact the Development Office at development@bbhc.org or call 307.578.4008. ■

BBHC names Tom Roberson Chief Development



Tom Roberson, former development director at the Booth Western Art Museum in Carrollton, Georgia, arrived in Cody on September 10 to become the Center’s new Chief Development Officer (CDO). Roberson brings a diverse background to the position as the lead fundraiser for the Historical Center and says, “I am very excited about this opportunity to continue my work in the western genre and at a facility that is nationally and internationally recognized as the ultimate sanctuary of all things western.”



(English translation) *The Secret of the Black Diamond*, undated. Number 68 of the dime novel series, “Buffalo Bill, Hero of the Wild West.” Cover caption, “Buffalo Bill, without slowing down the run, grabs a sombrero...” MS380: George Sodini Collection, McCracken Research Library.



Sinks Canyon, six miles southwest of Lander, Wyoming.

Karling Abernathy photo.

By Karling Clymer Abernathy

We last examined the life of Charles Rapp—the New Yorker who came to west-central Wyoming in the mid-1870s—in the fall and winter 2009 issues of *Points West*. We speculated as to whether Rapp had indeed visited the site of the Battle of the Little Big Horn three days after the fight as he claimed; perhaps he saw the remnants of the battle, perhaps not. Certainly Custer's demise would have been the highlight of history in the 1870s. However, the mundane aspects of his life that Rapp chronicles in his letters are probably more accurate and more telling of life in Wyoming Territory at that time.

The first letter in the Buffalo Bill Historical Center's collection of Rapp's correspondence is addressed to Libbia [Elizabeth] Shepard; thereafter, his letters are directed to Eva Shepard. Herkimer County, New York, census records from 1860 show two individuals named Charles Rapp, one aged 9 years, the other 10 years; we have been unable to determine which Charles Rapp wrote these letters some fourteen years later. Libbia and Eva Shepard, sisters, are also a part of that census along with other Shepard family members.

LANDER CITY, WYOMING

The first letter in the Rapp Collection—and the only one to Libbia—places him in the context of early Wyoming as men are seeking gold. The town of Lander was named for Frederick Lander, an army officer, and the “grand looking Canyon” might represent present-day Sinks Canyon, six miles southwest of Lander.

LANDER CITY, WYOMING TERRITORY, APRIL 19, 1874

...we have quite A town here now, and men coming in by the hundreds...we are camped in A grand looking Canyon with A ledge on one side that rises three or four Hundred feet Perpendicular, and seems to allmost lose itself among the clouds. (believed to be Sinks Canyon, Wyoming)

We remember that Rapp calls his camp Centennial because he is writing during the one-hundredth anniversary of our nation—1876. Some of Lander's and Fremont County's history are detailed in these letters.

CAMP CENTENNIAL, JUNE 26, 1876

I named my Presant camp centennial because you say everything has Centennial attached to it at home. the Fourth I dont know as yet whare I will spend it, but expect it will be here among the sage brush and Indians. there is some twenty wight [white] men here now and some emigrants coming in with their Famileys to settle here. there

is quite A settlement over at Lander now, and is increasing all the time. thay have got A Post Office thare now and Mr Simms has moved and is Post master. Miners Delight is allmost Deserted there is only three or four men up thare now the Placer mines are worked out and the men are hunting new mines, so you can direct your mail to Lander if you wish

LANDER CITY, DECEMBER 15, 1876

I am camped now about six or seven miles from Lander and am going out still farther in A few days, where there is Better feed for my Horses. there is so many men in here with horses and still a coming that thay keep the feed rather short. so if you want good feed for your Stock you have to go out eight or ten miles from the main camp.

Gold rush fever

Charlie was in Wyoming to find GOLD! His mining life is detailed in the following excerpts. He moves from Lander to Miner's Delight, Wyoming, (near South Pass) then to the mountains, to Green River, Wyoming, and back again to Miner's Delight. His movements indicate how far he would go in his quest. Note also his reference to a fall down a mine shaft; it took him over a month to recover.

LANDER CITY, WYOMING TERRITORY, APRIL 19, 1874

I am well as usual and in good spirets over the way this country is comeing out. we have quite A town here now, and men coming in by the hundreds. thay have struck new Gold fields about eighty miles from here but thay are very Limited, not covering very much ground, so consequently very few men were luckey enough to get any ground. But those that did get ground are doing very well some of them makeing as high as Twenty Dollars per day, and with A prospect of makeing more. I am one of the unlucky ones, getting thare to late, but still I have hopes that thare will be new fields found before long.

MINERS DELIGHT, JUNE 25, 1875

Tell Shep that I have sent him A small bottle of our ore as it comes out of the mines, for specimens. I have sent it by mail, and hope that he will except [accept] it as A token of Friendship.

MINERS DELIGHT, WYOMING TERRITORY, SEPTEMBER 12, 1875

...your kind letter was handed to me some time ago But Delayed writeing untill now on account of an accident wich [which] happened [to] me the day before I recd [received] your letter. Libbia will explain how it happend. you will excuse me I know for not writeing sooner, when you hear how I went flying down A mining Shaft

SEPTEMBER 12, 1875

I am sorry that the Bottle of Specimens did not reach you, for I would like to have you see gold in the way that Nature formed it so I will send some more and see if the U.S. Mail Robbers will take them. Mail is very unsafe in this Frontier country

MINERS DELIGHT, OCTOBER 15, 1875

I have been gaining very fast, but cant work yet. the weather at the Presant time is very fine but we have had some very severe snow storms, since you heard from me last. the camp looks quite lively again. New Miners are coming in evry day, some on thair way to the Black Hills and some coming from the Hills.

CAMP PEPPER [LOCATION UNKNOWN], FEBRUARY 22, 1876

Times have been very dull here this winter, so I went out on A little trip to see the country. have been gone about two monthes and have got back this far and here I shall camp untill the snow leaves the Mountains so that I can cross them, and go to Miners Delight. from thare I think I shall go to the Black Hills and see if the Gold is as plenty thare as the People tell me. It is only about three Hundred miles from here, and I can go thare in two weeks. But it will be two or three months before I can start. I never see as fine weather before as I have seen this winter. the grass is coming up nicely it is about two inches in lenth, and my little Pony is as fat as he can be.

SOME WHARE, MAY 1, 1876

...thare is six of us here now. one goes away to morrow to the Black Hills, and two more goes to Montana in about two weeks, and I shall stay with the other two untill the snow has left the mountains so that I can cross and take my Ponys with me. I have not made up my mind yet wether to go to the B. Hills or not.

GREEN RIVER CITY, WYOMING TERRITORY, JUNE 17, 1877

Your Wellcome letter came to hand to day. I left the upper country some three weeks ago.

expect to stay here some time yet two weeks perhaps, and then shall return to the Mountains. I am waiting for supplys to take with me such as Provisions and miners tools. I am in great hopes that new Digens [diggings] will be struck this summer. thare are A great many men prospecting in that country this summer and if thare is Gold thare in paying quantities it will be sure to be found.

I think I have improved some in the last four years, if I do say it myself. the only thing that troubles me is to get over the Gold fever But the only thing to do is what others have done before me. that is to watch[,] work[,] and "wait" I have spent very near three years now Prospecting for A fortune to come out of the ground. in that time I have seen men get rich and then get Poor again. I have never seen such spendthrifts as some of these miners are that get rich in one summers work, and then spend thair fortune during the winter.

The appeal of Wyoming Territory

Charles made many references to home and being homesick, but obviously Wyoming Territory held some appeal for him, particularly the weather, the countryside, and animals and birds.

LANDER CITY, WYOMING TERRITORY, APRIL 14, 1874

We are haveing very fine weather here at the Present Time, grass as green as it generally is in May at Home. Birds of all kinds to be seen, and my Larks have returned to awaken me in the morning. Thay are such beautifull singers

Unless otherwise noted, historic photographs like this one of the South Pass, Wyoming, area were taken in 1974 under the "Historic American Buidlings Survey" by Jack E. Boucher and are currently housed in the Library of Congress Prints and Photographcs Division. HABS WYO, 7-SOPAC, 1-5

CAMP BROWN [PRESENT-DAY FORT WASHAKIE], APRIL 14, 1875

...you had ought to be out here to slide down Hill there is Hills here that you could start at the top and slide for two miles if you didn't break your neck before you got down.

MINERS DELIGHT, JUNE 25, 1875

...we had a snow storm here to day for this Camp is right in the Rocky Mountains. there is snow here the year around, but it lays in large Banks. water freezes here every night.

MINERS DELIGHT, WYOMING TERRITORY, SEPTEMBER 12, 1875

...it is snowing as fast as it can fall. great large flakes as large as some of them snow balls we used to make at school (I take some of that back but not much). I am in Hopes that this snow will go off again as I want to go to the Black Hills this winter some time and hunt up new diggins these are about Played out.

SOME WHERE, MAY 1, 1876

...your kind and ever wellcome letter came to hand severell days ago and I have failed to answer untill now because there has been no chance for me to mail it unless I walked Forty or Fifty miles, and walking is bad in the mountains at the Present time. the snow has commenced thawing up there and the streams are very high. A Horse cannot get along at all and I am afraid to go a foot... I sometimes wish that I was back there when I got a little lonesome, but I soon get over that when I get to following a Deer or Sheep... I went out to day and caught a nice



Wind River Mountains, Wyoming, from summit of the foothill range, north of South Pass, 1870. U.S. Geological Survey. U.S. National Archives & Records Administration, 516913, 57-HS-304

mess of Trout. I had one that weighed three pound or more. he was a fine fellow...

LANDER CITY, FEBRUARY 28, 1877

I see by the Papers that you Eastern People are having a very hard winter. while here there is hardly any snow except on the Range. even there they are having a very mild winter to what they generally have.

LANDER CITY, WYOMING TERRITORY, APRIL 26, 1877

Weather is very fine just now, but was a little severe during the first part of this month there is splendid feed here now for stock. the Grass is up four or five inches high, and Birds singing their sweetest my favorite has returned again to his old home. I mean the Meadow Lark that I have written to you about before.

GREEN RIVER CITY, WYOMING TERRITORY, JUNE 17, 1877

The weather has been very bad all of this spring the worst that I ever see, snowing in the mountains and raining in the Valleys very near every day all during the month of May... you have Potatoes Bugs in that country there is none out here. But Grass Hoppers plenty two million to the square inch, more or less, less I think but there is some anyway.

Family history says that Charles Rapp married Eva Shepard when he returned from Wyoming. Rapp's descendants have no family Bible or other genealogy records, but did



Miner's Delight, Fremont County, Wyoming. HABS WYO, 7-MINDE, 1-4

have these letters handed down to them. David Laird gave the letters to the Center; his cousin Charles Andrews remembers his grandmother reading the letters to "us." They are an important part of this family's memories, to be shared with readers and researchers. ■

Karling Abernathy is a Wyoming native with a bachelor's in English education from the University of Wyoming and a master's in library science from the State University of New York at Albany. She and her husband lived on South Pass in the early 1980s. She is a member of the Atlantic City [Wyoming] Historical Society and worked on an oral-history project of the area. For the past eight years, she's worked as a cataloguer at the Historical Center's McCracken Research Library which houses more than four hundred manuscript collections of which the Charles Rapp letters make up Manuscript Collection 17.



Carissa Mine, 1974. HABS WYO, 7-SOPAC, 3-2 and HABS WYO, 7-SOPAC, 3-9



Green River, Wyoming. Beaman photo, 1871. U.S. Geological Survey. U.S. National Archives & Records Administration, 517821, 57-PS-473



A new breed of museum

Celebrating the tenth anniversary

By Charles R. Preston, PhD

Ten years ago, the Draper Museum of Natural History opened its doors, adding a fifth discipline—the nature of Yellowstone—to the celebration of the American West at the Buffalo Bill Historical Center. In the text that follows, Founding Curator Dr. Charles R. “Chuck” Preston presents a “report card” of sorts on the achievements of the last ten years.

Draper

Museum of

Natural

History

“Outstanding! This nature museum is best in the country—wish we had known about it before our visit.”

—Los Angeles family, May 2012

“A fascinating insight into the nature and ecology of Yellowstone—very educational...”

—Aberdeen, Scotland, visitors, May 2012

“Please come to UK to show us how to set out a museum. Fantastic. Superb sound effects.”

—Family from Suffolk, United Kingdom, May 2012

“It will be the envy of many cities and countries around the world—it is spectacular!”

—Richard Leakey, world-renowned scientist and wildlife conservationist, at the grand opening of the Draper Museum of Natural History, June 4, 2002

“We have never seen such an informative and engaging museum as the Draper. We are completely blown away. Wish we had something like this in our city. Wonderful displays throughout! Certainly comparable to Smithsonian and Carnegie.”

—A Pennsylvania family, June 2012

for a **new era** of exploration: of the Draper Museum of Natural History

Imagine a modern, dynamic museum dedicated to showcasing the nature of Yellowstone National Park and the Greater Yellowstone Ecosystem for a worldwide audience:

- A museum that provides authoritative insights and a vast array of exciting experiences that enrich any Yellowstone visit far beyond what is possible in a national park visitor center;
- A museum where the product and process of science are accessible to everyone, and explorations of nature and culture are intertwined;
- A museum that engages, informs, and inspires people of all ages to get outdoors and take a closer look at the fascinating world of nature that supports us all;
- A living, breathing, museum that changes people's lives and helps shape the future of the world's most renowned landscape!

Such a museum does exist: It's the Draper Museum of Natural History at the Buffalo Bill Historical Center, in Cody, Wyoming, where, on June 4, 2012, it marked the tenth anniversary of its grand opening, the world's first major natural history museum established in and for the twenty-first century. In the following pages, we take a look back at the genesis and early accomplishments of the Draper Museum. We also scout ahead to plot a path for the Draper that will help ensure the Center's preeminence as the foremost authority and interpreter of the nature and culture of the American West.

The ball starts rolling

It was February 1998 when I received an urgent phone message at my hotel in the San Luis Valley, Colorado. I was leading a large group of Denver Museum of Natural History (now Denver Museum of Nature and Science) members and guests on a three-day field expedition to see sandhill and whooping cranes, along with bald eagles, in Monte Vista National Wildlife Refuge. I had resigned tenure as Associate Professor

of Biological Sciences at the University of Arkansas-Little Rock eight years earlier to become the Curator of Ornithology and Chairman of the Department of Zoology at Denver. During that time, I wrote and lectured around the country about a vision for twenty-first century natural history museums, and the need to capture new audiences and reaffirm the relevance and excitement of these venerable institutions.

Little did I know that the phone message I received that day in the San Luis Valley would launch me on the most exciting and incredibly rewarding adventure of my life!

The call came from Sylvia Huber, then Administrative Assistant to B. Byron Price, Executive Director of the Buffalo Bill Historical Center. Byron invited me to interview for the opportunity to lead the design and development of a new natural history museum at the Center. After years of consideration, the Center's Board of Trustees had approved the first steps toward creating a natural history museum.

Initially, I balked. Despite leading many trips through Yellowstone, often

traveling through Cody, I knew nothing about the Buffalo Bill Historical Center. I was frankly skeptical that a "historical center" would be serious about creating a substantive natural science museum. Nonetheless, the lure of Yellowstone, and the wildlife and unspoiled scenic beauty around Cody, convinced me to learn more. Of course, once I saw the Center, I was completely overwhelmed by its museums and the quality of professional staff and dedicated trustees I met during my interview.

I was especially impressed with the passion of Trustee Nancy-Carroll Draper, the intelligence and sophistication of Trustee Willis McDonald IV, the museum savvy of director Byron Price, and the overall



Kids can't help but check out the beaver and its lodge in the Draper Museum of Natural History.

substance and integrity of the Center's Chairman, recently retired U.S. Senator Alan K. Simpson. I left the interview hoping that these exceptional people would give me a chance to help them realize a common vision we shared—to create a genuine, world-renowned natural science museum for the twenty-first century.

We all felt strongly that integrating natural science with the cultural disciplines, already well-established and represented at the Center, would ultimately lead to an even more robust, truly extraordinary umbrella institution with broad appeal that would rival any in the world. My wife, Penny, and I were thrilled when I was offered the opportunity to help create the Draper Museum of Natural History at the Buffalo Bill Historical Center. So, in the spring of 1998, we all began together in earnest to create a new breed of museum for a new era of exploration.

Now that we're open

The four-year process of designing, developing, and installing the Draper Museum of Natural History is worth a book in itself, and far beyond the

scope of this article. We feel fortunate that Nancy-Carroll Draper saw her dream fulfilled and flourish before her death in 2008 at the age of 85. Many, many people and organizations, in addition to Center staff, advisory board members, and trustees, have contributed to the ongoing success of the Draper exhibits. We had the great good fortune to watch and learn from the process used in the reinstallation of the Center's magnificent Plains Indian Museum, completed in 2000.

We're proud that ten years after our establishment, the Draper Museum of Natural History continues to be recognized as "cutting-edge" even among progressive natural science museums. Each year, we host representatives from major natural science museums around the world to view our immersive exhibits and learn how we developed them. We've been invited by many institutions to provide workshops and consultation about the Draper exhibits. Our visitors are very savvy as well, and consistently laud our approach to exhibits and programs.

We've maintained a guest register in the Draper for several years to keep

connected to our visitors. The quotes accompanying this article are typical of the thousands we receive each year. These were skimmed from just a few recent entries collected over a two-week period in late May through early June 2012. The one consistent complaint we hear from visitors is that they are completely taken by surprise by the Draper Museum: They had no idea that Cody or the Buffalo Bill Historical Center even held a museum about the science and nature of Yellowstone, much less such a substantial one. We clearly have some work to do as an institution to spread the word about the substance and diversity of experiences we offer at the Buffalo Bill Historical Center and our ongoing commitment to improve those experiences with each year.

Thanks to grant support from the National Science Foundation, W.H. Donner Foundation, Nancy-Carroll Draper Foundation, and many other organizations and individuals, we've been able to continue to enhance our Draper exhibit galleries each year with new features and interpretive elements, including a fossil-hunting exhibit featuring a Wyoming allosaur added in 2010. We've also been able to create or host a series of popular temporary exhibits, such as *A Place Called Thorofare* (in partnership with the Wyoming Game and Fish Department), and *Yellowstone to Yukon: Freedom to Roam*.

Draper Museum Bioinventory Expedition to Carter Mountain, near Cody, Wyoming, 2004. Preston is on the right.



A full-service museum

But a museum is far more than its exhibits, and we envisioned the Draper as a full-service museum with an active scientific research program, aggressive educational outreach programming for audiences of all ages, and a modest and highly-focused collections development program. Following are some highlights of our progress in these areas during our first ten years:

Research and Scholarship

Original exploration, research, and scholarship are hallmarks of natural science museums, providing the raw materials, and often the external funding base, for publications, exhibits, and other public programming. During our first ten years of existence, we've established the Draper as a primary source museum, creating new scientific knowledge through our original explorations and scholarly and popular syntheses.

We co-sponsored and co-chaired Yellowstone National Park's 7th and 8th Biennial Conferences on Science in the Greater Yellowstone Ecosystem; have produced more than two dozen books, book chapters, and articles; and presented well more than a hundred lectures and other presentations on Greater Yellowstone wildlife and human dimensions of wildlife management.

Draper Museum staff members frequently serve as reviewers for scientific journals, books, and granting agencies, and we've established formal affiliations with several university programs, including the Berry Center for Biodiversity Conservation and the Program in Ecology at the University of Wyoming (UW). Our field research is funded primarily by public agencies and private foundations through competitive grants, and we serve as

advisors to other research institutions and agencies. Our current research on the population dynamics and ecology of golden eagles in rapidly changing sagebrush-steppe environments in the Greater Yellowstone region has recently garnered national attention and promises to provide new insights for public lands conservation and management.

Outreach Programming

Even before we broke ground for the Draper Museum of Natural History, our staff secured funding from the National Science Foundation and began working with the Center's education staff to create an exciting suite of educational programming befitting a substantial natural science museum. In 2000, we established the popular Natural History Lunchtime Expeditions Series, bringing top scientists to the Center's Coe Auditorium each month to discuss their research and timely topics, from wolf management to supervolcanos. These programs typically draw from eighty to two hundred people for each talk.

Our day-long and overnight field trips have also been extremely

popular, often requiring us to maintain a wait-list for people to accompany us for winter eagle-watching, sage-grouse lek trips, wildflower walks, wolf-watching tours, and other adventures. Other popular programs we've offered in the past ten years include Night at the Draper Museum Sleepovers for youth, a nine-day, backcountry pack trip, a four-part wildlife film series, and many special evening lectures and programs. We've also taught or co-taught two Larom Summer Institute courses for university faculty and graduate students: *Managing Wildness in the Greater Yellowstone Ecosystem* and *Old West, New West, and Next West: Ecological Implications of Human Cultural Change in the American West*.

In 2011, we established an ambitious, new outreach program, using live birds of prey to engage audiences with the natural history of the Yellowstone region. (See *Points West*, Spring 2012.) The Draper's Greater Yellowstone Raptor Experience was made possible by initial grants from the W.H. Donner and Donner Canadian Foundations, in partnership with UW's



At its grand opening, Dr. Preston shares the new Draper Museum with actor Clint Eastwood.

Berry Center. It has already proven wildly popular with our audiences in and out of the Center.

Another aspect of our educational mission involves in-depth training and experiences for volunteers, interns, and students. We currently supervise nearly thirty regular volunteers who serve as citizen-scientists, laboratory technicians, and raptor program educators. Many of our educational programs spring from and are funded through our ongoing field research and exploration initiatives as described above.

Collections Development

During the early planning stages for the Draper Museum, we decided that we wouldn't try to duplicate the voluminous scientific specimen collections already housed in museums around the world. Instead, we've developed a small, highly focused collection of specimens that directly support our field research, exhibits, and Center-wide educational programs.

In addition to the specimen collection, however, we've established a well-documented collection of

photographs, video, and audio recordings that help provide a permanent record of life and human experience in the Greater Yellowstone region. This collection, termed the Greater Yellowstone Sights and Sounds Archive, supports educational, research, exhibit, and promotional projects of the Center and beyond our walls. The archive has been called "...one of the most innovative projects to come out of [natural science] museums in decades," and its early development has been generously supported by the R.K. Mellon Family Foundation, among other foundations and agencies.

What the future holds

So, what's next? In concert with the Center's new, long-term strategic plan, the Draper Museum of Natural History will continue to pursue a course that will serve our audiences and strengthen the Center's influence and long-term sustainability. We're especially looking forward to working with our colleagues in other museums and departments in the

Center to develop more collaborative, innovative, interdisciplinary programs and traveling exhibits that address the interconnected cultural and natural history of the American West.

During the next ten years, we plan to carry on a number of projects and activities, such as:

- annually enhance our permanent exhibits, using cutting-edge techniques and technology where appropriate to help showcase our authentic stories and specimens. We're particularly excited about discussions to modify our Seasons of Discovery gallery to increase interactivity and "whole-body" experiences—especially for our younger explorers;
- continue our exploration and research of golden eagles and other wildlife in the Bighorn Basin, but also accelerate work we've begun to explore ways to reduce conflicts between people and large carnivores in the Greater Yellowstone region;
- create more participatory field experiences for our audiences, and use emerging technologies to extend those field experiences through broadcast media to distant classrooms and other venues in real time;
- strengthen our connections with several programs at the University of Wyoming, as well as work on partnerships with the university and other organizations to establish a significant and lasting global impact in biodiversity research and public programming;
- build on early successes as we continue to work with the U.S. Fish and Wildlife Service and the Wyoming Game and Fish Department to expand the reach of the Greater Yellowstone Raptor Experience, hopefully adding a golden eagle to our team of live avian ambassadors; and





- establish a fully accessible on-line presence for our Greater Yellowstone Sights and Sounds Archive, so that researchers, educators, and the general public can hear and view recordings from this region of the American West.

Now, it's your turn

The real key to our success thus far has been commitment to a clear, consistent vision, and a mission to foster increased understanding and appreciation for nature and the relationships that bind nature and people in the Greater Yellowstone region. As in the past ten years, our

future successes will depend on the ability of our vision, mission, and execution to attract competitive funding. We've just begun to build an endowment that will ensure continued innovation and sustained excellence, bringing the excitement and enrichment of natural history discovery and programming to the public. We'd love to hear from you about our field trips, programs, and exhibit experiences you've enjoyed in the past, and natural history experiences you'd like to see us offer in the future. Stay tuned for updates as we begin our second decade of this new era of exploration! ■



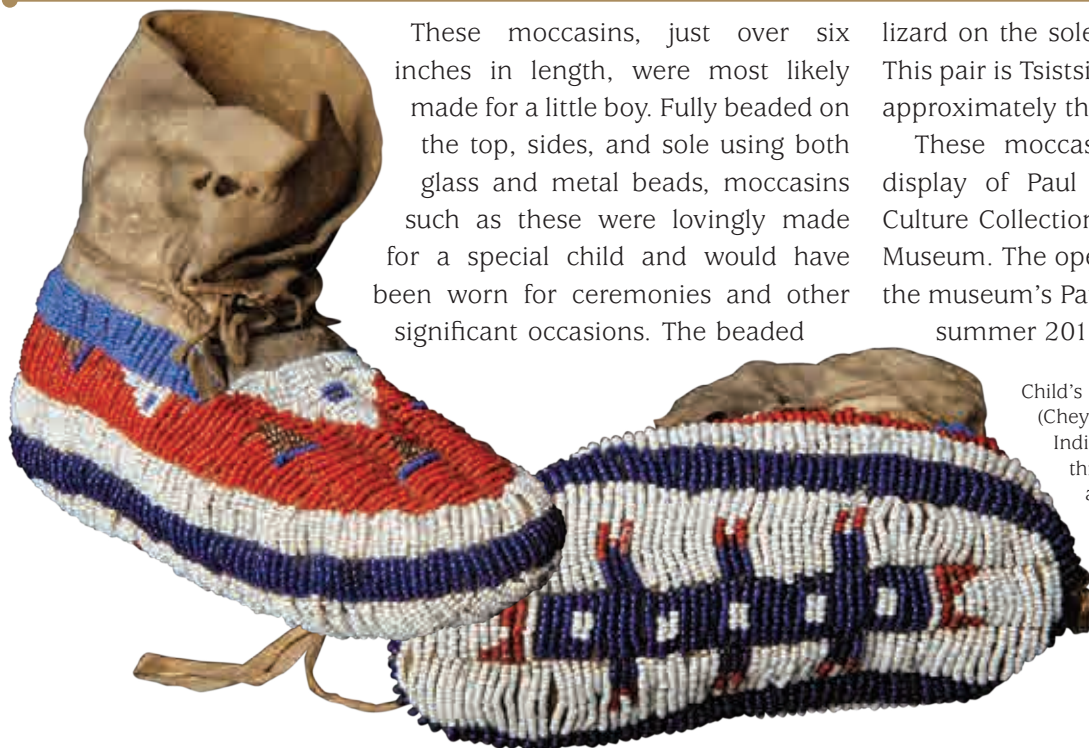
A prolific writer and speaker, Dr. Charles R. Preston serves as Senior Curator of the Buffalo Bill Historical Center and Founding Curator in charge of its Draper Museum of Natural History. He is an ecologist and conservation biologist who explores the influence of climate, landscape, and human attitudes and activities on wildlife, and is widely recognized as a leading authority on wildlife and human-wildlife relationships in the Greater Yellowstone region. He formerly served as Chairman of the Department of Zoology at the Denver Museum of Natural History, and before that, as Associate Professor of Biological Sciences at the University of Arkansas at Little Rock. He's written numerous articles and three books: Golden Eagle: Sovereign of the Skies; Wild Bird Guide: Red-tailed Hawk; and his latest, An Expedition Guide to the Nature of Yellowstone and the Draper Museum of Natural History.



Students in 2010 Ecology Discovery Class using spotting scopes to observe a golden eagle nest.



CHILD'S MOCCASINS



These moccasins, just over six inches in length, were most likely made for a little boy. Fully beaded on the top, sides, and sole using both glass and metal beads, moccasins such as these were lovingly made for a special child and would have been worn for ceremonies and other significant occasions. The beaded

lizard on the soles is typically a boy's design. This pair is Tsistsistas (Cheyenne), and dates to approximately the 1880s.

These moccasins are part of a preview display of Paul Dyck Plains Indian Buffalo Culture Collection objects in the Plains Indian Museum. The opening of a larger exhibition in the museum's Paul Dyck Gallery is planned for summer 2013. ■

Child's moccasins, ca. 1880. Tsistsistas (Cheyenne), Plains. The Paul Dyck Plains Indian Buffalo Culture Collection, acquired through the generosity of the Dyck family and additional gifts of the Nielson Family and the Estate of Margaret S. Coe. NA.202.1373

MAGNIFICENT PURDEY

James F. Purdey & Sons, LTD, of London was established in 1814. Purdey rifles and shotguns have long been regarded as among the finest in the world. Their manufacturing process is so meticulous that annual production numbers only approximately seventy-five guns.

Famous English Master Engraver Ken Hunt engraved and embellished this Purdey Over-Under 28 gauge shotgun in 1978. It is one of the most exquisite shotguns ever made. Firearms author R.L. Wilson used images of it on the dust cover and in the text of his book on women and guns, *Silk and Steel*.

Gold floral scrolls, western art motifs, and ranch cattle brands highlight its barrels, receiver, and checkered high-grade walnut stock and fore-end. A gift of Mr. and Mrs. Larry Sheerin, it is on display in the Embellished Arms Gallery of the Cody Firearms Museum at the Buffalo Bill Historical Center. ■



Purdey Over-Under 28 gauge shotgun. Gift of Mr. and Mrs. Larry Sheerin, San Antonio, Texas. 2011.12.1

ORILLA HOLLISTER'S STETSON

Orilla Russell Downing Hollister was born in Denver, Colorado, in February 1884. She moved with her family to Wyoming the following year, and in 1897 they relocated to Cody. She married Gail (nee Gaylord) Downing in 1907, and they both joined Buffalo Bill's Wild West for the 1908 season. While Gail continued to ride with Buffalo Bill until 1910, Orilla performed as a cowgirl for only one year. The couple later divorced and Orilla eventually married another Cody resident, Dwight Hollister. Orilla was Park County's clerk

of court from 1922 to 1964 and lived to be 88 years old.

Orilla's low-crown, beige felt hat was made by the John B. Stetson Company of Philadelphia, Pennsylvania. The brim measures four inches wide and the crown is four-and-a-half inches high. The hat has a tie underneath, a style which Orilla seemed to prefer based on photographs of her taken throughout her life. The interior hat band, or sweatband, is marked "John B. Stetson Co., No. 1 Quality." ■



Buffalo Bill. Stetson hat.
Gift of Orilla Downing Hollister. 1.69.648

YELLOWSTONE CANYON BY GUNNAR WIDFORSS

Born in Sweden, artist Gunnar Widforss visited the United States in 1921 and never left, enthralled by the natural beauty of the West. His painting *Yellowstone Canyon* serves as a prime example of his artistic interests and style. Widforss worked almost exclusively in watercolor, and painted most of his works alla prima, or directly on the board without prior sketches or studies.

Enamored of the pure beauty of Yellowstone and other national parks in the West, the artist strove to depict the transient effects of light on the stunning geological features. One can imagine Widforss standing on the rim of the Grand Canyon of the Yellowstone as he added layer upon layer of watercolor washes to realistically render the burnished orange sun bouncing off the canyon walls. The fragility of his medium mirrors the ephemeral nature of his subject—not just the fleeting presence of light, but also the endangered nature of our national parks. ■



Western art. Gunnar Widforss (1879–1934). *Yellowstone Canyon*, 1924. Watercolor on paper, 19.75 x 17.25 inches. Gift of Mrs. Horace M. Albright. 25.61

The Wild West in England

By William F. Cody • Edited by Frank Christianson • Review by Chris Dixon

The latest volume in the *Papers of William F. Cody* Series published by the University of Nebraska Press is *The Wild West in England* by William F. Cody, edited and with an introduction by Frank Christianson of Brigham Young University. This is the first time that Cody's account of the 1887 tour of England—first published in 1888 when it was incorporated into his 1879 autobiography—has appeared as a separate volume. As such, it is a very welcome addition to the ever-growing bibliography on the life and works of William F. “Buffalo Bill” Cody.

In his account of the first overseas tour by his Wild West exhibition, Cody cites numerous accolades received in the English and American press of the time, and relates stories of encounters with various prominent figures from

British society. He also offers his own accounts of private performances given for Queen Victoria and other members of the royal household, including her eldest son, the Prince of Wales and future King Edward VII.

Throughout the work, Cody presents himself and his company as ambassadors for United States culture and the American way of life. He even suggests that he and his Wild West provided the English public with the opportunity to “know more of the mighty nation beyond the Atlantic and... to esteem us better than at any time within the limits of modern history.” Cody's writing style is more polished than it was in his earlier work, featuring a greater range of literary references; but it is still direct and entertaining.

In addition to reproducing the original text and illustrations, this new edition includes an insightful introduction by Editor Frank Christianson, who provides useful background information to help the reader understand the significance of the tour in its cultural and historical context. Christianson also includes notes on the text, which feature

biographical sketches of the key figures mentioned in the work.

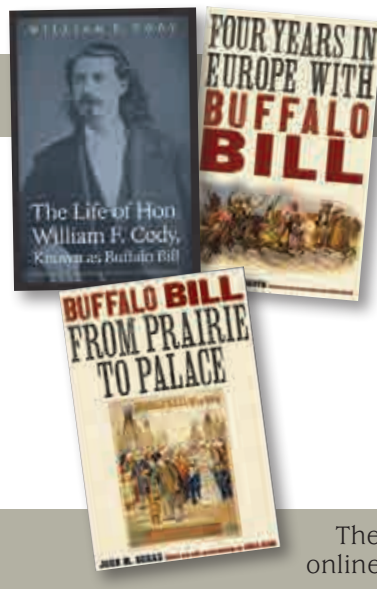
The volume also has three appendices presenting William F. Cody's “Story of the Wild West,” a selection of photographs from the Buffalo Bill Historical Center's collections showing performers from the period 1885–1887, and a number of extracts from magazines of the time illustrating the reception that the exhibition received. This critical material makes the volume a must for Cody scholars, but it is presented in a straightforward and engaging manner that is very clearly written and richly illustrated, an approach that will also enhance the reading pleasure of a more general audience.

The Wild West in England makes an excellent companion piece to the edition of Cody's autobiography, also edited by Frank Christianson and published in the same series in 2011. ■

Chris Dixon is a Senior Research Fellow in the School of Humanities at Strathclyde University, Glasgow, Scotland, and an Associate Editor for the *Papers of William F. Cody* project.



William F. Cody. *The Wild West in England*. Frank Christianson, ed. Introduction, illustrated, bibliography, index, appendices, 232 pages. Lincoln and London: University of Nebraska Press, 2012. Originally published in 1888. ISBN 978-0803240544. Paperback, \$17.95.



Additional titles published by the *Papers of William F. Cody*:

*The Life of Hon. William F. Cody,
Known as Buffalo Bill*

Edited by Frank Christianson

This volume is based on the original 1879 edition of Buffalo Bill's autobiography.

Four Years in Europe with Buffalo Bill

By Charles Eldridge Griffen

Edited by Chris Dixon

Buffalo Bill: From Prairie to Palace,

by John M. Burke, edited by Chris Dixon

These titles are available in our Museum Store, online at www.bbhccstore.com, or call 800.533.3838.



Color slide by Gabby Barrus. Two young golden eagles in cliffside nest. Gabby Barrus Slide Collection. Gift of the Barrus Family, Marj, Mick, Jim and Page Barrus. SL301.16.10

As the Draper Museum of Natural History celebrates its tenth anniversary, golden eagles—the pair of youngsters shown here was likely captured on film sometime in the 1970s by gifted amateur photographer Gabby Barrus—play an important part in the Draper’s active scientific research program, which studies population dynamics and ecology of the eagles here in the rapidly-changing sagebrush-steppe environments of the Greater Yellowstone region.

As Draper Founding Curator Dr. Charles R. Preston notes in his article in this issue of *Points West*, the museum’s golden eagle field research “has recently garnered national attention and promises to provide new insights for public lands conservation and management.” Read more about the Draper Museum’s creation, programs, and future on pages 22 – 27. ■

■ *One picture is worth a thousand words.* ■

The McCracken Research Library at the Buffalo Bill Historical Center offers access to thousands of historic images for research and publication. To learn more, contact the library at 307.578.4063, or search the online collections at <http://library.bbhc.org/cdm/>.



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For more information, e-mail development@bbhc.org or call 307.578.4035.



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