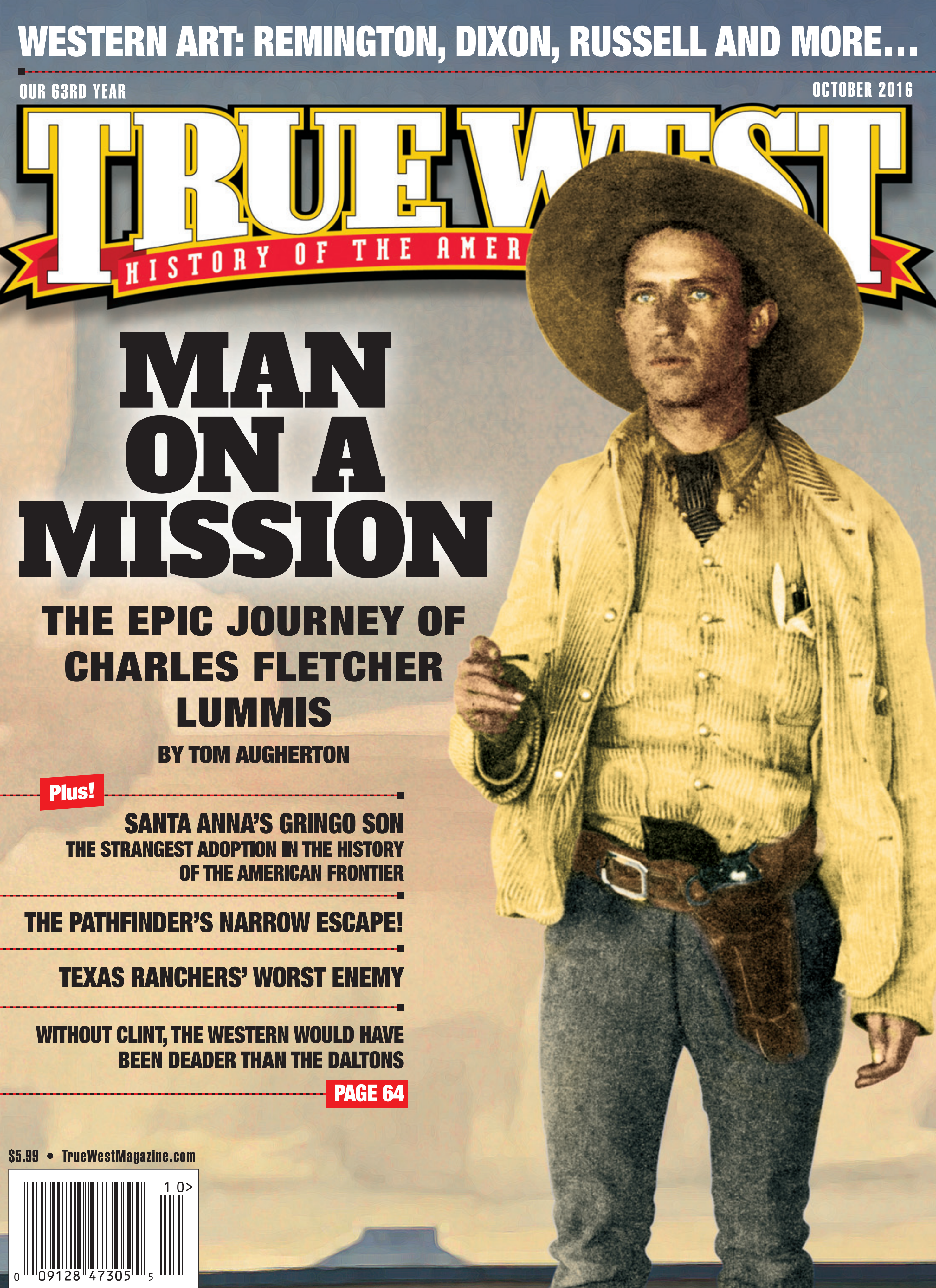

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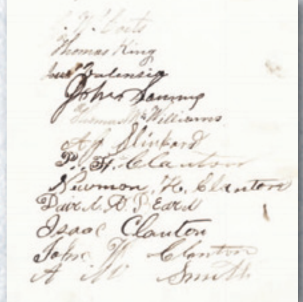

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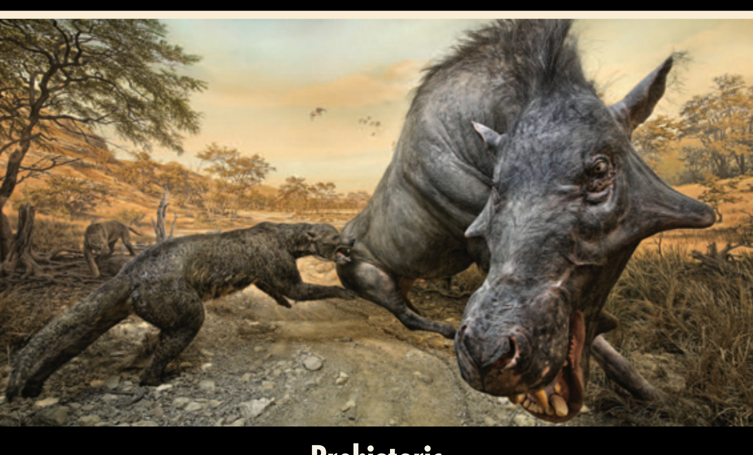

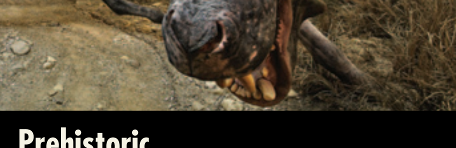

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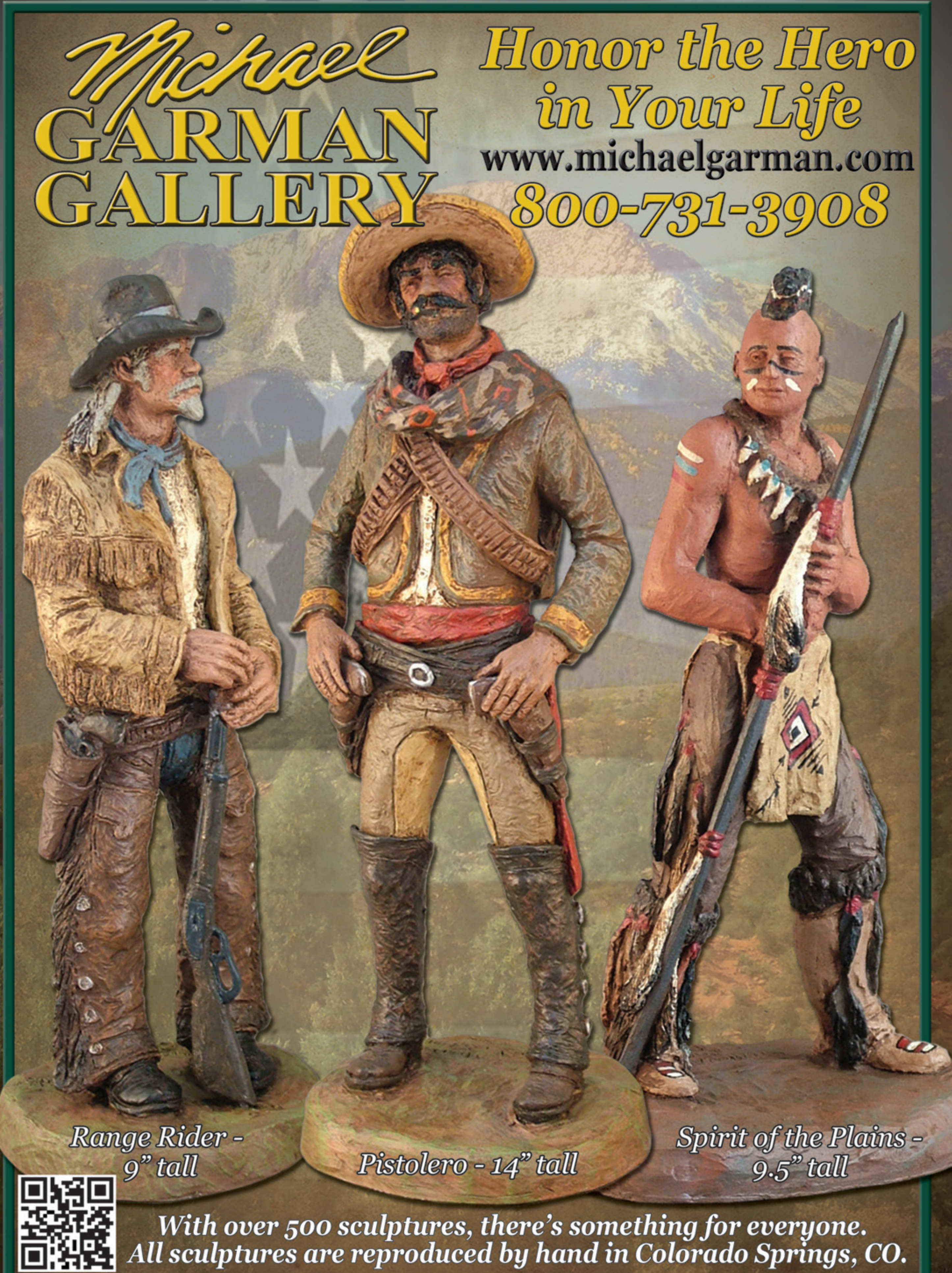
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A Dash for the Timber

Frederic Remington's 1889 masterpiece exemplifies the artist's masterly ability to capture the horse in motion. Portraying the horses with all four hooves off the ground would not have been believable to the public, except Eadweard Muybridge's 1870s photographs proved this occurred while horses galloped. See Johnny D. Boggs's feature on p. 72 for more artwork.

– COURTESY AMON CARTER MUSEUM OF AMERICAN ART, FORT WORTH, TEXAS (1961.381) CR#00423 / FEATURED IN *FREDERIC REMINGTON: A CATALOGUE RAISONNÉ II* (UNIVERSITY OF OKLAHOMA PRESS) –

True West captures the spirit of the West with authenticity, personality and humor by providing a necessary link from our history to our present.

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Join the Conversation

True West fan Bill Bale responded to one of our Chief Joseph posts with this profile painting of the Nez Perce leader by E.A. Burbank. Burbank, who was a friend of the chief's, once said of him, "If he was a white man, he would be President."

Go behind the scenes of *True West* with Bob Boze Bell to see this painting, *Tall Walking Clouds*, and more of the executive editor's Daily Whipouts (Search for "July 21, 2016").

Blog.TrueWestMagazine.com

The "South American Kid" in Tompkins' Real Wild West, Milt Hinkle holds onto Wild Spot in this 1914 photo. The show offered $50 to anyone who could ride the bronc for one minute. Find this and more historical photography on our "Western History" board.

Pinterest.com/TrueWestMag

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Cover design by Dan Harshberger/ Photo of Charles Lummis, "Lummis in New Mexico After Stroke," ca. 1888, Courtesy Braun Research Library Collection, Autry Museum of the American West, Los Angeles; P.32535

COMPILED BY ROBERT RAY

The Sid Richardson Museum exhibit shared the closing epoch of the Western frontier in art that included Frederic Remington's *Fight for the Waterhole*.

– COURTESY MUSEUM OF FINE ARTS, HOUSTON, TEXAS –

NOT LONELY ON LONESOME DOVE TRAIL

During the run of the Sid Richardson Museum's "Lonesome Dove: The Art of Story" exhibition, we received more than 27,000 guests. Signatures in our guest book indicated guests came from all 50 states, plus Puerto Rico, as well as from 24 foreign nations. Thank you for sharing our exhibit with readers of *True West* in your April 2016 issue. I'm sure your readers were among our numerous guests who grabbed the chance to take an epic journey with Gus and Call in Texas. You expanded our reach and helped make the exhibit a success!

Mary Burke, director of Sid Richardson Museum
Fort Worth, Texas

NO STRANGER TO FICTION

This is fabulous what you've done with Mickey Free and this wild and colorful novel right in the middle of your magazine [August 2016]! You're sure to hear this and that about this leap to fiction, but I think it is great: a rich journal is richer. You've designed a magazine where I open to a page and am transported to a world that inspires me to go on a trip (or rob a train or steal a horse or at least sleep out in the backyard). You've only enhanced that imaginative tour with this graphic novel.

Ron Carlson
Irvine, California

Bob Boze Bell responds: *High praise from my former professor! I took a writing class from him when he taught at Arizona State University.*

Oops!

In August 2016, True West *made an error in responding to the* Ask the Marshall *question, "Did Bat Masterson carry a cane?" Luke Short biographer Jack DeMattos kindly informed us that a photograph of Masterson carrying a cane does exist, and he supplied us with this 1886 photograph, showing Masterson (seated), holding a walking stick, next to boxer Charley Mitchell.*

In "Top 10 Museums of the West 2016," the director of Scottsdale's Museum of the West should have been reported as Mike Fox.

– MASTERSON PHOTO COURTESY UNIVERSITY OF NORTH TEXAS PRESS, *THE NOTORIOUS LUKE SHORT* BY JACK DEMATTOS AND CHUCK PARSONS –

Heroic Buffalo Soldiers

I am neither a veteran, nor black, but I found the July issue featuring the Buffalo Soldiers not only interesting, but also a long overdue tribute to those men who gave such outstanding service to our country. They did more to bring law, order and stability to Arizona, and elsewhere, than the over-hyped Wyatt Earp.

This October, Buffalo Soldier William McBryar will be inducted into the Arizona Veterans Hall of Fame. He received the Medal of Honor on May 15, 1890, for his actions during the Cherry Creek Campaign in Arizona Territory. His citation reads: "Distinguished himself for coolness, bravery and marksmanship while his troop was in pursuit of hostile Apache Indians."

Jerry Hutchison
Gilbert, Arizona

A former correctional officer, Maj. Wayne H. Sanderson dressed up as a prison officer, wearing 1898–1910 uniform and holding a Krag–Jørgensen rifle, for the New Jersey State Living History Fair this May. His friend, Rip Diringer, is dressed up as a Spanish–American War infantryman.

John P. Langellier's research and writing on the Buffalo Soldiers is a great thing. Those men had a history all their own that was overlooked for the most part when the chroniclers of the American West got to work many years ago, and you have brought life, color and honor to a group of forgotten and under served American Heroes.

In the August 2016 issue, he wrote about "Tombstone's True Hero," Buffalo Solder Jim Young, and how "Buckskin Frank" Leslie attempted to claim-jump Young's holdings, but that Young faced him down. Would the author be kind enough to share his source for this anecdote?

Major Wayne H. Sanderson, NJDOC (ret.)
East Windsor, New Jersey

John P. Langellier responds: *I am both flattered and humbled by your note. If my Border-to-Border Buffalo Soldiers book tour brings me out East, I hope we have the opportunity to meet face-to-face. Turning to your query about my source for the alleged encounters between Leslie and Young, I found this anecdote in Walter Noble Burns's* Tombstone: An Iliad of the Southwest.

BY BOB BOZE BELL

A Man with Vision

Charles Fletcher Lummis could see the future of the West, in both style and essence.

Our cover boy, Charles Fletcher Lummis, was a walking contradiction. But he did have a clear vision of how he wanted to be remembered. This parody poem captures him perfectly:

My name is Lummis—I'm the West;
For culture I don't give a hang
I hate the puny East, although
I can't conceal my Yankee twang.

My trousers they are corduroy,
Ditto my jacket and my vest,
For I'm the wild and woolly boy;
My name is Lummis—I'm the West.

I am the mountains and the sea,
I am the salty plains between;
You've seen the orange crop? That's me;
I did it with my magazine.

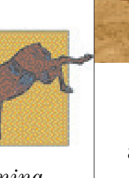
My monthly Indian reports,
Drier than old Mojave's breast
Where the uncultured jackass sports;
My name is Lummis—I'm the West.

Who first beheld the Indian race?
Columbus, say you? —'Tisn't true!
I was the first to see his face—
I've had him copyrighted, too.

I'm local color—Sitting Bull—
Tracy the Bandit—Teddy's guest—
The atmosphere is full of Me.
Charles F. Lummis, who's the West.

—Emily Coey, who dressed up like Lummis and spoofed him with her poem, "Down East Out West"

Boze



For a behind-the-scenes look at running this magazine, check out BBB's daily blog at TWMag.com

So many of our iconic Westerners left us nothing but stiff, banker-type photos (Wyatt Earp and Butch Cassidy come to mind). Charles Fletcher Lummis seemed to have a clear vision of the West, as evidenced by these photos of him, in New Mexico Territory, from the late 1880s and early 1890s.

– CLOCKWISE FROM TOP LEFT: COURTESY BRAUN RESEARCH LIBRARY COLLECTION, AUTRY MUSEUM OF THE AMERICAN WEST, LOS ANGELES; P.32547; P.32535; P.32542 –

COMPILED BY ROBERT RAY

Quotes

"Socialism proposes no adequate substitute for the motive of enlightened selfishness that to-day is at the basis of all human labor and effort, enterprise and new activity."

–William Howard Taft, 27th U.S. president

"It is well that war is so terrible, otherwise we should grow too fond of it."

–Robert E. Lee, Confederate general during the U.S. Civil War

"A pessimist is a man who thinks all women are bad. An optimist is a man who hopes they are."

–Chauncey Depew, U.S. senator from New York

"We have experienced the truth of this prophecy, for England has become the habitation of outsiders and the dominion of foreigners. Today, no Englishman is earl, bishop, or abbott, and newcomers gnaw away at the riches and very innards of England; nor is there any hope for an end of this misery."

–William of Malmesbury, foremost English historian of the 12th century

"The only reason they come to see me is that I know that life is great—and they know I know it."

–Clark Gable, actor shown in 1955's The Tall Men

Bizarro BY DAN PIRARO

"Never use this pistol to shoot down a man unless you find it absolutely necessary to the welfare of the people. Always protect a prisoner with your life, if need be."

–California sheriff Tom Cunningham, a veteran 27-year lawman, as he handed his six-gun and cartridge belt to the new sheriff in 1899

"The horse is a noble animal who performs his service with grace. A mule will wait his whole life for the opportunity to kill a man."

–J.P.S. Brown, as quoted in God's Middle Finger

"...what experience and history teach us is this—that peoples and governments never have learned anything from history...."

–Georg Wilhelm Friedrich Hegel, German philosopher

"Circumstances have forced us to become what we are—outcasts and outlaws—and bad as we are, we are not so bad as we are supposed to be."

–Ned Kelly, Australian outlaw

Old Vaquero Saying

"It's the horse you are the most unwilling to ride that will take you the farthest."

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•

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•

Lawman badge, rope details and John Wayne's official signature complete the design

The back of the stein features a picture of Duke riding hell bent for leather atop his horse along with a famous quote from the man, himself.

Shown smaller than actual size of about 10 inches high

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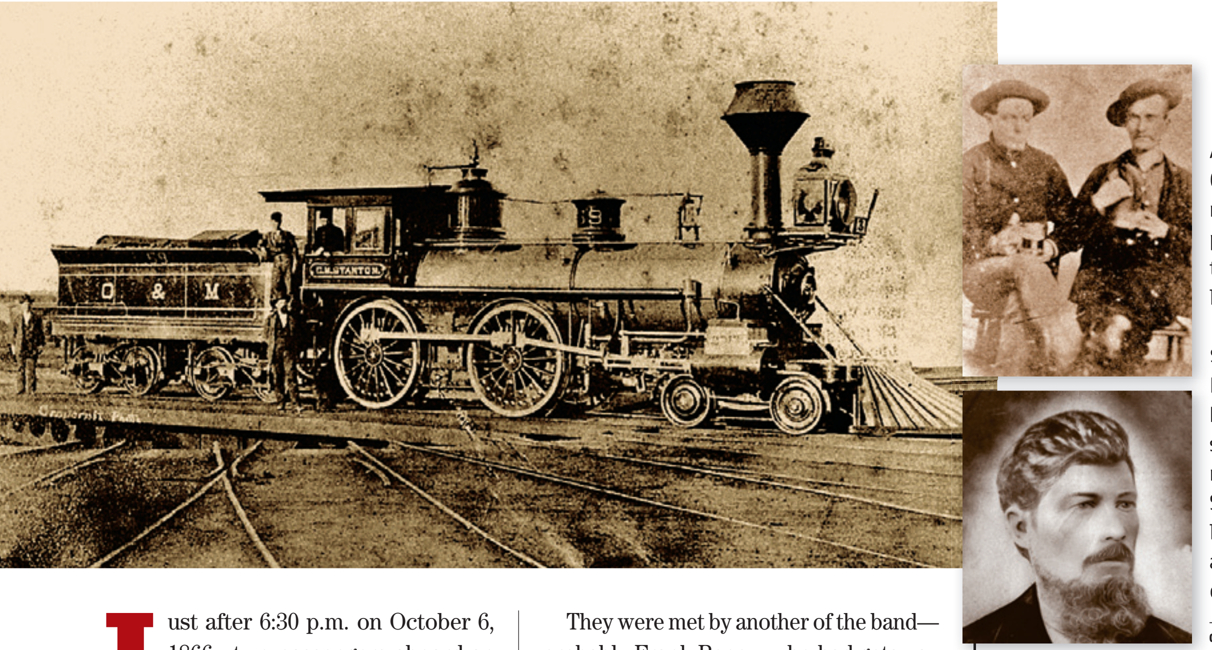
BY MARK BOARDMAN

A Holdup for the Ages

The Reno Gang's first train robbery set the stage for the Wild West's robber bands of brothers.



After the Reno Gang's first train robbery, the gang pulled off at least three more. The last one, in May 1868, netted them a $97,000 haul. Frank Reno (bottom) and his brother John, shown with gang member Frank Sparks (top, from left), heralded in an age of outlaw bands of brothers.

– COURTESY MARK BOARDMAN COLLECTION –

Just after 6:30 p.m. on October 6, 1866, two passengers aboard an Ohio & Mississippi train put on pasteboard masks—one black, one white—pulled their pistols and entered the express car. History was about to be made by one of America's first outlaw gangs of brothers.

Based outside of Seymour, Indiana, the Reno Gang was a family outfit that included close friends. They had been involved in criminal activities for more than a decade—back to when leaders Frank and John Reno were teenagers.

The boys were probably inspired by a train stickup that had taken place five months before. The robbers of the Ohio & Mississippi train in North Bend, Ohio, got away scot-free with some $30,000.

The masked men, believed to be Simeon Reno and Frank Sparks, found two Adams Express Company safes. They stole about $15,000 from the first safe. Unable to break into the second, they pushed it out the door, to retrieve it later. Then they hit the emergency cord and jumped when the train stopped.

They were met by another of the band—probably Frank Reno—who had getaway horses. They had no luck opening the second safe. Knowing that the law would be headed their way soon, the gang rode off, leaving behind another $30,000.

Adams Express officials were outraged by this second holdup. They had not found the North Bend robbers, so they went hard after the Seymour bandits to make sure they did not get away too. The company posted front-page reward notices in Louisville newspapers, offering $200 for information that led to the arrest and conviction of the thieves. Everybody in southern Indiana knew who had pulled the job. But the company needed proof to convict them.

Even before the reward notice was printed on October 11, members of the Reno Gang were in jail. Lawmen arrested the three robbers, as well as John Reno and the family patriarch, Wilkison Reno. All posted bail—possibly paid with money from the holdup.

Within a few weeks, an eyewitness who had identified the Renos as the robbers was gunned down when he answered a knock on his door. The weak case died with the witness. Charges were dismissed.

For the next two years, the Reno Gang's crime wave stretched from Indiana to Missouri and Iowa. They robbed stores and banks, burglarized county treasuries, made and sold illegal booze, became successful counterfeiters. The list goes on. This was organized crime, 1800s-style.

But as their success grew, so did the heat. Pinkerton detectives hired by Adams Express and vigilante groups chased the gang members. By January 1869, John Reno was serving hard time in Missouri. Eleven others—including Frank, Will and Simeon Reno, and Frank Sparks—died at the end of lynch ropes.

The 1866 train stickup set the stage for those who went farther west. The James-Younger Gang and the Dalton Brothers owed their outlaw ways to this robber band of brothers, the Reno Gang.

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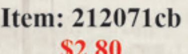

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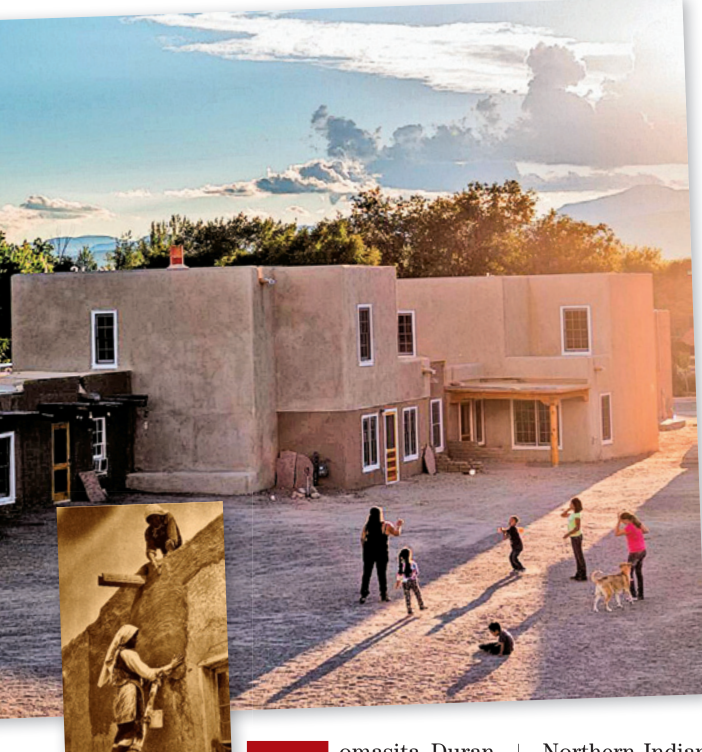
BY JANA BOMMERSBACH

No Place Like Home

Some of America's oldest homes are homes again...for the next generation.



A historic New Mexico pueblo exemplifies how mudding the adobe walls (see the women in inset) is just one step to preserving a home... you also have to make each one livable.

– COURTESY OHKAY OWINGEH HOUSING AUTHORITY –

Tomasita Duran could not believe what was right before her eyes. On that day in 2004, the director of the housing authority saw something special about her hometown—one of the oldest native pueblos in the United States, the 800-year-old village then known as San Juan Pueblo.

"I'm looking around," she says, "and I realized, 'Oh my God, this is the next project.'"

Little did she know that over the next dozen years, she would strengthen the cultural bond of the Tewa community, leverage small state and federal grants into a $9 million project and rewrite the rules on historic preservation in New Mexico.

What Duran saw that day was an original settlement in total disarray. Where once 200 adobe homes had existed in the pueblo's four plazas, only 56 remained.

"Many of the homes had been abandoned, all had deteriorated, some had already been destroyed," she says. "Every home had multiple owners. Over the years, the parents gave the living room to a daughter, the bedroom to a son—so every home had a complicated ownership."

When she first approached the Eight Northern Indian Pueblos Council about restoring the pueblo—"our most sacred area"—she received discouragement. "Several council members said this was impossible and I was dreaming," she says.

Duran was not dissuaded. She received a $7,500 state preservation grant and hired high school students from the pueblo to map the plazas. She put together 15 groups of residents to plan the restoration, asked six cultural advisers to examine unearthed artifacts—from human remains to pottery—and worked with state officials to rewrite the rules on historic preservation to account for cultural values.

"Normally you preserve something to a specific time in the past, but these homes had no kitchens, no baths, so they were unlivable if we restored them to their original design," she says. "Our tribal council said this wasn't being preserved for yesterday, but for tomorrow. The state said, 'Wow, nobody's ever looked at it like that before.'"

> "The state said, 'Wow, nobody's ever looked at it like that before.'"

Today, 34 homes are occupied and plans are underway to restore 15 more. The homes have been modernized and second stories added to provide bedrooms. "This is not a museum, but a living place," she says.

Everyone is astonished at how Duran leveraged small grants into a $9 million restoration. "It is one of the most successful grants in historic preservation history because it was leveraged," says Tom Drake, public relations director for the New Mexico Historic Preservation Division.

For Duran, the success was closer to home. "This has been a revival of our culture," she says, noting that the community has participated in more traditional dances and feast days.

Inspired by this community project that has turned the pueblo into livable homes, the council renamed the pueblo its pre-Spanish name—Ohkay Owingeh. In Tewa, the name means "place of the strong people."

Jana Bommersbach has earned recognition as Arizona's Journalist of the Year and won an Emmy and two Lifetime Achievement Awards. She cowrote the Emmy-winning *Outrageous Arizona* and has written two true crime books, a children's book and the historical novel *Cattle Kate*.

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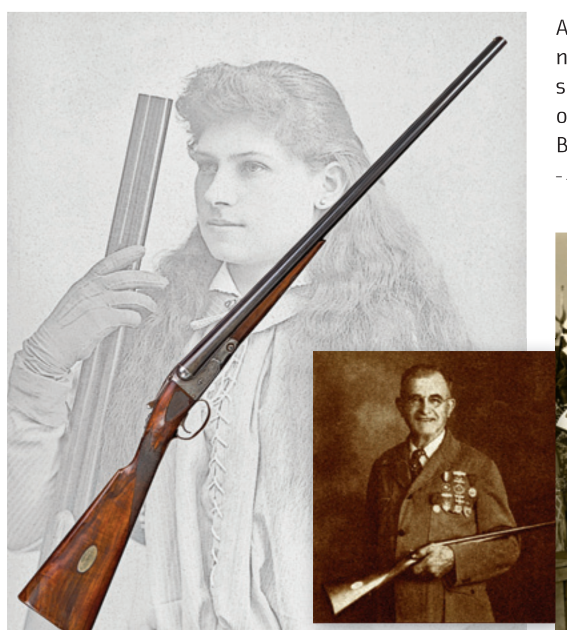
BY MEGHAN SAAR

No Business Like Show Business

Wild West sharpshooter Annie Oakley's rifle earns spotlight among cinematic West collectibles.



Annie Oakley gave a 20-gauge Parker Brothers shotgun (left), serial number 181313, to Curtis Liston (center), a fellow Buffalo Bill's Wild West show performer, as a Christmas gift in 1918; $170,000. Below is a still of Betty Hutton as Oakley in the "There's No Show Business Like Show Business" scene from 1950's *Annie Get Your Gun*.

– *ANNIE GET YOUR GUN* PHOTO COURTESY MGM –

"There's no business like show business, if you tell me it's so. Traveling through the country is so thrilling. Standing out in front on opening nights. Smiling as you watch the benches filling. And see your billing up there in lights."

After Annie Oakley beats sharpshooter Frank Butler in a shooting contest, William F. "Buffalo Bill" Cody and his Wild West show manager, Charlie Davenport, sing these words from, what would become the unofficial anthem of the theatre world, "There's No Business Like Show Business," to convince Oakley to join the show. Irving Berlin wrote the song for the 1946 musical *Annie Get Your Gun*, which was reprised in the 1950 movie of the same name, starring Betty Hutton as Oakley.

The message of the musical was that the "show business" of the Wild West show also applied to Oakley's real life: just like many women returned to their domestic roles after the conclusion of WWII, Oakley intentionally loses the final shooting match against Butler so she can gain his love and hand in marriage. This fiction could not be further from the truth.

Yes, the two met at a shooting contest, which Oakley won against the well-known Butler. But they fell in love and married years before the sharpshooters joined up with Buffalo Bill's Wild West. Butler had no qualms about Oakley's star status, comfortably serving as her manager during the nearly 20 years they toured with Cody's show throughout the U.S. and Europe. In fact, the love between the two was so strong that, in 1926, when Oakley died at the age of 66, Butler was so heartbroken, he reportedly starved himself and died two weeks later. Even more, Oakley not only thought women were capable of "male" jobs, she believed they should serve in wars! She offered President William McKinley 50 "lady sharpshooters" for service in the Spanish-American War of 1898, but he turned her down.

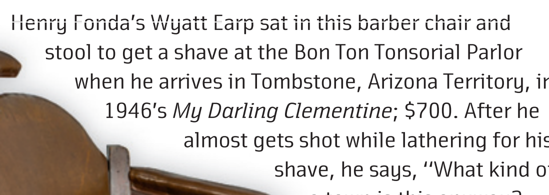
That the cinematic West is not often true to history is such an age-old maxim that Hollywood even put it in a movie: "This is the West, sir. When the legend becomes fact, print the legend." Attire from that 1962 movie, *The Man Who Shot Liberty Valance*, joined a rifle owned by Oakley, and other show business lots, in bringing Hollywood's Old West into the hands of collectors. Brian Lebel's Old West Auction, held on June 10 in Fort Worth, Texas, hammered down at nearly $850,000.

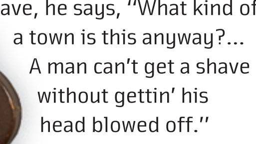
Annie Oakley toured with Buck Taylor, billed "King of the Cowboys," in Buffalo Bill's Wild West. A collector successfully bid $2,000 for this cabinet card of Taylor.

Notable Show Business Lots Included

(All images courtesy Brian Lebel's Old West Auction unless otherwise noted)

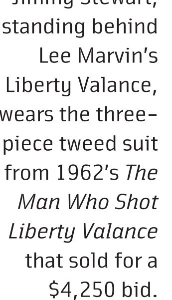
– *MY DARLING CLEMENTINE* PHOTO COURTESY 20TH CENTURY FOX –





Henry Fonda's Wyatt Earp sat in this barber chair and stool to get a shave at the Bon Ton Tonsorial Parlor when he arrives in Tombstone, Arizona Territory, in 1946's *My Darling Clementine*; $700. After he almost gets shot while lathering for his shave, he says, "What kind of a town is this anyway?... A man can't get a shave without gettin' his head blowed off."

Singing Cowboy actor Gene Autry's 5X silverbelly Stetson hat hammered in at $2,500.

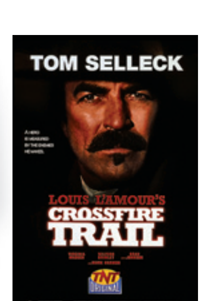


Jimmy Stewart, standing behind Lee Marvin's Liberty Valance, wears the three-piece tweed suit from 1962's *The Man Who Shot Liberty Valance* that sold for a $4,250 bid.

– *THE MAN WHO SHOT LIBERTY VALANCE* PHOTO COURTESY PARAMOUNT PICTURES –

The 22 caliber, four-barrel Myroku reproduction of a Type 1 C Sharps derringer, serial number 1642, carried by Jodie Foster's charming female thief character in 1994's *Maverick* sold for a $1,300 bid.

– *MAVERICK* PHOTO COURTESY WARNER BROS. –



This half-seat saddle made by Bruce Meier of Wickenburg, Arizona, and used in TNT's 2001 movie *Crossfire Trail* hammered in at $4,000.

– *CROSSFIRE TRAIL* POSTER COURTESY TNT –

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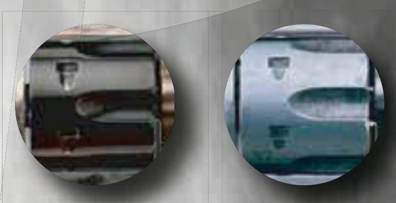

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BY PHIL SPANGENBERGER

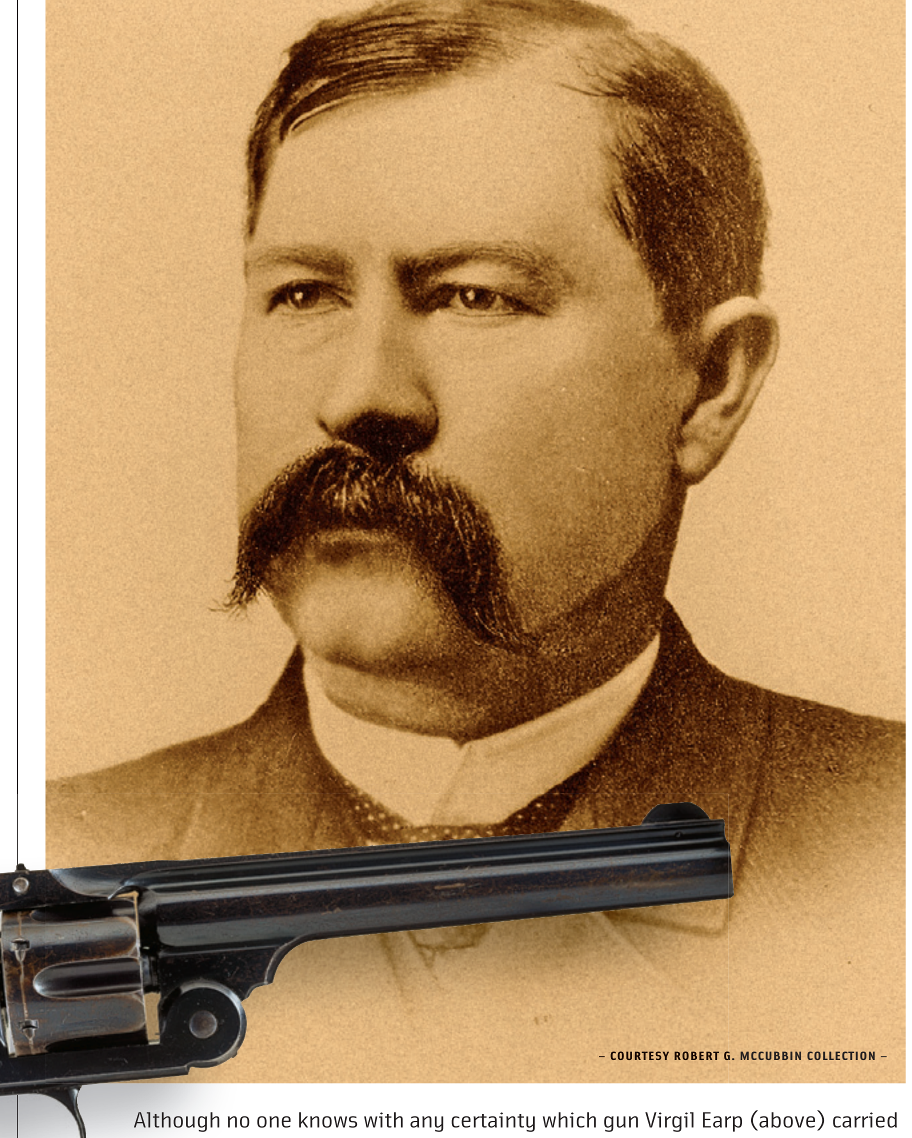
Virgil's Sixgun

At the Old West's best-known gunfight, Virgil Earp may have used this state-of-the-art sixgun.

Although the infamous Gunfight Near the OK Corral is arguably the best known and most written about shootout in the Old West, little is known about exactly which guns were used by the combatants. The only firearms that can be identified with any certainty are the two 7½-inch barreled, .44-40 Colt Single Action Army revolvers used by Billy Clanton and Frank McLaury. These Frontier Six-Shooters were retrieved at the site, right after the fight and were recorded. Identification of any other firearms, such as Wyatt Earp's sixgun, the shotgun used by Doc Holliday, or the Winchester rifle fired by Tom McLaury, is strictly speculative. There is one gun however, at least in this firearms student's mind, as well as that of a number of OK Corral aficionados, that quite probably saw action during this legendary fracas. That weapon is Virgil Earp's sixgun.

Virgil was known to have preferred, and often carried, a Smith & Wesson (S&W) New Model No. 3 revolver, in .44 S&W Russian caliber. It is quite likely that it was this same shooting iron that he had tucked in his waistband when he, as Tombstone's chief of police and a deputy U.S. marshal, confronted the "cowboys," and moments later fired during the gunfight.

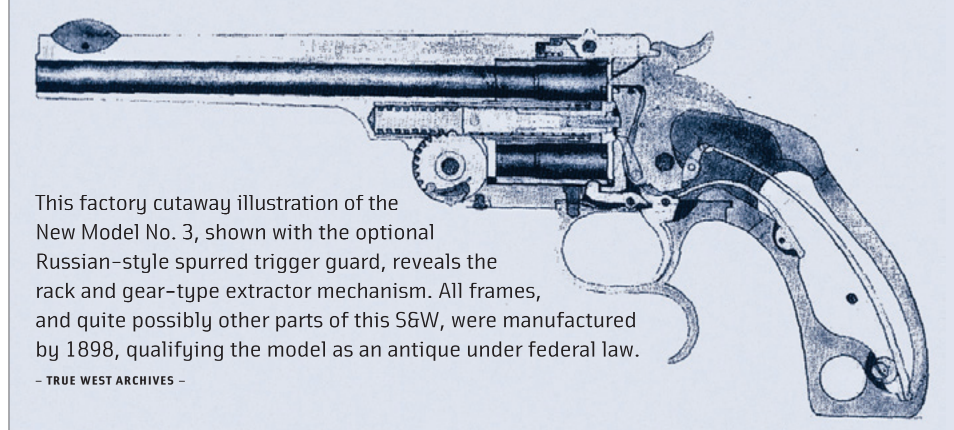
Although there were several variations



– COURTESY ROBERT G. MCCUBBIN COLLECTION –

Although no one knows with any certainty which gun Virgil Earp (above) carried during the infamous Gunfight Near the OK Corral on October 26, 1881, he likely relied on his S&W New Model No. 3, single-action revolver in .44 Russian caliber. Chambered for a number of cartridges, it was eventually offered in more calibers than any other S&W top-break model, including .44 Henry rimfire, .32-40, .320, .38 S&W, .44 S&W American, .45 Schofield, .45 Webley, .450 revolver and more.

– COURTESY ROCK ISLAND AUCTION CO. –



This factory cutaway illustration of the New Model No. 3, shown with the optional Russian-style spurred trigger guard, reveals the rack and gear-type extractor mechanism. All frames, and quite possibly other parts of this S&W, were manufactured by 1898, qualifying the model as an antique under federal law.

– TRUE WEST ARCHIVES –

of the New Model No. 3 produced—including the Target, Turkish and the Frontier models—based on production dates of the various versions, it would have been the standard model Single Action that Virgil owned at the time of the OK Corral fight. Introduced in 1878, S&W's New Model No. 3 represented the last of the company's No. 3 series, and marked the pinnacle of their top-break single-action design. Also referred to in S&W's 1883 catalog as the "Army Model," the sixgun retained much of the basic profile of the earlier American, Russian and Schofield revolvers, but with a less-pronounced hump (sometimes called the "knuckle") at the rear top of the back strap of the grip, along with a redesigned, rounded butt shape (considered by many as the most comfortable large-frame single-action grip style ever produced). While it continued the use of the earlier S&W-style, circular or "bow type" trigger guard, the distinctive hooked or spurred trigger guard, as found on the Second and Third Model Russians, was offered as an option. Another factory offering was an optional attachable shoulder stock.

Internally however, the new Model No. 3 incorporated a number of improved parts, such as a rebounding hammer with a manual half-cock notch (standard on all New Models except those with factory target sights), an improved cartridge extractor mechanism, a shorter barrel extractor housing, and a better cylinder retention mode, which omitted the need for a separate cylinder catch and retaining screw.

This state-of-the-art automatic cartridge ejector (when opened fully) S&W featured the traditional fluted cylinder, and factory finish was either blued or nickel-plated. Barrel lengths varied from a short 3½ inches up to 8 inches, with the 6½-inch barrel being standard. Weighing in at around 2 pounds, 8 ounces with the 6½-inch tube, grips of checkered hard rubber with the S&W monogram logo, or

Virgil was known to have preferred, and often carried, a Smith & Wesson (S&W) New Model No. 3 revolver, in .44 S&W Russian caliber.

Around the time of the OK Corral shootout, a New Model No. 3 cost about $15 in either blue or nickel finish, as shown here. This specimen sports plain, two-piece walnut stocks, and according to S&W's 1883 catalog, .44 caliber cartridges ran a full $2 per 100 rounds.

– COURTESY ROCK ISLAND AUCTION CO. –

walnut, were standard. With a total of 35,796 standard model No. 3 Single Actions manufactured up until 1912, all of the New Model No. 3's frames were turned out by 1898, which qualifies them as antiques. However, back when Virgil faced the cowboys that blustery day of October 26, 1881, if he was packing his S&W New Model No. 3, he would have been confident in the knowledge that he was facing danger with one of the most advanced six-shooters of the day!

Phil Spangenberger has written for *Guns & Ammo*, appears on the History Channel and other documentary networks, produces Wild West shows, is a Hollywood gun coach and character actor, and is *True West's* Firearms Editor.

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BY TOM AUGHERTON

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The Wandering Visionary

Charles Fletcher Lummis's epic life began in the East but his exploits transformed the West.

A hidden assassin with a shotgun blasted Charles Lummis in the face and chest. He was bloodied, blown off his feet, and left to die in the doorway of a one-room adobe, but Lummis was not bowed.

Pugnacious and convinced he was larger than life, Lummis possessed a journalist's swagger and was a ready expert on most topics and people. But in the small Indian Pueblo of Isleta in the New Mexican Territory in 1889, that personality and a working box camera were enough to produce a $100 cash bounty for his execution.

He had seen too much and he sure as hell had said too much. Ironically, the reward was considerably more than he had ever been paid when his articles were published, but his investigative journalism had seared like a hot branding iron into the public reputation of a *Gran Amo* ("big boss") in a prominent local clan and challenged the centuries-old local tradition of peonage and boss rule.

When the assassin fired, the reporter should have been killed instantly, like the five others previously marked to die, as the clans competed for political control of New Mexico's Valencia County. When he was not slain, amazement became fearful whispering about Lummis being in league with the devil. Other failed assassination attempts against him only bolstered his legend across the Territory, where acts of God and *el diablo* were discussed as part of everyday life in the 1880s.

A better marksman would have made the kill with a lethal cloud of buckshot, a lacerated body left behind for burial. The failed delivery came from twin shotgun barrels at a range of less than twenty yards. The shooter's false courage was mustered from surprise, cover of darkness and hiding behind the wall of a pigsty, kneeling in muck.

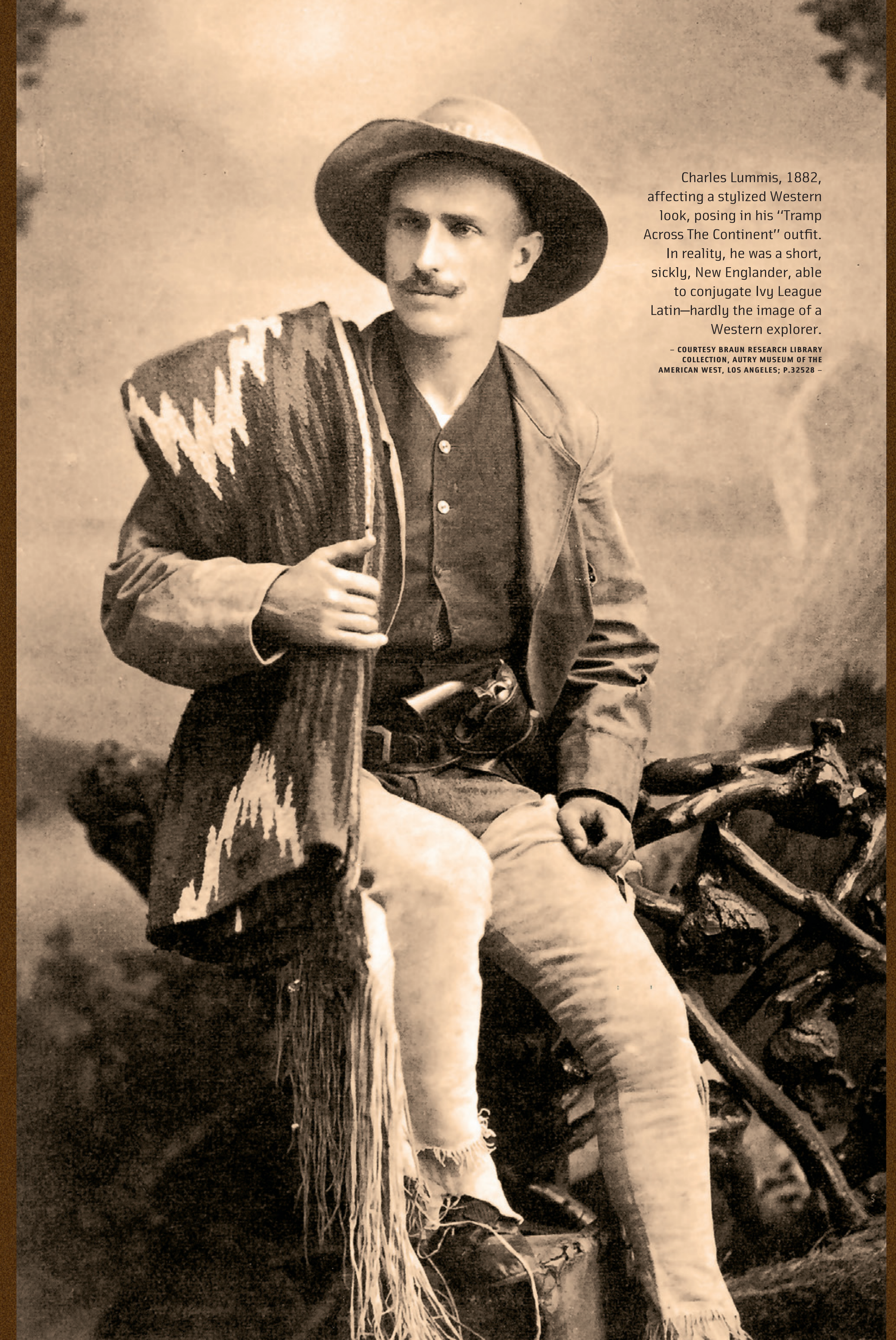
Writing later about the ambush, Lummis said, "Luckily it was an old burned-out muzzle loader and it scattered fearfully. [While] the door behind me was riddled with buckshot…" Only a few of the projectiles found their aim: his scalp, his hand, one hitting over his heart and another piercing his cheek, barely missing the teeth, but slicing into his throat and burrowing far back in his neck, where it remained for the rest of his life.

After he was spread-eagled on the ground, Lummis immediately jumped up, ran back into the house, bypassing a revolver for his single-barrel shotgun. He tore out into the bright moonlight of a bitterly cold St. Valentine's Day, gasping hoarsely in a blind rage. He was searching for the man he saw—an extremely tall lone assailant with "unforgettable sloping shoulders." Despite scouring darkened alleys and backstreets, he found no trace of the shooter.

He stemmed the flow of his blood with small blocks of ice made in pans nightly on a windowsill of a friend, who awoke, helped him back home and dragged his mattress up against the front door. Lummis laid there in pain with shotgun cocked, and waited for morning. His nocturnal chase was reconstructed the next day by Pueblo Indians who saw the trail of blood splatter dried on the sandy narrow streets.

In the hours before sunrise, ravaged by the messy brush with mortality. Lummis fingered the puncture wound in the flesh above his heart. The bullet's trajectory had been blunted by a volume of verse, *Birch Bark Poems*. It was a book he'd written and printed years earlier, 2,500 miles to the east, and in another lifetime as a Harvard University undergraduate.

Lummis was born March 1, 1859, in Lynn, Massachusetts, and was left motherless at the age of two. He was known as "Charlie Bird" by his mother, Harriet (Fowler) Lummis, who died of tuberculosis at age 22, following the birth of daughter, Louise Elma. Probably for the last time in his life, Charlie was described as shy in spirit and sickly in bearing.



Charles Lummis, 1882, affecting a stylized Western look, posing in his "Tramp Across The Continent" outfit. In reality, he was a short, sickly, New Englander, able to conjugate Ivy League Latin—hardly the image of a Western explorer.

– COURTESY BRAUN RESEARCH LIBRARY COLLECTION, AUTRY MUSEUM OF THE AMERICAN WEST, LOS ANGELES; P.32528 –

Lummis's photo of the secret Lenten rites of the Penitents of northern New Mexico, 1888, perhaps led to his being shot.

– COURTESY BRAUN RESEARCH LIBRARY COLLECTION, AUTRY MUSEUM OF THE AMERICAN WEST, LOS ANGELES; A.1.18 –

The children were raised by their maternal grandparents in idyllic Bristol, New Hampshire; population 400.

It was there that his grandfather showed him some of their neighbors, now a company of newly enlisted local soldiers, assembling. They were marching off to the beginning of America's Civil War. But for now, Judge Oscar Fowler prolonged the summer of Charlie's childhood with an introduction to trout fishing. It became a lifelong love. He also taught Charlie the lesson that being small of stature did not mean yielding to others in life, and demonstrated how to effectively prevail from their mutual height of five feet, six inches.

He was homeschooled by his schoolmaster parent, Rev. Henry Lummis, in the classics of a European-style education, providing him with the foundation for acceptance by Harvard University. "I had no violent personal ambition for college," Lummis wrote. "I went because Father had gone…and because it was the cultural convention of New England—to which I acceded as I did in most things. Up until Harvard."

But it was the education he pursued outside the classroom during those seasons that formed the man he was to become. Lummis said he "studied reasonably for classes" and admitted his "escapades certainly brought [me] no credits"—but he called those adventures "the most important part of my college courses and of the most lasting benefit," including "…milling with several hundred other boys, an experience of deep value to one who had been alone as much as I…" A chance campus encounter with one of those boys, a sophomore, would result in a lifelong friendship. Lummis had been warned by the upperclassmen in writing that his refusal to cut his hair short, as was the hazing tradition for entering freshman in 1877, would get him forcibly shorn. Lummis responded in writing as well, selecting a time and location where they could meet and "try" to cut his hair.

"Bully! It's your hair," encouraged the new student friend. "Keep it if you want to. Don't let them haze you." Even though he socialized with Harvard's top families and was a scholar in his class, young Theodore Roosevelt recognized and liked the earned brashness of another like himself. Both had overcome illness and physical diminutiveness through exercise and perseverance.

Decades later when one had become the President and the other a Western writer living with American Indians, Lummis would have Roosevelt's ear as part of an unofficial "cowboy Cabinet" and used his access to impact national policy, building on both men's mutual love of the American West. The government's attempt to "civilize" Arizona's Hopi Indians drew the wrath of Lummis, who reported on having witnessed the suppression of their religious ceremonies, an order to forbid the use of indigenous language, herding native children at gunpoint to leave home and attend distant boarding schools, and forcing the young males to have their hair cut short, sometimes by sheep shears.

But in 1877, the focus was undergraduate tomfoolery. Charlie and his friends stole mercantile signs for dorm rooms, drank, smoked and dressed up as "professional vagabonds." They practiced their begging and impersonation skills, landing in jail overnight until identified as Harvard students and tossed out in disgust that anyone would mock homeless poverty.

"From my cloistered life," Lummis wrote irreverently, "I had come to the Tree of Forbidden Fruit. I had climbed that tree to the top."

He challenged Mt. Washington with "sliding boards" (homemade skis), which were locally forbidden because several people had been killed on the steeper area of the slope, and deeply lacerated the soles of both of his feet on sharp rocks. Another youthful impulse found him on a trail topping New Hampshire's Presidential Ridge in a sudden snowstorm. He was alone and dressed only in lightweight clothing. Trapped by descending darkness he caught his foot on a rock and fell face-forward. Reaching out to regain his footing, he felt—air. Tossing a rock ahead, he heard only a "faint click" several seconds later.

It was different danger that soon found Lummis—romance. It arrived, he said, in the form of "a pair of marvelous blue eyes and a wealth of golden hair," belonging to Dorothea Roads, whom he tutored. Many years later, a found box of letters from Roads to Lummis would detail the story—which began when he was 21—of their young love, marriage, heartbreak and divorce.

Lummis dropped out from Harvard during his senior year, never graduating, and moved to Ohio to work on his father-in-law's farm, leaving new bride Dorothea behind to complete her medical studies in 1880.

Lummis Goes West

A long and strange journey brought this New England intellectual to the racial and class turmoil of the American Southwest. The country was harsh; life was cheap.

Even more peculiar, Lummis had arrived out West on foot. He had left Cincinnati, Ohio, on September 12, 1884, where after farming, he worked as editor-in-chief for the *Scioto Gazette*. He then accepted an offer from the *Los Angeles Daily Times* to be city editor. "The printer's ink was in my blood," Lummis said.

Travelling in the wet and bitter cold of autumn and winter, the 26-year-old departed—dressed in low-cut street shoes, red knee-high stockings, knickers and a multi-pocket duck coat that could double as a water-resistant blanket—and "tramped" westward. His robust pace covered 30 to 40 miles daily and he took an indirect route of reportedly more than 2,000 miles in 143 days, arriving at his new job on February 1, 1885.

It was a time when travel across America was still measured by seasons, by skirmishes between indigenous people and new arrivals, and by weather changes that could leave life clinging from exposure on a nameless open horizon. Leaving the East for the Western frontier was more about the unknowns on the trail than the number of miles to the destination.

And yet Charles Lummis walked by himself, including crossing the peaks of the Rockies, having never visited the country before, and reported about his quest to readers in

Charlie Lummis danced the traditional New Mexico folk dance, the *Cuna* ("cradle") with Nina Del Valle on the hacienda porch at Rancho Camulos, in California's Santa Clara River Valley.

– COURTESY BRAUN RESEARCH LIBRARY COLLECTION, AUTRY MUSEUM OF THE AMERICAN WEST, LOS ANGELES; P.34379 –

The Swinger

When his education on women began at Harvard, the young man and his friends learned lessons outside of class from impromptu study sessions on smoking, salooning, bravado hijinks and "sporting" with the ladies.

His first affaire de coeur was Dorothea Roads. Lummis said she had "a pair of marvelous blue eyes and a wealth of golden hair." He tutored, she studied—him. Dorothea became the first Mrs. Lummis, even after a box full of mostly unanswered love letters.

Lummis enjoyed romance like he enjoyed travel—the trip was more important than the final destination.

With three failed marriages, innumerable liaisons, and his legendary "little black sporting playbook," he kept track of the players, their attributes, and even offered his own personal scores. Trysts were obliquely converted to a code in ancient Greek keeping the information private, which it almost was, until his second wife, Eve Douglas, took him to court. Her lawyers offered it to the press and to the judge as evidence of fidelity challenges. Front page articles found the story as irresistible as Lummis's ladies.

Lummis's attorney defended the client's female crib sheet, saying Lummis was "consulting."

Lummis "selfie" he triggered with a string attached to his box camera, surrounded by three of the Del Valle sisters and a family friend at the Del Valle home in Rancho Camulos, California, circa 1888.

– COURTESY THE UNIVERSITY OF OKLAHOMA PRESS FROM *THE MAN AND HIS WEST: CHARLES F. LUMMIS* BY TURBESÉ LUMMIS FISKE AND KEITH LUMMIS –

cities far away. He carried writing materials, matches, a small revolver (later changed for a .44), a hunting knife and a money belt with 300 “quarter eagle” coin dollars and fishing tackle.

Lummis filed weekly dispatches for the three-year-old *Los Angeles Daily Times*. He knew how to self-promote and sensationalize, and he changed his wardrobe along the way to a full traveling costume to fit his new image. He wore an ammunition belt, hunting knife, two Colt revolvers and, to the delight of children he encountered, even a stuffed coyote draped around his neck. He finished his custom corduroy outfit with a Navajo sash, a rattlesnake hatband for his sombrero and fringed buckskin leggings.

The transformation from Harvard Square to life west of the Rio Grande was complete. As he arrived in Los Angeles, now a literary star, he sported a new beard and well-chomped cigar. *Times* President and Publisher Col. Harrison Gray Otis

Lummis hand-built his 4,000-square-foot hacienda, El Alisal, from river rock in the Arroyo Seco, Highland Park, Los Angeles, from 1896 to 1910.

– LUMMIS HACIENDA PHOTOS COURTESY CALIFORNIA HISTORICAL SOCIETY COLLECTION AT THE UNIVERSITY OF SOUTHERN CALIFORNIA LIBRARIES –

Lummis enjoyed a 25-year partnership with his beloved Alazan, a wild sorrel pony he caught and broke while living in Pueblo Isleta, New Mexico.

– COURTESY BRAUN RESEARCH LIBRARY COLLECTION, AUTRY MUSEUM OF THE AMERICAN WEST, LOS ANGELES, P.32545 –

said of Lummis's appearance, "His garb was not reassuring to the timid," and may have been "calculated to excite the curiosity of the police."

Lummis's series of articles became a national attraction, described as a "bonanza for newspapers." One editor said Lummis's articles "have a strange, indescribable interest and people have got to talking about 'Lum' all over the country. He is the most noted man in the West just now…"

Lummis presented readers a front-row seat to the scenery, adventure and rigors of solitary frontier travel. They were riveted by his interview with outlaw Frank James. The suspense of detailed serial reports from Fort Bowie, in Arizona Territory, captivated urban residents with America's campaign to capture famed Chiricahua Apache leader Geronimo.

The chronicle of his journey and his own migration into America's West would later be published in 1892, *A Tramp Across the Continent*.

What Lummis saw and what he wrote made him as popular as he was unpopular—all his stories were real, some were kept secret, and many were heartbreaking.

At General George Crook's request, he did not write about the federal government's forced transfer of Geronimo's family and tribe members to Florida from Arizona in 1886.

Lummis did not report the throngs of white residents at the railway station cheering the exile of mostly old men and women and children as they boarded box cars. Crook thought any news coverage would incite other residents. Lummis watched the train depart down the track, as the reservation dogs howled and hopelessly pursued their owners. Some spectators used them for target practice and later left with the tribal horses.

Other secrets he chose *not* to keep.

Lummis published and photographed eyewitness accounts of his presence at an 1891 ceremony in New Mexico that was descended from Spain's *Los Hermanos Penitentes*, the Penitent Brothers, three centuries earlier, which had now become a brutal re-enactment of Christ's torture and crucifixion. The ceremony was introduced into the New World by the Catholic Franciscan friars with the Spanish conquistadors in 1594 as they crossed New Mexico.

Lummis decried the 19th-century interpretation: "It shrank and grew deformed among the brave but isolated and ingrown people of this lonely land; until the monstrosity of the present fanaticism had devolved."

The vivid descriptions and photographs of the secretive annual observance are disturbingly detailed in his book, *The Land of Poco Tiempo (The Land of Pretty Soon)*, and were published in *Scriber's Magazine*.

Lummis learned to take large-box photographs with five-by-eight-inch glass plates, carrying the forty-pound camera and dozens of pounds of the tripod and other equipment. He archived images of places and native peoples in their isolation before their absorption into modern society, like the shrouded Penitents ceremony and American Indian religious rituals. The prints numbered 10,000 between the years of 1888 and 1900 and, in quality and subject, rival other historical collections and later photographers.

In addition to writing and photography, Lummis admitted, women were his other interest and passion. His legendary womanizing was also his undoing.

He had three marriages, two divorces, and the questionable judgment of chronicling some 50 other women with whom he had liaisons. This fact made the newspapers when his second wife, Eve Douglas, offered it in evidence to the court in her request for a divorce. Some of his diary notations were coded/rated in ancient Greek, which he'd learned as a youth during his father's efforts to make him more of a scholar than lothario.

According to Mark Thompson, a Lummis biographer who wrote *American Character*, *The Curious Life of Charles F. Lummis*, when he reviewed the collection of surviving Lummis diaries and materials at the University of California, and L.A.'s Southwest Museum, he even found found a legal defense on the subject of fidelity.

A Lummis lawyer had clarified, writing, "The more than 50 women with whom he allegedly engaged in illicit relations included no lewd women but many prominent and faultless ladies who consulted him as an authority in literature, history, and science."

Lummis enjoyed his celebrity status in Los Angeles. Before his death in 1928 he enjoyed a last visit with his friends Charles M. and Nancy Russell, and silent-film actor Harold Lloyd.

– COURTESY BRAUN RESEARCH LIBRARY COLLECTION, AUTRY MUSEUM OF THE AMERICAN WEST, LOS ANGELES; P.33769 –

Lummis photographed his influential New Mexico friends (l.-r.) Ramon and Fanny Baca, and Amado Chaves, in 1888.

– COURTESY BRAUN RESEARCH LIBRARY COLLECTION, AUTRY MUSEUM OF THE AMERICAN WEST, LOS ANGELES; A.1.36 –

Lummis visited with his college friend Teddy Roosevelt after the former president gave a lecture at Occidental College on March 22, 1911.

– COURTESY BRAUN RESEARCH LIBRARY COLLECTION, AUTRY MUSEUM OF THE AMERICAN WEST, LOS ANGELES; P.33304A –

Thompson describes Lummis, as "…a drinker, probably a manic depressive and a womanizer," but "a complex character who was a dynamo of energy and flamboyant to a fault. He had his hands in so many issues and trends of his day…"

Lummis bought a small rural acreage in Los Angeles' Arroyo Seco in 1895 and hand-built a remarkable stone estate he called El Alisal for the local sycamore trees. It took him nine years and the personal transport of countless arroyo stones with periodic help by friends from Pueblo Isleta.

It was here, in his later years, that Lummis consolidated his energies, his public issues agenda and his notoriety to impact regional and national attention. His home became the social destination for a wide range of prominent names of the day. Guests were treated with elaborate Spanish meals from traditional recipes, which Lummis also collected, and a resident troubadour who recanted traditional Spanish ballads and programmed entertainment into the early hours. Lummis appeared in self-styled period costuming to accentuate his visibility.

A Life Well Lived

Most historians agree on the enormous influence exerted by Charles Lummis in the late 19th and early 20th century. In addition to his prolific writing of at least 20 books and more than 500 columns when he was the editor of the monthly *Out West* magazine, he fiercely advocated for Native American rights and their cultural preservation. His inexhaustible efforts continued as a Southern California resident. He led the preservation and restoration of the chain of Spanish missions, the phonographic recording of nearly 550 traditional Spanish songs and a separate collection of 425 Indian songs from 37 languages. He established the Southwest Museum to archive the artifacts and history of his lifetime collection and was elected as the director of the city's free library.

Lummis was an active member of many historical and scientific societies and was knighted by the King of Spain in 1915 for his preservation work of Spanish culture in North America.

Charles Lummis died of brain cancer on November 15, 1928, following the diagnosis a year earlier from

William Henry Jackson photographed Lummis with his daughter, Turbesé, and the San Juan Capistrano Mission caretaker in 1899.

– COURTESY BRAUN RESEARCH LIBRARY COLLECTION, AUTRY MUSEUM OF THE AMERICAN WEST, LOS ANGELES; N.24349 –

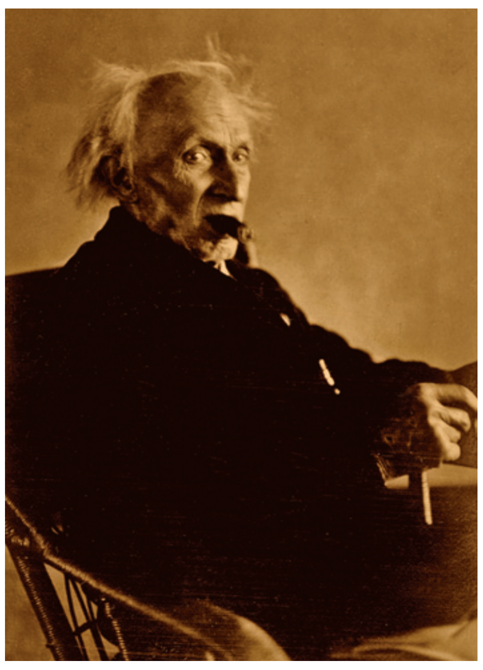
Western impressionist Maynard Dixon sat for his portrait by Lummis at the author's El Alisal home in Los Angeles on June 30, 1900.

– COURTESY BRAUN RESEARCH LIBRARY COLLECTION, AUTRY MUSEUM OF THE AMERICAN WEST, LOS ANGELES; P.32220 –

a L.A. physician friend. He had already made arrangements for his wake wardrobe, funeral pyre and subsequent interment into a niche. His spot in the house wall was adjacent to the ashes of his beloved son, Amado, who at age six, died of pneumonia on Christmas Day, 1900.

The city of Los Angeles celebrates Lummis's contributions to California at the Lummis Day Festival, now in its tenth year, each April, honoring his early efforts toward multi-culturalism.

Tom Augherton suggests reading *American Character: The Curious Life of Charles Fletcher Lummis and the Rediscovery of the Southwest* by Mark Thompson, winner of the 2002 Western Writers of America Spur Award in the biography category. Augherton is an Arizona freelance writer and was the first directly elected mayor in *True West*'s hometown of Cave Creek.



This is the last known photograph of Lummis, who remained active into 1928, when brain cancer finally silenced the seemingly omnipotent and indestructible luminary of letters.

– COURTESY BRAUN RESEARCH LIBRARY COLLECTION, AUTRY MUSEUM OF THE AMERICAN WEST, LOS ANGELES; P.32743 –

CHARLES F. LUMMIS MILESTONES

• Began life with a fluency in Latin, Greek and Hebrew by age 10; tutored by his schoolmaster father, picking up German as a Harvard University undergraduate and later Spanish and New Mexico Pueblo dialects as a Southwestern writer.

• Became the first city editor for the *Los Angeles Daily Times*, circulation 2,700, in 1885, after having "tramped" across the country to accept the position, filing weekly dispatches along the journey, creating an anticipatory audience of readers. His popular follow-up, *Tramp Across the Continent*, was published in 1892, and described by the author as "the simple story of joy on legs." His "wayside notes of a happy vagabonding" remain available for readers today at your favorite bookstore.

• Founded the Sequoya League, shortly after the May 13, 1901, U.S. Supreme Court decision upholding the California High Court's ruling against native peoples who had lived on and owned the Valle San Jose for three centuries, and confiscated it for newly arrived Anglo business investors. The group applied pressure to the U.S. Bureau of Indian Affairs to change protocol and policies regarding Native peoples' rights.

• Founded the Southwest Museum of Los Angeles in 1907 and contributed his own artifacts to its remarkable collection.

• Accepted a position as City of Los Angeles Librarian, 1905-11, expanding its infrastructure and collections.

• Was Knighted by Spain's King Alfonso XIII in 1915 for his publications on Spanish Colonial history and preservation leadership of the California missions. (He was also privately outfitted with new trademark corduroy suits since his wardrobe was worn and severely soiled, and thought to be a potential embarrassment as a spokesperson for the Spanish.)

• Self-trained on a large box Kodak camera, augmenting his writing, and recording a significant collection of unique glass plate photographs of the vanished people and places of late 19th-century life in the American Southwest, including sole-source images of the secret religious ceremonies of the New Mexican Penitents.

• Was a prolific author with 10 books completed by 1890, at least 20 during his life, and hundreds of articles and essays.

• Archived hundreds of American Indian and Spanish folktales and cultural heritage music on wax cylinders for preservation.

• Lived through the dissolution of three marriages and death of his beloved eldest son, Amado, on Christmas Day 1900, of pneumonia at six years old.

• Arrived in Los Angeles in 1885, when its dirt streets were traveled by 12,000 residents; when he died in 1928, the city housed over one million, some of whom had acquired the newly ubiquitous automobile.

In the end, Lummis survived: Motherless at age two; he broke his arm in his grueling lone cross-country trek, nearly dying in deep snows; he suffered a debilitating stroke at 27 leaving him with left-side paralysis; he survived a pointblank shotgun blast injuring his chest and face; Guatemalan jungle fever blinded him for a year; and destitution with starvation was a periodic worry. He died one year after he was diagnosed with brain cancer.

In 1886, the newly renamed *Los Angeles Times* building, which housed Lummis's office, was a short walk from the crossroads of 1st and North Main streets in downtown Los Angeles.

– LIBRARY OF CONGRESS, PHOTO BY T.E. STANTON –

BY RON SOODALTER

The Strangest Adoption in the History of the West

The little-known and bizarre border saga of Santa Anna's gringo son.

No more unusual story has emerged from Texas's long and bitter struggle for independence than that of John Christopher Columbus Hill. The account of a boy's fortitude and defiance in the face of almost certain death is all the more remarkable for being absolutely true.

Barely 13 when he first took up his rifle to face Mexico's Army, Hill went on to graduate with a doctorate from one of Mexico's most prestigious colleges, as the adopted son of Texas's most implacable foe—Antonio López de Santa Anna.

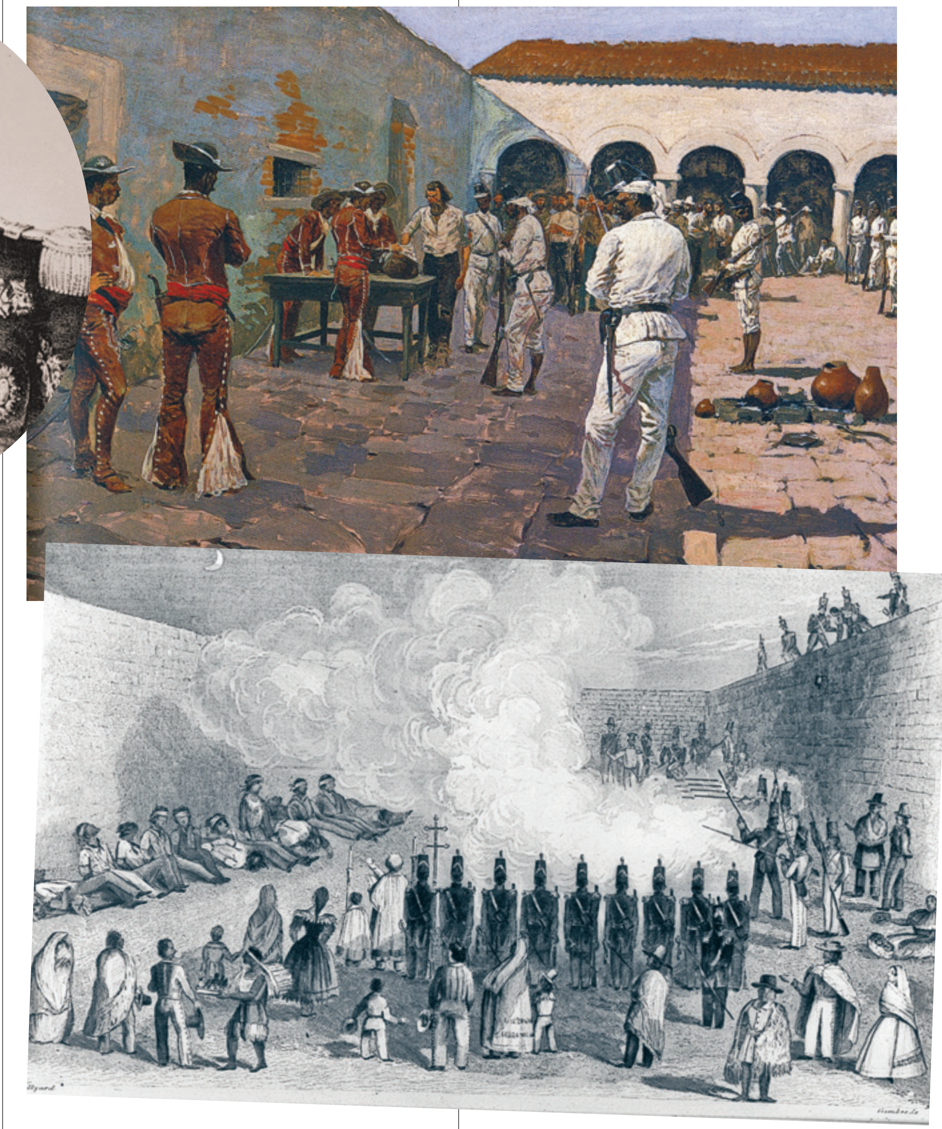
The Christmas Day Mistake

Universally seen by Texians as the butcher of Goliad and the Alamo, Santa Anna, in 1842, made his bid to reclaim Texas for Mexico. The ink had dried on the treaty guaranteeing Texas independence six years earlier, yet, just a year after declaring himself dictator, Santa Anna set out to re-establish Mexican domain.

In response to the Mexican occupation of San Antonio and the seizure of Laredo, President of the Republic of Texas Sam

A surprise attack on Antonio López de Santa Anna and his Mexican Army on April 21, 1836, led to the general's surrender the next morning and the conclusion of the Texas Revolution. The painting by William Henry Huddle shows the defeated Santa Anna, dressed in white pants, standing before the wounded and reclining Texian Gen. Sam Houston. Yet six years later, Santa Anna would set out to reclaim Texas again for Mexico—and his pursuit forever changed the life of a young Texian teenager, John Christopher Columbus Hill, shown in inset, circa 1855.

– PAINTING COURTESY LIBRARY OF CONGRESS; HILL PHOTO COURTESY SAN JACINTO MUSEUM OF HISTORY –



Houston sent out a force of 700 volunteers, including two Texas Ranger companies. Joining the Rangers were Rutersville settler and San Jacinto veteran Asa Hill and two of his sons, Jeffrey and 13-year-old John. The Hill family had moved to Texas from Georgia in 1835, the year John turned seven.

Young and slight though he was, John had insisted on enlisting in the expedition. He carried the prized rifle that another sibling, James, had used to good effect at the Battle of San Jacinto while fighting alongside his father. "Brother John, this is not to be surrendered," James had told him when he handed over the rifle.

As John rode away from the family cabin for what would prove the last time for many years, the teenager could not have predicted the extraordinary course his life would follow.

After re-capturing Laredo and Guerrero, the Texians moved on toward the town of Mier, 75 miles distant on the Mexican side of the Rio Grande. By this time, nearly 400 of their number had left the expedition, including most of the Texas Rangers.

Ignoring reports of a large Mexican force under Gen. Pedro de Ampudia, the 261 Texians—including Asa Hill and his two sons—attacked Mier on Christmas Day, 1842. The Mexicans numbered an overwhelming 2,340.

An officer assigned John and a handful of other boys to a position overlooking a Mexican artillery battery, with orders to kill as many members of the gun crews as possible. This they accomplished with considerable efficiency, killing some 50 soldiers.

Despite their short-term successes, the hopelessly outnumbered Texians were forced to surrender. They had reportedly killed more than 400 enemy soldiers and, in the process, suffered 10 dead and 23 wounded, including John's brother, Jeffrey.

The Boy Captive

When the prisoners were ordered to turn over their weapons, John remembered his promise to his brother. "I saw some curb stones close by," he later recalled, "which gave me an opportunity to break my rifle and throw it away."

He was summarily brought before Gen. Ampudia to explain his actions. Haggard, ragged and filthy, tears of frustration scoring his dirt- and powder-begrimed cheeks, John believed himself about to be shot.

Ampudia, who had lost an adopted son in the battle, was surprised at his prisoner's youth. John later recalled their exchange:

"Mi hijito," the elegantly attired general said, "You are very young to be a soldier. Have the Texans so few men that they must send their little ones into battle?"

"I am no 'little one,'" replied John, who had recently observed a birthday. "I am 14 years old."

John C.C. Hill was captured during the disastrous Mier Expedition. Although he was singled out for his youth, other Texians, who attempted escape, were not so lucky. Mexican Gen. Antonio López de Santa Anna (inset) sentenced one out of 10 escapees to death. Frederic Remington depicted that famous "Black Bean Lottery" at top; a contemporaneous illustration (above), published in Gen. Thomas J. Green's 1845 *Journal of the Texian Expedition Against Mier*, shows the execution of the 17 prisoners.

– REMINGTON ILLUSTRATION COURTESY HOGG BROTHERS COLLECTION, GIFT OF MISS IMA HOGG, MUSEUM OF FINE ARTS IN HOUSTON, TEXAS; GREEN ILLUSTRATION COURTESY TEXAS STATE LIBRARY AND ARCHIVES COMMISSION; SANTA ANNA PHOTO COURTESY LIBRARY OF CONGRESS –

Carl Nebel's drawing of Mexico City, showing Gen. Winfield Scott's entrance after his capture of the city that ended the Mexican-American War, portrays the opulent world Santa Anna brought John C.C. Hill into when he took the captive boy from his Texian family.

– LITHOGRAPH OF DRAWING PUBLISHED IN *THE WAR BETWEEN THE UNITED STATES AND MEXICO ILLUSTRATED*, 1851 –

Queried as to why he had shattered his rifle, John replied that his brother had entrusted it to him on the condition that he never surrender it. "I have kept my promise."

Asked if he had no father, John informed the general that both his father and wounded brother stood in the plaza among the captives. Ampudia mused aloud that the boy should be at home with his mother, to which John responded, "Sir, I came to take care of my father and Jeffrey. And today I have killed 12 of your men."

The general closely questioned John about the number of men he claimed to have slain. John answered, "[I]t may have been 15 that I picked off…but I am not sure of but 12." He explained that he had been taught to shoot at an early age, and that "every one of us…learned to use a gun," both for hunting and for protection against Indians, animals and brigands.

After verifying John's claims, Ampudia had him bathed, fed and provided with clean clothes. John then delivered food to his father and injured brother. Seeing him in his new finery, one of the bedraggled prisoners observed, "You seem to have fallen on your feet, young man!" While some of the Texians resented the youth's good fortune, his father and brother were greatly relieved to see him out of harm's way.

Now known to his benefactors as Juan Cristobal Colon Gil de Ampudia, John was sent under guard to Mexico City. Before they parted, Gen. Ampudia wrote the boy an introduction to Santa Anna and gave him a fine horse and rig.

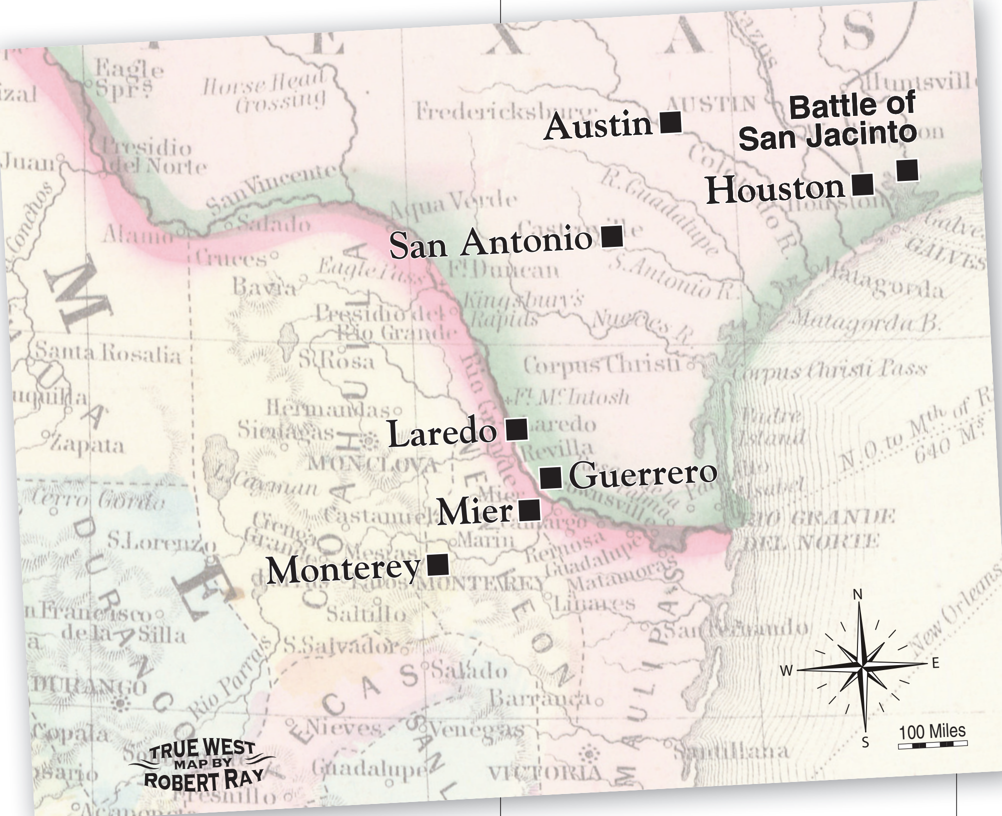
Ampudia ordered his men to deliver the boy directly to Santa Anna upon arrival in the capital. *El presidente* was ill, however, and John was temporarily lodged in the opulent palace of the archbishop, to await the dictator's recovery.

Meanwhile, the remaining 243 Mier prisoners were force-marched through the harsh Chihuahuan desert toward Mexico City. In Salado, 181 of them briefly escaped; all but five were recaptured. Santa Anna peremptorily ordered death for all who had attempted to flee.

He then reconsidered and softened the sentence, by decreeing that only one in 10 should die. What followed was the famous episode known to history as the "Black Bean Lottery." On March 25, each of the 176 escapees drew a bean from a clay pot; a white bean meant life, while those who drew the 17 black beans were shot. Asa Hill drew a white bean.

John C.C. Hill sits next to his daughter, Mrs. Maclovia Dawe, with her two daughters behind them, Maria and Adelina, circa 1892–95. In 1898, a decade after Maclovia's husband, Alfredo, died, she moved the family to Texas. For almost five years, the girls learned English in Austin schools before they returned to Mexico to live out their lives.

– COURTESY SAN JACINTO MUSEUM OF HISTORY –



When Mexico occupied San Antonio and seized Laredo, Sam Houston, the president of the Republic of Texas, sent out a force of volunteers to retaliate. The soldiers, including a veteran from the 1836 Battle of San Jacinto and his sons, successfully recaptured Laredo and Guerrero. But when the Hill family reached Mier, they got captured by Mexican troops, and a strange ordeal unfolded for one of the sons.

After the executions, the survivors were then marched the rest of the way to Mexico City and confined in Perote Prison. Jeffrey, who had not participated in the escape attempt, was too badly wounded to march and did not arrive in the capital until May, along with the other wounded Texians.

The Son of *el Presidente*

Awaiting his meeting with the dictator, John roamed the city unrestrained. At length, he was received by Santa Anna. "He was a rather handsome man," John later recalled, "not tall, being only five feet five inches in height…. One would hardly take him for a dictator or tyrant."

An enigmatic figure, the dictator could be as compassionate as he was cruel, depending upon mood and circumstances. John had no idea which Santa Anna he was meeting.

Fortunately for John, Santa Anna had read Ampudia's report, and he made short work of the interview. "Now we will settle about young Gil. I want to adopt this boy and make a soldier of him."

Without thinking, John replied, "Your excellency, I can't be your son. I have a good father. And I can't be a soldier in your country, because I am a Texian."

Momentarily taken aback, the dictator let his anger cool before commenting. Turning to his generals, he smiled and said, "Our prisoner dictates terms!"

After conferring with his officers, Santa Anna determined on an alternate course: John would be sent to the *Colegio de Minería* (College of Mines).

John asked to speak with his father before responding to the offer. Asa, languishing in prison, considering John's bleak prospects for advancement back in Fayette County, saw Santa Anna's proposal as a brilliant opportunity for his young son. For his part, John leveraged his position into requesting the release of his father and brother.

Santa Anna complied. Asa and Jeffrey were released, provided with money and directed homeward. The boy then accepted the adoption proposal, on the condition that he never be required to renounce his country nor assume Mexican citizenship.

Sent to live in the home of Gen. José María Tornel, Santa Anna's minister of war, John was treated "with parental kindness and equality within his family." Santa Anna named Tornel president of the college that John attended.

The boy's life became a whirlwind of activity, divided among classes, life at the Tornel home and visits and travels with Santa Anna and his wife.

Straddling the Border

John's path, however, was not always an easy one. John's loyalties were markedly strained during the Mexican-American War.

"That conflict was especially trying for me," he later wrote. He understood the cause of his Mexican friends, some of whom died in the fighting, while he also felt a strong loyalty to the United States. One of the friends he made during the war was a young quartermaster named Ulysses S. Grant.

John graduated in 1850 with a doctorate in engineering and a degree in mining. He visited his family five years later to ask his mother's consent to marry. By this time, Asa had died, and

> "…I can't be your son…. And I can't be a soldier in your country, because I am a Texian."

Ever the consummate storyteller, Enrique Guerra is shown here, possibly sketching ranch cattle work or jotting down stories from the old-timer seated next to him.

– COURTESY NATIONAL COWBOY & WESTERN HERITAGE MUSEUM –

John's mother had remarried. The scrawny volunteer who left home 13 years before had grown into a prepossessing young man whom one observer described as "modest and gentlemanly in his manner…[and of] irreproachable moral character."

Maturing into one of Mexico's foremost engineers, John designed a number of the country's railroads and mining operations. He helped negotiate the Treaty of Guadalupe Hidalgo, held lofty positions in railroad and mining firms on both sides of the U.S.-Mexico border and, in the course of time, built a significant personal fortune.

John married the daughter of a Spanish general in 1855 and sired four children. After her death 36 years later, he wed the daughter of an English immigrant. John died at the age of 75 while visiting his daughter in Monterrey, Nuevo León, in Mexico, and his body is interred in the city's Panteon Municipal cemetery.

He never forgot his Texas roots and neither did the Lone Star State, which made him an honorary life member of the Texas State Historical Association in 1897.

Epilogue

Over time, some of the Mier prisoners managed to escape, but several died of wounds, disease and starvation. Santa Anna ultimately bowed to pressure from President John Tyler and released the remaining 107 captives. In the end, the only Texian to benefit from the ill-fated expedition was Juan Cristobal Colon Gil.

Ron Soodalter is a published author and magazine reporter who also writes a monthly column in *America's Civil War*. He serves on the Board of the Abraham Lincoln Institute and is a member of the Western Writers of America and the Wild West History Association.

STORYTELLER ENRIQUE GUERRA: 1929–2016

John Christopher Columbus Hill's saga was told to the author by Enrique Guerra, an expert on South Texas history and its ties to the U.S.-Mexico border. "My family arrived in Veracruz in 1603...when that part of what is now Mexico was known as the province of Nuevo Santander, in Nueva Espana," he averred.

Guerra's ancestors lived at a time in Spanish history when King Ferdinand and Queen Isabella granted land to those willing to risk a perilous ocean voyage and a fresh beginning in an unknown and daunting new world: "It was poor land that the settlers were given, but we survived," he said.

An astonishing 15 generations later, the Guerra family, which has lived under all six of Texas's flags, still fulfills a major role in the interpretation and preservation of Texan-Mexican history.

Until his passing at 86 this March, Guerra lived near Linn, Texas, on Rancho San Vicente, on the same land grant given to his family in 1748. It sits in the middle of Comancheria—the former domain of the fierce, nomadic Comanches. To Guerra, the past never died: "My grandmother's nanny had been captured by the Comanches and subsequently released. She spoke their language fluently and translated for us when needed. My great-grandfather would always give a few steers to the Comanches, and, as a result, our ranch was never raided."

Many of his views of history were acquired firsthand: "I was born in 1929, in a part of South Texas that was 100 years behind the times and as wild as it was a century before. It was the very tail end of the Mexican Revolution, and the border was a very violent place to live."

The history of every generation of his family's presence in the New World is documented and classified in Guerra's archives. In addition, he possessed one of the world's most highly regarded collections of Texan and Mexican artifacts, which he generously made available to scholars, universities and museums.

For more than half a century, Guerra was largely responsible for the salvation and re-introduction of the Texas Longhorns, throwbacks to the cattle first introduced to the New World by the Spanish in the 16th century. While running a 48,000-acre ranch in Mexico, he tried breeding various types of cattle before he settled on the rugged Longhorn as the breed best suited to life in such harsh country. Driving his steers 100,000 miles over nearly two years, he discovered some 68 true Longhorns surviving in the remotest regions of the Mexican brush. He painstakingly transported them to the main roads by pickup truck, one or two animals at a time. Faced with extinction early in the last century, the purebred Texas Longhorn has enjoyed a comeback that is nothing short of miraculous.

Guerra was a highly respected member on the boards of various museums and organizations, a charter member of the Texas Longhorn Breeders Association of America and a three-term president of the Cattlemen's Texas Longhorn Registry. This April, the National Cowboy & Western Heritage Museum inducted him into its Hall of Great Westerners.

Folks who knew Guerra saw him as a true Old World gentleman.

BY PRESTON LEWIS

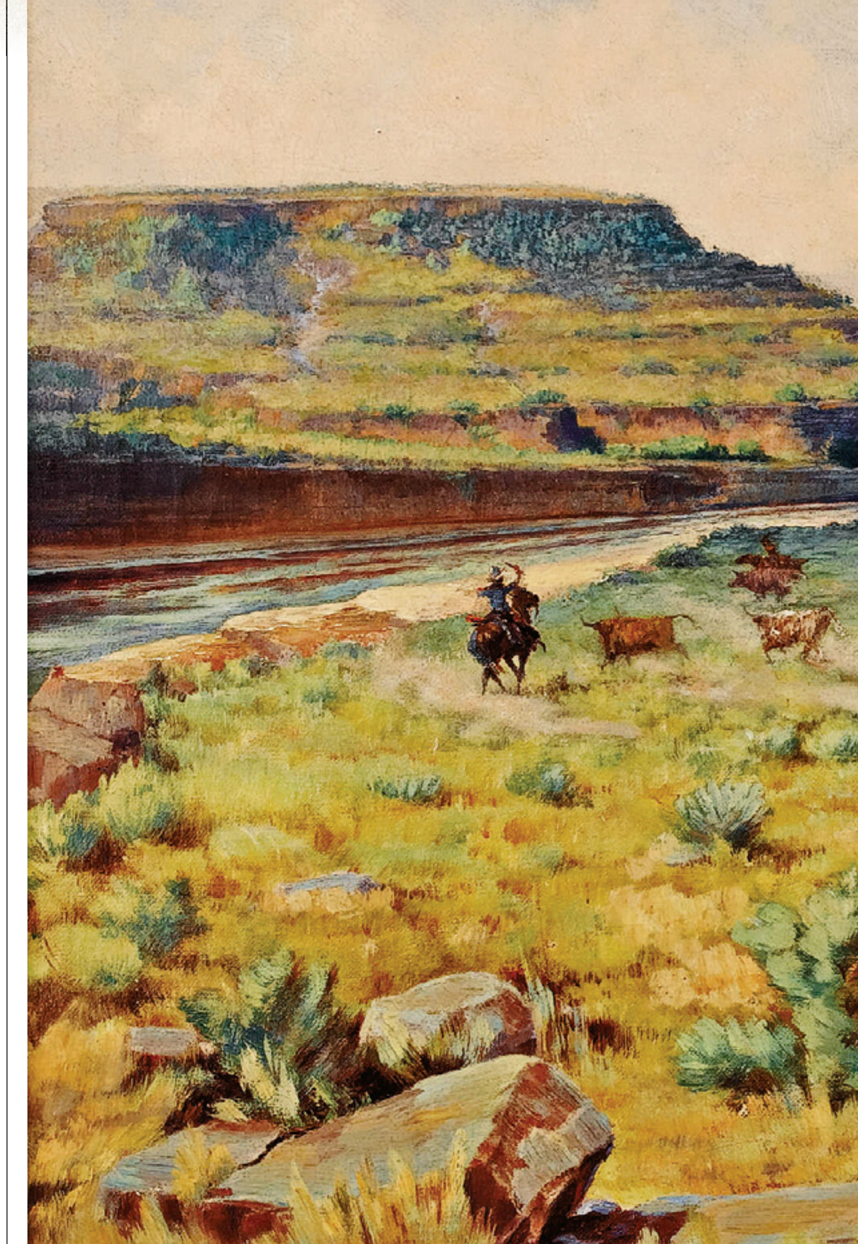
THE DEADLIEST ENEMY

How stalwart cattle ranchers in the Lone Star State survived the Big Dry Up.

To the uninitiated in the Old West, the ranching business centered on cattle, but in reality, the livestock trade focused on grass and water, so much so that droughts always threatened the success of the Cattle Kingdom.

Without regular rainfall, grass withered away, cattle fell to hunger or thirst and ranchers faced a domino effect of ever-increasing consequences that were measured in years rather than months. Ironically, the Cattle Kingdom that evolved after the Civil War overlapped the semi-arid reaches of the Great Plains, a region located between the Rocky Mountains and the 98th Meridian near Fort Worth, Texas, and a region where tenuous rain made for uncertain ranching.

From Fort Worth west to the Rockies, annual rainfall averaged less than 20 inches, a yearly accumulation that kept the cattle business on edge. The ranches in West Texas, the Texas and Oklahoma Panhandles, southwestern Kansas and southeastern Colorado stood at greatest risk because of higher evaporation rates. In those areas, temperatures and altitudes resulted in



Cows, crazed by thirst, make a mad break for a waterhole when they smell water in this oil by cowpuncher artist H.W. Caylor. Cowboys tried to avoid such stampedes by keeping the herd together, although these range hands were not succeeding at that task. A Texas drought is not just a dangerous relic of the past; in 2011, all over the country's largest beef-producing state, thirsty cows died from lack of water and then too much water. When the dehydrated cows were moved to water, they gulped it down too greedily, then keeled over and died.

– COURTESY HERITAGE AUCTIONS, MAY 2007, SIGNATURE TEXAS ART –

Water for a Thirsty Land: In 1884, settlers drilled the first well into the Edwards limestone to supply the city of San Antonio. To this day, the Edwards aquifer provides the only existing water supply to ranches, military installations and residents of Texas's second largest city and the nation's seventh largest. S.D. Frazier completed the first flowing well at Carrizo Springs that same year. Shown here is a flowing artesian well near Carrizo Springs, circa 1896.

– COURTESY USGS –

evaporation rates ranging from 52 to 60 inches during the critical months of April through September. By comparison, evaporation rates farther north in Dakota Territory ranged from 30 to 38 inches during the same months.

Because of the lower evaporation rate, northern ranches had a higher effective yield on rainfall during the hot months than Texas ranches that included the XIT, the Matador, the Spade and the Spur. As South Plains historian William Curry Holden put it, "From the earliest days of its settlement West Texas has had a reputation for frequent dry spells, and, at longer intervals, severe droughts."

While the large corporate ranches often had the resources and flexibility to endure drought, the smaller outfits did not. For instance, one modest rancher six miles north of Colorado City, Texas, started the spring of 1885 with a herd of 1,500, but rain failed to fall until August and then only in modest amounts. By that time, his herd had dwindled to 11 animals. At the market price of $35 a head that summer, the rancher's economic loss totaled $52,115 (equal to $1.3 million today).

A nearby rancher, F.G. Oxsheer of the Jumbo Cattle Company, fared better. He managed to save half of his modest herd and skinned the carcasses of the others to sell the hides at $3 apiece.

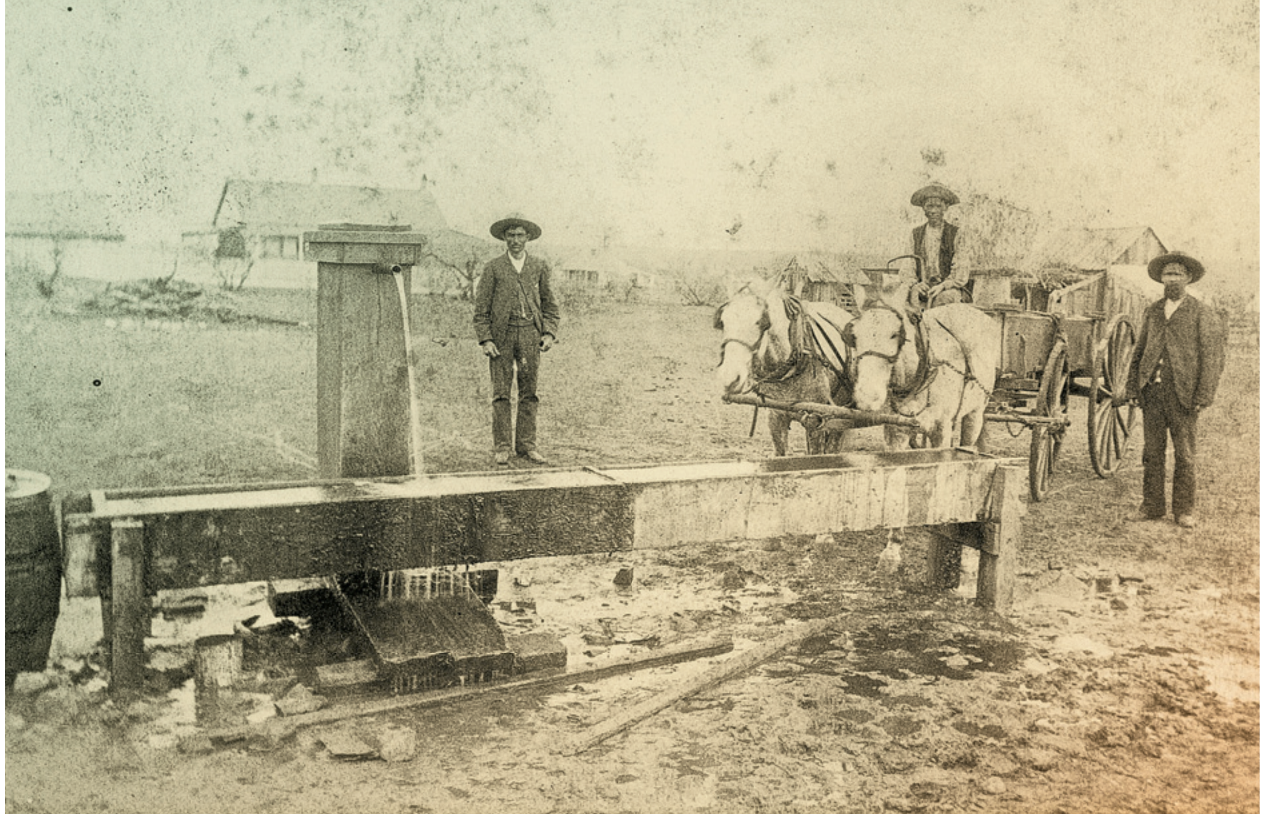
The Big Dry

The year 1885 started one of two major multi-year droughts that shook the West Texas cattle industry and forced ranchers to reassess their practices, just to survive. Those droughts came within a 10-year period, first in 1885-87 and then in 1890-94, though the span of greatest difficulty varied slightly by locality. The three-million-acre XIT ranch, for instance, stretched 200 miles along the western border of the Texas Panhandle so some XIT divisions fared better than others during a drought, thanks to localized showers.

The severity of both droughts varied by region. The 1885-87 shortfall was labeled the "Big Dry" in the Pecos River region of far West Texas, while the 1890-94 deficit on the South Plains was called the "worst drought ever experienced before or since" by Murdo Mackenzie, manager of the Matador.

Regardless of a drought's timing, the impact on cattle and the implications for ranchers were the same, death for the former and bankruptcy for the latter. First, the grass withered away. Then the streams and waterholes dried up. Next, cattle in ever weakening condition had to walk farther away from water to find nourishment before returning to dwindling water resources. Then the cattle died, either from thirst, starvation or exhaustion. Cows with suckling calves and weaned calves, steer yearlings and bulls succumbed first. Dry cows and grown steers survived best.

Sometimes during drought, cowboys killed weaning calves so that their mothers might survive since their



Polish immigrant Joseph Cotulla formed the Texas rail town of Cotulla in 1881. With water scarcity stunting settlement, the rancher tried to solve the problem with wells. Texas Ranger Ben F. Sacherer stands by the artesian well in Cotulla in this January 1887 photo, along with water haulers who sold the water. Cotulla became famous for digging Texas's first deep artesian well, on his ranch, which flowed from 1910 until it was capped in 1962.

– COURTESY HERITAGE AUCTIONS, SEPTEMBER 21, 2013 –

wombs were the wellspring of ranching prosperity by producing the annual calf crop. On the Spur Ranch, the 1892 calf crop dropped 32 percent from the 1891 crop of 11,000 due to drought-induced miscarriages. Smaller ranches had an even harder time, such as Borden County's MK Ranch, which branded 6,000 calves in 1893, but only 160 calves a year later, bankrupting the 25-square-mile ranch.

Martha Jane Conway, a cattleman's wife living near the Spade Ranch, recalled the drought desperation of 1892, stating, "There was but little grass for the cattle. We dug bear grass, chopped up the roots and fed them to the cows. We also fed them prickly pear, after burning off the stickers, and cut limbs from hackberry trees and fed them to the cattle."

Important as feed was, cattle could go days without grass, but not nearly that long without water. During the hot summer months, cattle consumed on average about 15 gallons daily. On the Spur Ranch, this translated into a daily need of 750,000 gallons for an average herd of 50,000 head.

Desperate for precipitation, ranchers explored different options, some scientific and some less so.

The Gods of Science

Fred Horsbrugh, manager of the Spur, asked his bookkeeper, S.G. Flook, to write "Hester's Weather Forecasts" for a scientific assessment of rain probability, sending along a $3 subscription fee, plus the ranch's latitude, longitude and altitude. Hester may refer to New Orleans cotton statistician Henry G. Hester, whose reports documented rainfall in Texas and other areas. The reply came back that the "horoscope showed no relief from present conditions for some time to come." The forecast proved correct, even if unscientific.

Since the late 1800s, ranches began pumping underground water to the surface through mechanical windmills. These cattle water at a tank from the Leader windmill built by T.M. Brown & Co. of Fort Worth.

– COURTESY USGS –

Like Charles Goodnight, Henry H. Campbell (seated on bedroll) was a pioneer Texas cattleman who trailed his first herds himself. Seated behind him, wearing a white hat, is one of his investors in the Matador Land Cattle Company, A.M. Britton, at a campsite on the ranch in 1882. When they sold the Panhandle ranch to a British syndicate that year, Campbell stayed on as manager. A drought in 1883 would raise the ire of smaller ranchers nearby whose water supply had been cut off by the Matador Ranch, ensheathed in the newfangled barbed wire.

– COURTESY SOUTHWEST COLLECTION/SPECIAL COLLECTIONS LIBRARY, TEXAS TECH UNIVERSITY, LUBBOCK, TEXAS –

Solomon Butcher staged this photo (cutters were not real, but made of wood) to exemplify how cattle rustlers cut barbed wire fences. It is labeled, "Sellers taking the law in their own hands by cutting 15 miles of the Brichton Ranch fence in 1885." Just like in Nebraska, Texas had its own run-in with nippers who cut barbed wire fences surrounding ranches like the XIT and the Matador to gain access to public roads and water during the 1883 drought.

– COURTESY LIBRARY OF CONGRESS –

More scientific than a horoscope, though, were the rainmaking experiments partially funded by the federal government in Midland County in 1891. Based on the fact that rain often followed major Civil War battles back East, scientists theorized that concussions wrung rain from clouds.

Weather theorists shot off cannons and dynamited clouds on a rain-starved Midland County ranch with mixed results. Though some rain did fall, various accounts were contradictory about how much. Even so, nothing proved a connection between the sky blasts and any ensuing rainfall.

The larger spreads relied on more conventional and less noisy methods of securing water. First, ranchers dammed up small creeks and draws to capture runoff in earthen tanks. Second, they drilled wells and installed windmills to tap underground aquifers.

By 1900, the XIT, for instance, had built 100 dams and installed 335 windmills, enough to provide water for more than 150,000 head of cattle. The estimated cost of a half-million dollars was cheap compared to the price of no rain.

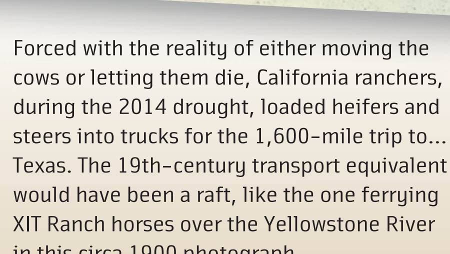
To deal with grass shortages, ranchers improved their range management techniques, avoiding overgrazing and providing cattle with supplemental feed, either grown by their expanding agricultural operations or by neighboring farmers.

Lessons Learned

In the end, although the 19th-century droughts in West Texas and the Great Plains threatened ranching as an enterprise, they also ensured ranching's survival by forcing adaptations to the lack of consistent rain. Even today, in spite of improved rangeland and

"Scandalous" John McCandless is among these XIT Ranch cowboys in this 1897 photograph. A cowboy who later became a Texas Ranger and the sheriff of Dallam County, McCandless also led the ranch's last big cattle drive. The Texas Panhandle ranch that, at its peak, employed 150 cowboys and herded 160,000 cattle, abandoned ranching to sell off its land as land prices rose while droughts decreased cattle prices.

– COURTESY SOUTHWEST COLLECTION/SPECIAL COLLECTIONS LIBRARY, TEXAS TECH UNIVERSITY, LUBBOCK, TEXAS –



water conservation techniques, West Texas and the Great Plains still must periodically face the impact of its semi-arid climate, demonstrated as recently as the 2014-15 Texas drought.

When the drought of 1885-87 broke in San Angelo in April 1887, *San Angelo Standard* Editor J.G. Murphy wrote, "The sweetest strains of melody that have fallen on the ear of many a stockman in this country for many a day were caused by the patter of raindrops on Tuesday night."

Elsewhere in his column that day, Murphy made a statement of hope: "It's going to rain some more."

To this very day, that 1887 wish remains the enduring hope of West Texas and the Great Plains.

Preston Lewis is a fellow and past president of the West Texas Historical Association and a Spur Award-winning author of "Bluster's Last Stand," published in *True West*.

Forced with the reality of either moving the cows or letting them die, California ranchers, during the 2014 drought, loaded heifers and steers into trucks for the 1,600-mile trip to... Texas. The 19th-century transport equivalent would have been a raft, like the one ferrying XIT Ranch horses over the Yellowstone River in this circa 1900 photograph.

– COURTESY SOUTHWEST COLLECTION/SPECIAL COLLECTIONS LIBRARY, TEXAS TECH UNIVERSITY, LUBBOCK, TEXAS –

AN OUTCAST IN HER

The troubling story of Elizabeth Hudson Smith.

BY JANA BOMMERSBACH

SHE had to be shocked from the top of her flowered hat to the hem of her velvet dress. This can't be happening, she must have thought, not after all we have done together, not in this town I helped grow.

Elizabeth Hudson Smith must have felt dismay when her world in Wickenburg, Arizona, turned upside down in the 1930s. When prominent men and women she had befriended for more than three decades crossed the street to avoid her. When her beloved Hotel Vernetta—the town's unofficial community center since she built it in 1905—was shunned.

Did she cry when the First Presbyterian Church she helped create told her she was no longer welcome? Or when the Opera House she built was ignored by theatregoers?

Perhaps Elizabeth took all this in stride, secretly fearing that this day would come. The pioneer black female entrepreneur surely knew that Arizona held its prejudices, with a history of discrimination against anyone of color—first the Indians, then Mexicans, Chinese, blacks and the foreign-born.

But none of that racism had touched her here. Until tough times during the Great Depression left her an outcast in her own town. The worst and final indignity of all was one she at least never knew.

An Alabama Gal

Elizabeth Hudson was born in Alabama—her birth date remains a mystery. Her tombstone states October 3, 1869, but in three Arizona census records, she gave different dates—1874 to 1876 to 1877. Her mother's identity is unknown, but Elizabeth was the daughter of Sales Hudson, who was born a slave on a Kentucky plantation.

Her father, freed by the Civil War, encouraged his daughter to get an education. Elizabeth read, wrote and spoke French. She was also a natural businesswoman, with a head for figures.

On September 16, 1896, she married Bill Smith in Chicago, Illinois. Bill was a porter on the Santa Fe, Prescott and Phoenix Railway—some claimed he was the personal valet to George Pullman, who invented the Pullman sleeping car.

The newlyweds sought a new life in Arizona Territory and took the train to Wickenburg, a town founded in 1863, after German gold hunter Henry Wickenburg struck gold at the Vulture Mine—the richest gold mine ever discovered in Arizona.

As the train pulled in on an August night in 1897, the Smiths found themselves among a few hundred souls, but one of the most diverse mixtures in the territory—Mexicans, Asians, Indians, miners of all ilk.

The Smiths, possibly the town's first black citizens, sought shelter at the run down Baxter Hotel. Bill Baxter joked that his guests threatened to lynch him for lousy service and indigestible food. Promising they could improve the hotel's lot, Elizabeth got hired as the cook and Bill as the bartender. Elizabeth's cooking attracted

After the Civil War, some black Americans relocated out West to areas more accepting of other cultures. Elizabeth Hudson Smith, a child educated thanks to that emancipation, became one of those brave souls, opening the Hotel Vernetta, shown here, in Arizona Territory.

– COURTESY DESERT CABALLEROS WESTERN MUSEUM –

both townspeople and visitors; her "decadent" chocolate chip cookies sealed the deal.

But Baxter was still saddled with a dilapidated, 1860s adobe building he did not want. He said the place was as reliable as a drunken cowboy on Saturday night, but Elizabeth and Bill jumped at the chance to buy it. They added a second level, giving Wickenburg its first two-story building.

The improved Baxter attracted the attention of the Santa Fe railroad, whose tracks were a few blocks away on Railroad Street. Railroads did not yet have dining cars, so having a good hotel and restaurant near an overnight stop was a plus. Santa Fe

OWN TOWN

officials approached Elizabeth to build a new hotel closer to the tracks.

She and Bill had already spent all their money expanding the Baxter, but they found money for this venture. Pullman was rumored to provide the financing. More likely, though, Bill used the proceeds from the sale of his deceased mother's home in Chicago, since he and Elizabeth named the new hotel after his mother, Vernetta.

Wickenburg's Best Business

Elizabeth hired Phoenix architect James Creighton, one of the territory's first architects, to design the Vernetta. His credits included Old Main at the University of Arizona in Tucson and the Phoenix City Hall.

Creighton designed a two-story, red brick building that lodged 50, with six smokestack chimneys for fireplaces and wood cook stoves. He made the walls 12 inches thick to keep out the Arizona heat. To commemorate the Presbyterian faith he shared with Elizabeth, he embedded a cross in the lobby floor. The hotel was Wickenburg's first brick building and the "best in town," the local paper bragged.

Santa Fe railroad officials were so happy with the Vernetta that they built a wooden sidewalk from the train station to the hotel's front door. Elizabeth greeted travelers who arrived, while Bill operated the Black and Tan Saloon in a corner of the lobby, which was filled with businesses, including a bank branch for cashing checks, a post office, a shoeshine stand and a radio repair shop.

While Elizabeth was doing just fine in her business life, her marriage was a failure. Bill's love of the bottle had always been a problem. He would get drunk and disappear for days or weeks. One day, he never returned, and Elizabeth divorced him in 1912, citing desertion.

Elizabeth remained a jewel in Wickenburg's crown. She not only hosted many community events in the hotel, she also helped bring culture to the town. She opened an Opera House where, by 1909, she was bringing in touring theatrical companies and local minstrel shows, sometimes appearing in the cast. The town had never before offered such grand theatre.

Elizabeth proved to be an astute investor. She saved enough to buy both a ranch outside town and a truck farm to provide meat and vegetables to the hotel. In town, she bought up commercial buildings—a restaurant, barbershop, a dozen rental homes—as well as a score of mining claims.

She was building up the town of Wickenburg in a state where the races could not intermarry; black children went to segregated schools; American Indian children were forced into boarding schools to teach them "white ways"; the pay scale for minorities was a fraction of that for whites; laws were passed to limit job opportunities for anyone of color; programs expelled the Chinese; Indians were not allowed to vote; and Mexican-Americans had to take a "literacy test" to qualify for the voter registry. Yet, for more than three decades, those prejudices paid her no mind.

Then all her success came crashing down, along with the stock market that ushered in the Great Depression.

A Stranger Among Friends

To this untamed land where people were once judged more by what they could do than by the color of their skin, civilization arrived, bringing with it incivility.

Wickenburg attracted whites from the east and south who did not view Elizabeth as a community leader, but as a black woman. People stayed in "white" hotels, instead of the Vernetta. With everybody clamoring for the few jobs available, the bias against minorities intensified.

Even so, how could a town so easily forget everything Elizabeth had accomplished for the community in all those years? Other black women had remained cherished in their Western communities. For example, Clara Brown, the "Angel of the Rockies," whose funeral was attended by the governor of Colorado Territory. And Biddy Mason, a former slave who ended up owning a hunk of downtown Los Angeles and whose life story is still taught to California fourth graders. Wickenburg, instead, cast aside one of its most ardent community builders. Her story almost disappeared from the town's history until 1998, when town historian Dennis Freeman revived her in a play he wrote, "The Wickenburg Way."

Elizabeth went "underground," said the now-deceased Freeman, on Arizona PBS in 2005. "She had to dress in the clothes of a maid in her hotel just because [townsfolk] didn't want her to be too uppity."

Elizabeth's fortitude and smarts during this oppressive ordeal were enough to keep the Vernetta going; her hotel did not close its doors until Elizabeth died on March 25, 1935. She left an estate worth $50,000—equivalent to more than $860,000 today. The *Hassayampa Sun's* obituary lauded her "many deeds of kindness to the community."

But Wickenburg refused to bury Elizabeth's body in the main cemetery, with townfolk claiming the resting place was for whites only—a far cry from the reception her mother-in-law had gotten in Springfield, Illinois. Vernetta had the bastion of Civil Rights among her grave mates at Oak Ridge Cemetery—Abraham Lincoln.

Elizabeth's body was buried in the Garcia Cemetery outside town, alongside deceased Mexican-Americans, Indians and Asians, many of whom had also been her friends.

Dismayed over how her life had ended, Freeman revealed Smith as a "deeply responsible, wonderful flower of a human being" in the guise of actress Mary Kelly. But nothing Freeman wrote could compete with the poignant scene from opening night.

Tony O'Brien, the oldest man alive in Wickenburg, had been a friend of Elizabeth's. After the performance, Freeman remembered, the elderly man walked to the stage:

"His face was wet with tears, and he stood in front of Mary and said, 'Elizabeth, it's me, Tony.' And he put his arms around her, and for a 20-foot circle around those two, everybody burst into tears."

Jana Bommersbach has earned recognition as Arizona's Journalist of the Year and won an Emmy and two Lifetime Achievement Awards. She cowrote the Emmy-winning *Outrageous Arizona* and has written two true crime books, a children's book and the historical novel *Cattle Kate*.

Die Hard

Harry Morse vs Narato Ponce

"The Sheriff is on the Warpath"

The notorious Narato Ponce fights like a tiger to the very end.

– ILLUSTRATIONS BY BOB BOZE BELL –

BY BOB BOZE BELL

Maps & Graphics by Gus Walker

Based on the research of John Boessenecker

NOVEMBER 1, 1867

Sheriff Harry Morse "is on the warpath...." Or so declares the *Oakland Daily News*.

The sheriff of Alameda County in northern California, Morse is on the hunt for notorious bandit Narato Ponce (pronounced "Ponsay"), a hot-tempered Chilean who shot and killed a fellow poker player in Greavenor's Saloon, located near the railroad depot in Hayward, on October 3.

Sheriff Morse receives a tip that Ponce is holed up in the Black Hills and intends to ride down into the Alisal (present-day Pleasanton) on Friday night, November 1.

Morse and John Conway, an Oakland lawman, ride out in a buggy. In Dublin, they trade the buggy for saddle horses and head east on the telegraph road, toward the Black Hills.

At a spot called the Willows, Morse and his deputy set a trap. A gate blocks the side road that Morse believes the outlaw will ride through, so the sheriff closes the gate and secures it tightly. Then the two lawmen conceal themselves, each hiding behind twin haystacks on opposite sides of the narrow road.

About 9:30 that night, the lawmen hear hoofbeats to the north. Dropping to the ground, Morse clutches a shotgun close to his chest and then rolls over and over until he is flat on his belly in the middle of the road.

Ponce rides right up to the gate, unties the latch and swings the gate open, then rides through, with his companion directly behind him.

When Ponce is 10 feet from Morse, the lawman leaps to his feet and barks, "Stop!"

In a flash, Ponce jerks his six-gun and fires, while he also reins his horse around to make an escape. Morse's shotgun roars and 13 buckshot slam into Ponce's back. The outlaw reels in the saddle, but continues to return fire.

Deputy Conway joins the fray, firing from his position near one of the haystacks. One of his shots strikes the outlaw's mare in the thigh, causing both the horse and rider to stumble and roll in the dirt of the road. But the outlaw is not finished.

Ponce leaps to his feet, firing his pistol as he runs. Morse fires the second barrel of his shotgun, then draws his six-gun and continues to shoot. Three more pistol balls strike the outlaw, but he does not go down.

Conway empties his revolver. When it misfires on the sixth shot, he runs back to the haystack to retrieve his Henry rifle.

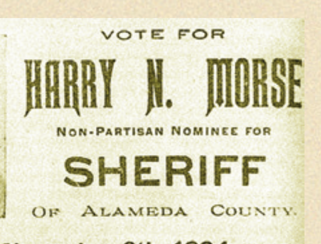
Ponce's companion has already fled. Badly wounded, Ponce runs along a fence and disappears into the darkness.

The first fight between Harry Morse and Narato Ponce is over, but it will not be the last. ★

Narato Ponce reels in the saddle as 13 buckshot rip into his body.

San Francisco Bay Area, during Harry Morse's term as Alameda County sheriff, 1864-1878

Elected sheriff of Alameda County in 1864, California lawman Harry Morse went on to become San Francisco's preeminent private detective. His career spanned nearly five decades. The intrepid lawman killed bandits Narato Ponce and Juan Soto, wounded Narciso Bojorques and pursued Tiburcio Vasquez for two months, dogging his trail across California, before another sheriff captured the gang leader, likely because of a tip from Morse. Morse captured Black Bart, after a string of 29 stagecoach robberies. Armed with raw courage, Morse was the terror of outlaws in early California.



– COURTESY JOHN BOESSENECKER COLLECTION –

Aftermath: Odds & Ends

Sheriff Harry Morse and Deputy John Conway set fire to the haystacks to flush out Narato Ponce, unsuccessfully. The next morning, with the help of eight vaqueros, they searched the hills and found Ponce's coat, soaked with blood and riddled with buckshot. A half-mile farther on, they found his boots, but Ponce was not in them.

Morse and Conway returned to San Leandro empty-handed. California Gov. Frederick Low offered a $500 reward for Ponce's arrest.

A month later, Morse received a letter from Contra Costa County Sheriff Henry Clasen, claiming he had a tip that Narato was hiding nearby and to come quick. En route, Morse and Undersheriff George Swain got new information that Ponce was recuperating from his wounds in an adobe at Riggs Canyon, in the Black Hills.

Returning to San Francisco, the lawmen took the ferry to Oakland, where they Conway joined them. They made their way to San Leandro, acquired saddle horses and arrived at Riggs Canyon at 11 p.m. on December 12. They staked out the adobe. In the morning, they discovered the outlaw had slipped past them, once more, and escaped.

The next day, the lawmen arrested an accomplice of Ponce's and got him to "peach" the location of the outlaw. On December 15, they rode 11 miles to Pinole, a small village on the shore of San Pablo Bay, and searched all the *jacales*. In Jose Rojas's adobe, Undersheriff Swain discovered Ponce hiding in a hole under one of the beds. Alerting his comrades, Swain retreated outside, with Ponce following closely behind. Morse ran up the riverbank. After an exchange of gunfire, Morse took down Ponce with his Henry rifle. The outlaw died hard—and game to the end.

Recommended: *Lawman: The Life and Times of Harry Morse, 1835-1912* by John Boessenecker, published by University of Oklahoma Press

BY KIM ALLEN SCOTT

LITTLE KNOWN CHARACTERS OF THE OLD WEST

Yellowstone's Early Explorer

Charles W. Cook's ties to America's first national park was almost entirely lost in flames.

Charles W. Cook participated in several important episodes of Montana's frontier history, but sometimes his accomplishments seem destined to remain obscure.

Born in Unity, Maine, in 1839, Cook received his education in two private Quaker academies before he headed west in 1864. He freighted a load of goods from Omaha, Nebraska Territory, to Denver, Colorado Territory, and then signed on to the earliest recorded cattle drive to Montana Territory. Cook's party trailed 125 head to Virginia City, losing only one to tribesmen who demanded it as toll along the way. Although the arrival of the first herd of cattle to the hungry miners of Alder Gulch should have gained Cook widespread recognition, Nelson Story's fabled 1866 cattle drive from Texas to Montana Territory completely overshadowed its predecessor, earning Story placement in the National Cowboy Hall of Fame and serving as an inspirational model for Larry McMurtry's novel *Lonesome Dove*.

Cook moved on to the gold diggings near Diamond City in 1865. Three years later, he reunited with his old school chum, David E. Folsom. By 1869, the two friends became determined to see the country that would eventually become Yellowstone National Park. Along with William Peterson, Cook and Folsom spent 36 days exploring the great lake and geysers of Yellowstone. After they returned to Diamond City in October, Folsom wrote an article that accurately described the country to American readers for the first time. Cook submitted it to a literary journal, *The Western Monthly*, in Chicago, Illinois. The resulting article credited Cook as the author. The great fire of 1870 destroyed the magazine's back files, and the only copy retained by the fledgling Montana Historical Society also burned in a fire in 1874. As a result, subsequent expeditions became better known and credited with facilitating the 1872 legislation that established Yellowstone National Park.

During the 50th Anniversary of Yellowstone National Park, Charles W. Cook shook hands with park superintendent Horace Albright. (Inset) The first map to show Cook's route of the lake, which became Yellowstone National Park, was published by W.W. DeLacy in 1870.

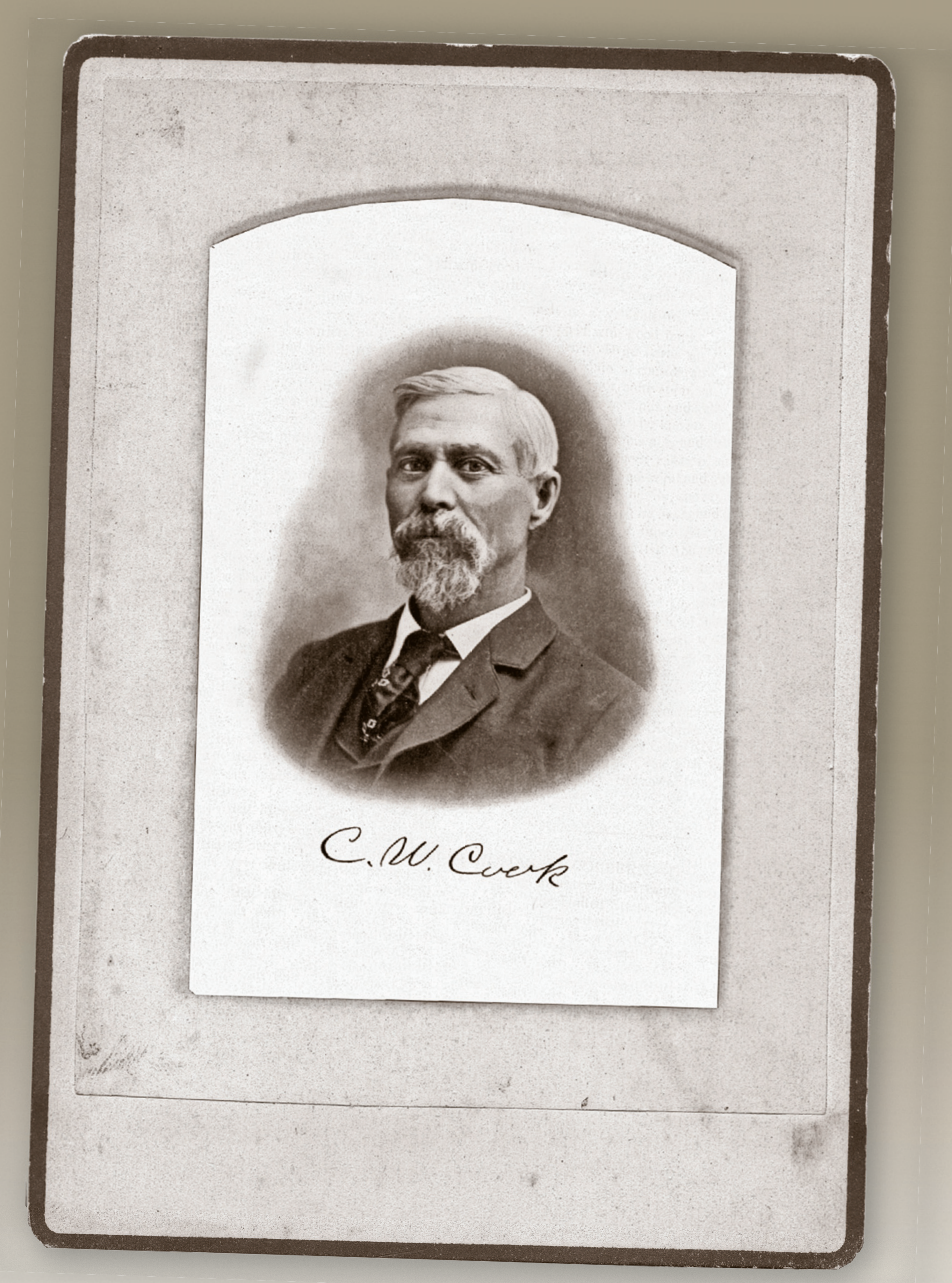
– YELLOWSTONE PHOTO COURTESY MONTANA STATE UNIVERSITY LIBRARY; MAP COURTESY NEWBERRY LIBRARY –

Cook gave up mining to take up sheep ranching and brought one of Montana's first large flocks from Oregon to the Smith River Valley in 1871. In 1904, he was visited by Victor K. Chesnut of Montana College of Agriculture and Mechanic Arts, who came to survey noxious weeds on the Cook ranch, but instead became fascinated with the man's Yellowstone story. Cook loaned the professor his surviving notes of *The Western Monthly* article, but Chesnut never returned them, and they, too, were destroyed in a fire, which consumed the professor's office in 1916.

In 1922, 83-year-old Cook (who had outlived Folsom and Peterson) became a temporary celebrity when Yellowstone National Park finally honored him during its golden anniversary celebration. Remarking on his recognized part in the process that resulted in the park's establishment, Cook said, "...I am proud to have had a little share in that preservation."

The Yellowstone explorer lived for five more years, before dying on January 30.

Professor **Kim Allen Scott** is the university archivist at Montana State University Library in Bozeman.
In 2013, David E. Folsom's great-grandson, David A. Folsom, contacted the library about a third Yellowstone manuscript handed down in the family. The library purchased it, along with other documents, which are available to the public.



Shown here in a photo published in 1901's *Progressive Men of the State of Montana*, Charles W. Cook embarked on an adventure in 1869 that cultivated what became America's first national park.

– COURTESY MONTANA STATE UNIVERSITY LIBRARY –

BY TERRY A. DEL BENE

Gambling with Men's Lives

The Pathfinder's narrow escape.

By 1848, John C. Frémont was a national hero. He had led three expeditions into the Great American Desert, and his maps opened the frontier West to settlement. His explorations to South Pass, Great Salt Lake, the Rocky Mountains, the Great Basin and many other places stirred the imaginations of Americans.

Missouri Sen. Thomas Hart Benton promoted railroad expansion in the West, favoring a route from St. Louis, Missouri, to San Francisco, California Territory, following the 38th parallel. Frémont, married to the senator's daughter, used his celebrity to secure funds for a fourth expedition to scout that route.

On October 3, 1848, Frémont, his wife, Jessie, his infant son and 33 stalwarts sailed up the Missouri River. Members included artist Edward Kern and mapmaker Charles Preuss, as well as veterans of previous expeditions, three California Indians and a former slave.

The expedition bucked common wisdom by attempting to cross the Sangre de Cristo Mountains in the late fall. It was an inauspicious start when Frémont's infant son died before the group started riding west. The tragic loss seemed only to steel Frémont's desire to continue.

Pressing up the Kansas River, the explorers were held up for days near modern-day Topeka, Kansas, by a prairie fire that members had accidently started. On November 3, while looking for the Arkansas River, snow-filled winds blew like a hurricane.

JOHN C. FRÉMONT

JESSIE FRÉMONT

– BOTH IMAGES TRUE WEST ARCHIVES –

Near Chouteau Island, one mile south of the confluence of the Missouri and Mississippi Rivers, the expedition landed on the Santa Fe Trail. They reached the abandoned Mormon cabins at Winter Quarters in present-day Nebraska on November 21. At Fountain Creek, in present-day Colorado, they stopped at a pueblo, where they received unmistakable warnings not to cross through the mountains, given the early winter. Instead of heeding sage advice, Frémont convinced Old Bill Williams, a local trapper, to guide him through the mountains.

> "Along these naked ridges it storms nearly all winter, and the winds sweep across them with remorseless fury."

On December 3, the expedition passed through Mosca Pass at more than 9,000 feet and descended toward the San Luis Basin. Inches of fresh snow seemed to fall every day. By December 7, the temperatures were dropping below zero. The expedition made good time following the Rio Grande and supplemented their diet with elk meat.

They left the Rio Grande to ascend the mountains. The situation soon turned desperate. More than half the mules had died by December 20, and the expedition was having great difficulty moving men and equipment. The starving mules ate blankets, packs, ropes and each other's manes and tails, and continued to perish. Their corpses marked the expedition's path.

On December 22, as storms continued to pelt the surveyors, they had to admit defeat. Turning back, they tamped and dug a path through the snowdrifts. "The cold was extraordinary...the day sunshiney, with a moderate breeze," Frémont later wrote his wife on January 27. "We pressed up towards the summit, the snow deepening, and in four or five days reached the naked ridges which lie above timbered country, and which form the dividing grounds between the waters of the Atlantic and Pacific oceans. Along these naked ridges it storms nearly all

winter, and the winds sweep across them with remorseless fury."

The floundering expedition established Camp Hope, where they celebrated Christmas with a feast of mule meat. The next day, Frémont sent four stalwarts down the mountain to bring help from the Rio Grande settlements. The expedition fragmented into clusters as many as seven miles apart as the remaining men blindly felt their way toward safety, sometimes forced to ascend ridges when the path through canyons proved too difficult. On January 9, Raphael Proue was the first to die.

Near starvation himself, an emaciated Frémont waited for weeks before leading a second group to seek succor. This group fared well. After two days of walking, they luckily procured horses from an Indian camp. On January 16, they encountered three members of the first group, who had cannibalized their deceased companion to survive. Frémont soon was in Taos, New Mexico Territory, staying at Kit Carson's home while he organized a rescue for the men left behind. On January 23, the rescue expedition under Alexis Godey set out.

For the men left on the Rio Grande, existence had become a frozen hell. Within two days of Frémont's departure, the food ran out. The group splintered. Madness and despair were visitors to the sullen campfires. They, too, practiced cannibalism. On January 28, Godey's rescue party arrived. By then, 10 members had died.

Frémont was not among the rescuers. He was organizing the next leg of his survey to the new state of California, bypassing the deadly mountains. In 1853, Frémont and a new outfit set out for California. Despite the Pathfinder's fourth expedition coming to ruin, many members maintained a favorable impression of their leader.

History was not done with Frémont, a man who had a fifth expedition, a failed run for the U.S. presidency and a lackluster Civil War career in his future.

Terry A. Del Bene is a former Bureau of Land Management archaeologist and the author of *Donner Party Cookbook* and the novel *'Dem Bon'z*.

Winter in the Sangre de Cristo Mountains: "The course which was taken by Colonel Frémont was an impracticable one in winter, and no sensible mountaineer would ever for a moment have entertained the idea of taking it, as no road ever existed there known either to the trapper or to the Indian," wrote mountain man Antoine Leroux, in an 1850 letter.

– COURTESY LIBRARY OF CONGRESS –

Charles Preuss created this 1848 map of Oregon and Upper California while accompanying John C. Frémont on his expeditions. In 1854, the year after Preuss's last expedition, the 51 year old committed suicide.

– COURTESY LIBRARY OF CONGRESS

BY CANDY MOULTON

An Audacious Adventure

Wilson Price Hunt's cross-country trail-blazing remains inspiring today.

When John Jacob Astor financed the Wilson Price Hunt Party to help establish an American fur company in the Northwest in 1811, the 56-person company outfitted themselves in St. Louis, Missouri, the capital of Louisiana Territory. The growth of the U.S. fur trade would help fund the Gateway City's expansion to become the West's first great city.

– COURTESY NEW YORK PUBLIC LIBRARY, ARTIST, HENRY LEWIS CA. 1854 –

Wilson Price Hunt set out from St. Louis in early summer 1811 with a company of 56 men, an Indian woman, Marie Dorion, and her two children. He would follow the Missouri River on a route partially explored just half a decade earlier by Meriwether Lewis and William Clark. His party, financed by John Jacob Astor, was the first expedition in a quest to develop the American beaver trade.

The Hunt Company traveled the Missouri River by barge and keelboat, but I'm not a river rat under any circumstances, so my route is land-based from St. Louis west to Kansas City, and then north to Omaha. In Omaha you'll want to visit the Joslyn Art Museum, with its collection of works by Karl Bodmer, Alfred Bierstadt and George Catlin. North of there, at DeSoto Wildlife Refuge (Midway between Blair, Nebraska, and Missouri Valley, Iowa), see the goods of the 19th century dredged from the Missouri River mud where they were buried following the sinking of the steamboat *Bertrand*. More than 250,000 artifacts have been uncovered. This is a good area to view

waterfowl and other wildlife Hunt's party may have encountered.

The Lewis and Clark National Historic Trail along the Missouri River in Nebraska has numerous historic sites, wildlife sanctuaries and museums with ties to Wilson Price Hunt's trek to Oregon. The Lewis & Clark Missouri River Visitors Center in Nebraska City houses an exhibit of keel boats, the same type Hunt's party used to ply the river northward.

– COURTESY NEBRASKA TOURISM –

Across the Great Plains

Continuing on north across Nebraska, Hunt's trail crosses into South Dakota, following the Missouri. Just west of Fort Pierre, visit the site of the Vérendrye Monument, just northwest of the confluence of the Bad River and Missouri River. This site is one of only a few points absolutely associated with certainty to the early European exploration of the Great Plains. It represents the travels of Frenchman Pierre Gaultier de la Vérendrye and his sons. More than sixty years before Lewis and Clark and Hunt's expedition passed through, Francois and Louis-Joseph Vérendrye embarked on a journey to find a water route to the Pacific Ocean. They were in this region in 1742, but failed to find the Northwest Passage.

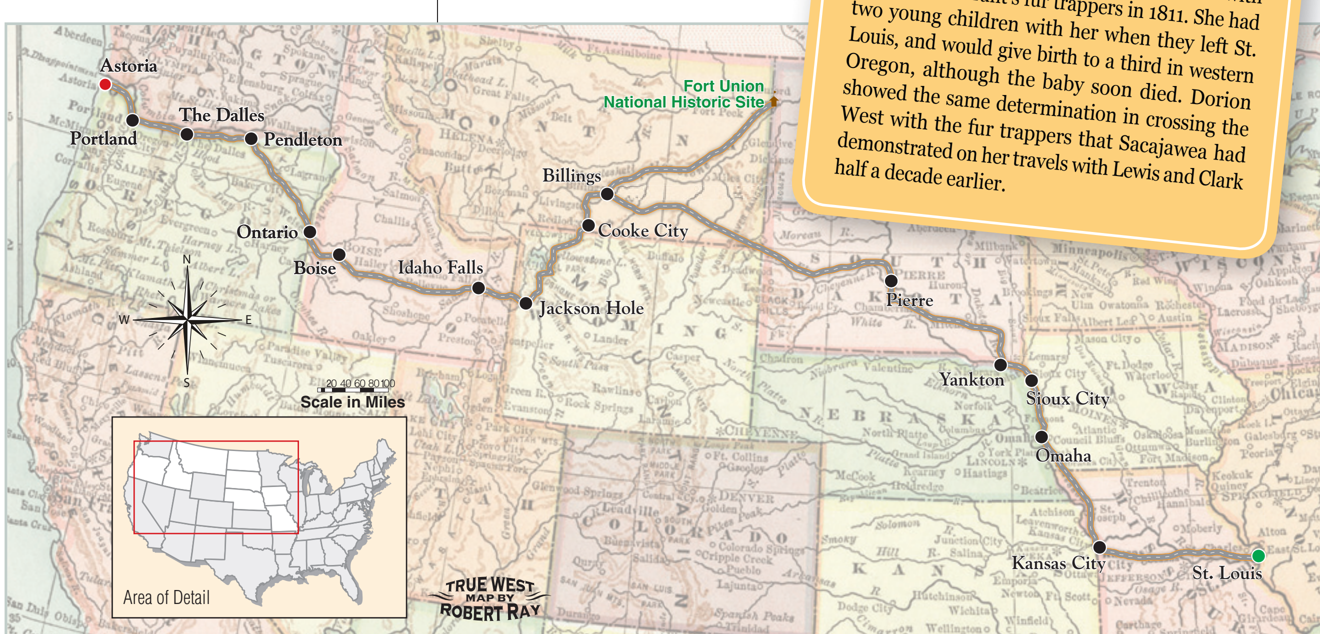
In this area, near what Hunt identified as the "Aricaras' village," in mid-July of 1811, his group forded the river. Some of the men continued north to the Mandan Villages, (located near present-day Bismarck, North Dakota), where they obtained horses. They would take the horses back to the main party, which then abandoned the river as a means to transport their goods. With the horses carefully loaded, they turned west.

Before long, Hunt wrote in his journal, "We had covered sixty-seven miles, keeping our course a little more to the west in the prairies, where the grass was knee-high and where the horses could graze contentedly. The countryside was bare except for a few cotton-wood trees growing along the rivers.... I visited the camp of some Cheyenne Indians. I bought thirty-six horses there at a price better than that which I paid the Aricaras. Their camp was in the middle of a prairie near a small stream. These Indians burn buffalo chips to keep themselves warm. Their teepees are made of buffalo skins carefully sewn together and supported by poles joined at the top. They often hold as many as fifty people. The Cheyennes are honest and clean. They hunt buffalo, and they raise horses that each year they trade to the Aricaras for corn, kidney beans, pumpkins and some merchandise. They had a dozen beaver skins, but they did not seem to know how to trap these animals."

HISTORICAL MARKER

Marie Dorion

Marie Dorion, an Iowa Indian, traveled with Wilson Price Hunt's fur trappers in 1811. She had two young children with her when they left St. Louis, and would give birth to a third in western Oregon, although the baby soon died. Dorion showed the same determination in crossing the West with the fur trappers that Sacajawea had demonstrated on her travels with Lewis and Clark half a decade earlier.



Wilson Price Hunt's 1811 cross-country trek from St. Louis, Missouri, to Astoria, Oregon, closely followed Lewis and Clark's Corps of Discovery navigation, north on the Missouri River (left) across the plains of South Dakota to reach the friendly villages of the Arikira and Mandan tribes in North Dakota.

– COURTESY CHAD COPPESS, SOUTH DAKOTA DEPT. OF TOURISM –

Hunt's route crossed what is now northern South Dakota before cutting to the southwest passing through the Lakota territory of the Powder River Basin in present-day Wyoming and then ascending the Bighorn mountain range.

Hunt wrote: "The terrain was extremely rugged…we could find no passage through these mountains. We killed a big horn whose meat is good, not unlike mutton. Usually we found these animals on mountains where no other animals could go. Several ran and leaped on the very edges of precipices. We also saw some black-tailed deer, larger than the red deer and with very big ears."

Over the Rockies

Crossing the rugged mountains to the west of present-day Sheridan and Buffalo, Wyoming, became too challenging and ultimately Hunt traveled south, dropping out of the Bighorns and skirted around their southern flank before traveling west. (To follow his route, take Interstate 90 south to Sheridan and Buffalo, Wyoming, then I-25 to Casper and Highway 20-26 west through Shoshoni and Riverton, and continuing on to Dubois, Wyoming).

I deviate from Hunt's route in Montana and drive west on I-90 to Billings, before I detour south to visit Chief Plenty Coups State Park, site of the last home of the Crow

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Cultural exhibits on the Indian nations of the Dakotas provides detailed context to life on the Upper Missouri River before and after the arrival of the Europeans.

– COURTESY NORTH DAKOTA HERITAGE CENTER AND STATE MUSEUM –

chief, before following US 212 to Cooke City, Montana. The crossing of the Beartooth Mountain Range is breathtaking, and will give you a sense of what it was like for Hunt and his party to make their own rugged attempt to cross the Bighorns farther east. My route continues through Cooke City and Yellowstone National Park to Jackson Hole.

Hunt and crew, meantime, had traversed a much easier type of terrain once they descended from the Bighorns. The landscape on their route was less demanding, but certainly it was not well watered. As he wrote, "The great heat, the treacherous trail, and the lack of water caused much suffering."

Ultimately they entered the Wind River Basin. "We crossed and recrossed the Wind River as well as two of its tributaries, the larger of which flowed from the northwest," Hunt wrote. "[Then] the mountains closed in and the countryside became very rugged, the footing tortuous among the high peaks. On the 15th we left the river and, trekking southwest, followed an Indian trail into the mountains." They were now in the vicinity of Dubois, Wyoming, soon to ascend Togwotee Pass.

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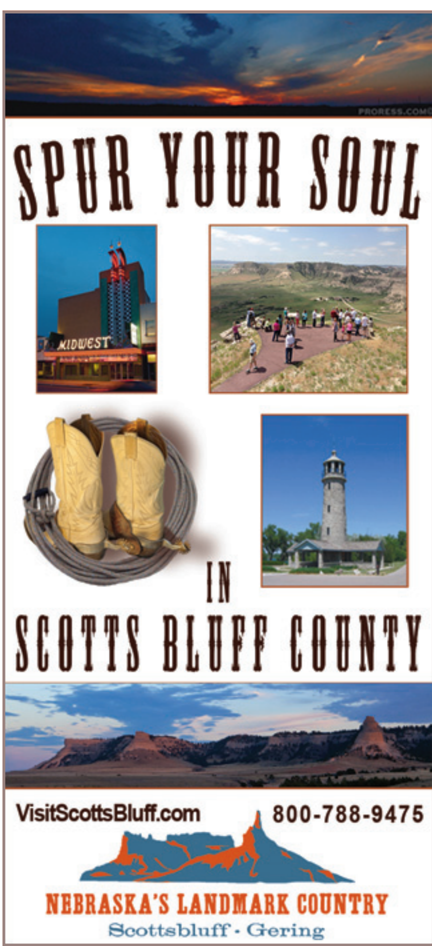


Chief Plenty Coups State Park is located on the Crow Indian Reservation, south of Billings, Montana, and is dedicated to the 19th-century Crow leader's vision for peace between the tribal nations and the United States.

– CANDY MOULTON –

The Hunt party already had word of what they would find on the other side of the pass. "One of our hunters who had been on the banks of the Columbia pointed out three immense and snow-covered peaks" which, he said, bordered a tributary of the river. French Canadians would name these three peaks, *Les Trois Tetons*, and the river below became known as The Mad.

These signature peaks are a part of the Grand Teton mountain range, including The Grand Teton—which Hunt referred to as Pilot Knob. And the river is better known by its modern name: The Snake.

In Dubois, Wyoming, schedule time to visit the Wind River Historical Center and nearby Center for North American Wild Sheep. In Grand Teton National Park, take time to stop at Colter Bay Visitor Center, which has an excellent collection of Indian artifacts and moccasins. The National Wildlife Art Museum just outside the town of Jackson and the Jackson Hole Museum downtown, are both worth a visit.

Westward to Oregon

Hunt's route did not descend into Jackson Hole, but instead traversed the Wind River range, likely over what became Union Pass, and dropped toward the Green River drainage before following the Hoback River and crossing into Pierre's Hole, in today's Idaho. Hunt then built canoes and began descending the Snake River. But the journey was treacherous. They capsized their canoes, losing supplies in the rough water. At times they had to portage around rough stretches and waterfalls.

They swamped more boats, lost more cargo, and by the time they reached Caldron Linn, were in desperate straits. Here they divided the party. Hunt and a portion of the group continued down the Snake, while other members traveled overland, swinging wide to the north before striking the Columbia River near its confluence with the Snake.

I follow Hunt's route through Boise, Idaho, to Ontario, Oregon, and over the Blue Mountains to Pendleton.

Hunt's main party reached the banks of the Columbia River on January 21. He wrote that day, "We had come 1,751 miles and had lived through unbelievable hardship and privation. I expressed with difficulty our joy at the sight of this river. It was three quarters of a mile wide here."

Upon reaching the Columbia, Hunt's group crossed to the north bank (on the advice of local Indians), hearing that the traveling would be easier there. Of course he also had information from Lewis and Clark's expedition, which had traveled along the north bank of the Columbia.

Re-creating Wilson Price Hunt's trip across the West includes following the Snake River from Yellowstone National Park past Shoshone Falls, near Twin Falls, Idaho, to its confluence with the Columbia River near Pasco, Washington.

– COURTESY PEG OWENS, IDAHO TOURISM –

The Astoria Column was built 90 years ago in Coxcomb Park above the city of Astoria as a lasting testament to the explorers and settlers of the Northwest, including Wilson Price Hunt. The hand-painted spiral frieze is modeled after Trajan's Column in Rome.

– COURTESY AWACC –

Hunt camped opposite the mouth of the Deschutes River and the following day passed Celilo Falls. This was (and remains) an important fishing spot for the local Indians. "This is the great fishing ground of the Columbia," Hunt wrote. "It looks like one of the seaport villages on the east coast of the United States. On both sides of the river we saw large platforms made of carefully woven stakes. On these the Indians dry their fish. The ground around them is covered with bones and heads of fish. In the spring when the river waters are high, the salmon arrive in schools so large that the Indians can catch them in purse nets attached to the ends of poles. To accomplish this they stand on the edges of those rocks that extend farthest in to the river."

As more tributaries flowed into the Columbia, the great river became much bigger, at one point downstream from the confluence of the Sandy River Hunt said it was "about a mile and a quarter wide. On both sides we found vast rush-covered areas, some small prairies, and often some ponds. Seals were numerous here." Mt. Hood was visible, and the weather turned with strong winds, rain, hail and even snow. Traveling on the river again, they eventually paddled through a large bay and soon saw Fort Astoria on the south bank. Before reaching Fort Astoria on February 16, they had, according to Hunt, "covered 2,073 miles since leaving the village of the Aricaras."

This journey set up the exploration of the American West by fur trappers, and that fall would lead to discovery of South Pass (found by some of the Astorians returning east to St. Louis), which became the conduit for more than half a million people traveling to Oregon and California.

Road warrior **Candy Moulton** loves exploring the American West, following the trails of the people who forged them centuries ago.

Side Roads

– COURTESY AWACC –

Fort Stevens State Historical Park, Astoria, OR

CELEBRATIONS AND EVENTS

Fort to Sea Trail Hikes, weekly at **Fort Stevens State Historical Park**, *Astoria, OR*; **Green River Rendezvous**, held each July, **Museum of the Mountain Man**, *Pinedale, WY*

PLACES TO VISIT

Joslyn Art Museum, *Omaha, NE*; **Desoto National Wildlife Refuge**, *Blair, NE*; **Colter Bay Visitor Center**, *Grand Teton National Park, WY*; **Jackson Hole Museum**, *Jackson, WY*; **Columbia Gorge Discovery Center**, *The Dalles, OR*; **Fort Vancouver National Historic Site**, *Vancouver, WA*; **Fort Astoria Park**, *Astoria, OR*; **Lewis and Clark National Historical Park**, *OR and WA*; **Columbia River Maritime Museum**, *Astoria, OR*; **Clatsop County Heritage Museum**, *Astoria, OR*

GOOD EATS & SLEEPS

Good Grub: Cattlemen's Club Steakhouse, *Pierre, SD*; **Commons 1882**, *Billings, MT*; **The Bunnery Bakery & Restaurant**, *Jackson, WY*; **Wort Hotel Silver Dollar Bar & Grill**, *Jackson, WY*; **Pond's Lodge**, *Island Park, ID*; **Hamley Steakhouse**, *Pendleton, OR*

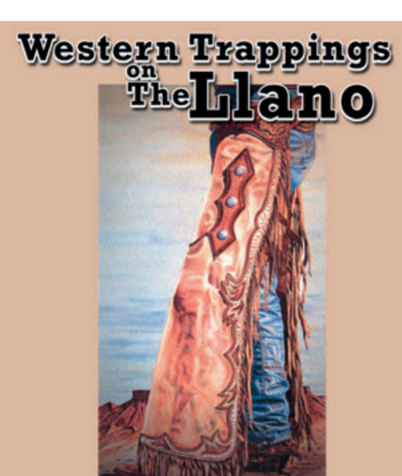
Good Sleeps: Northern Hotel, *Billings, MT*; **Pollard Hotel**, *Red Lodge, MT*; **Occidental Hotel**, *Buffalo, WY*; **Jenny Lake Lodge**, *Jackson Hole, WY*; **Hotel 43**, *Boise, ID*; **Cannery Pier Hotel**, *Astoria, OR*

GOOD BOOKS

The Overland Diary of Wilson Price Hunt by Wilson Price Hunt (Oregon Book Society); ***Fur, Fortune, and Empire: The Epic History of the Fur Trade in America*** by Eric Jay Dolin; ***A Name of Her Own, Every Fixed Star*** and ***Hold Tight the Thread*** (a three-book saga based on the life of Marie Dorion) by Jane Kirkpatrick; ***Astoria: Astor and Jefferson's Lost Pacific Empire: A Tale of Ambition and Survival on the Early American Frontier*** by Peter Stark

GOOD FILM & TV

The Big Sky (RKO, 1952); ***The Far Horizons*** (Paramount, 1955); ***Lewis & Clark: Great Journey West*** (National Geographic, 2002)



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BY SHERRY MONAHAN

Klondike Dining with the Earps

And yes, Yukoners ate frozen food.

This burro pack train, photographed at Dyea Point in Alaska in 1897, is carrying in supplies that sustained the gold stampeders. Period newspapers reported these supplies included flour, rolled oats, beans, sugar, dried potatoes, dried onions, salt, pepper, baking powder, soda, compressed soup and mustard.

– COURTESY LIBRARY OF CONGRESS –

The Klondike and Yukon Rivers, bordering Alaska and Canada, were the final frontier for 19th-century miners out West. In the late 1890s, thousands departed California and Washington ports in search of gold. Wyatt and Josephine Earp were among these stampeders who braved the cold and the desolate terrain.

The Earps, like many others, settled on the Yukon River town of Rampart in 1898. Josephine remembered her time there fondly, "As soon as we settled and I was taking my first batch of bread from the oven, with beans boiling on the stove, Wyatt came in from battling a snowstorm, dressed in his mukluks (boots) and parka. He sniffed, his eyes lighted up with pleasure, 'snug as a bug in a rug!' he exclaimed. On such small hinges does the door to contentment swing."

> Wyatt Earp's "eyes lighted up with pleasure, 'snug as a bug in a rug!' he exclaimed."

Another stampeder, Dr. Kristian Falkenberg, recalled, "It is hard to believe what we would go through for the lure of gold.... We bought an outfit of 500 pounds of bacon, 500 pounds of hardtack, coffee, tea, dried fruit, etc."

The stampede began in 1897, after a ship, laden with gold, arrived in San Francisco, California. Yet people had been mining gold in the area before then. In 1895, Mrs. J.T. Wills made the trek from Tacoma, Washington, via the Chilkoot Pass, which was the most popular route, but also the steepest.

When she reached Circle City along the Yukon River, she intended to open a restaurant. She realized that would not happen, stating, "I could find nothing to cook when I got there. I was in a worse plight than old Mother Hubbard."

She used the supplies she could find, tea and lard, along with the 100 pounds of flour she had hauled with her, to make bread. Her stove could only bake two loaves at a time, but at $1 per loaf, she netted a tidy sum of $14 per day.

She spent 78 days there and intended to return the following March, stating, "I will take my Domestic sewing machine along and expect to earn wages making tents and clothes for the miners. I will also bake bread. My husband will not go along. He could not stand the hardships, I believe.... Weaklings have no business there."

Samuel Somerville recalled some unique cooking techniques in the challenging Yukon climate: "After the bread, buns or rolls are in the pans and ready to go into the oven we bake just what we want for that time and then take the other pans out doors or in the outhouse and let them freeze hard and leave them there. In the morning when cooking breakfast we bring in one of those frozen pans of buns, put them into the oven and bake."

They also made enough beans and stew for a week and froze them outside in open tins, he said. Then they took a hatchet to chop off whatever was needed for a meal. Many stampeders froze a week's worth of food to save time cooking.

Try out some Yukon Beans from the 1897 recipe—luckily you won't need to make a week's worth!

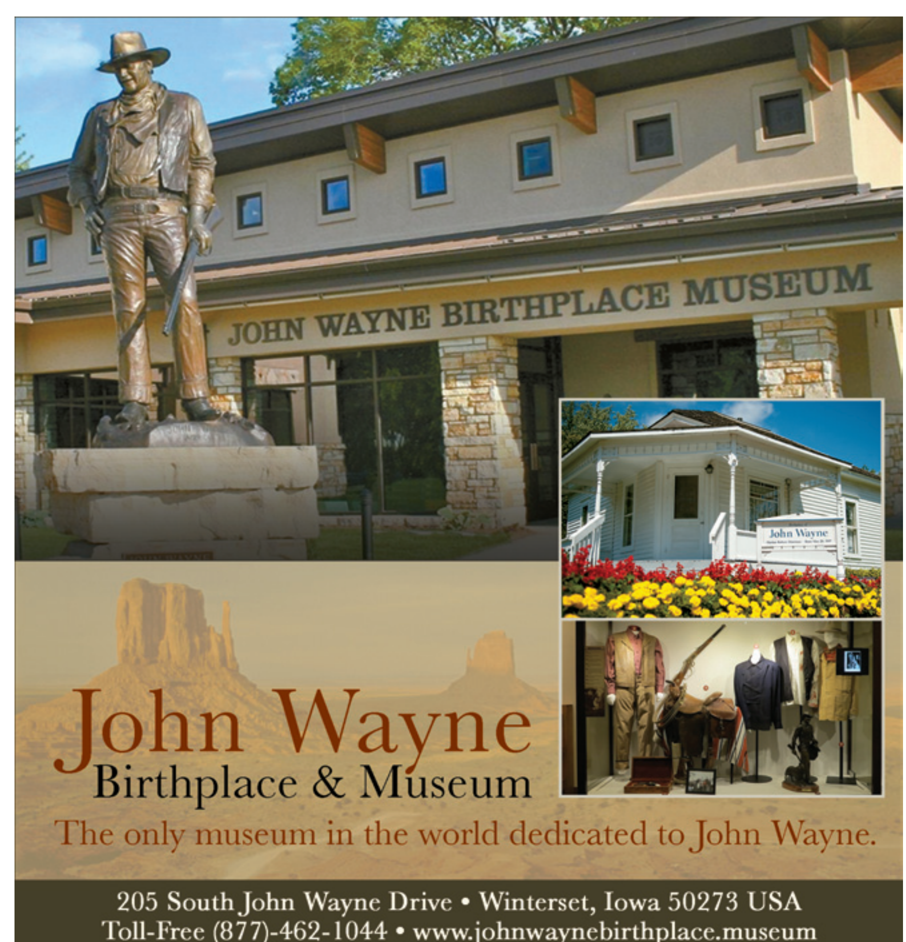
Sherry Monahan has penned *The Cowboy's Cookbook*, *Mrs. Earp: Wives & Lovers of the Earp Brothers*; *California Vines, Wines & Pioneers; Taste of Tombstone* and *The Wicked West*. She has appeared on Fox News, History Channel and AHC.

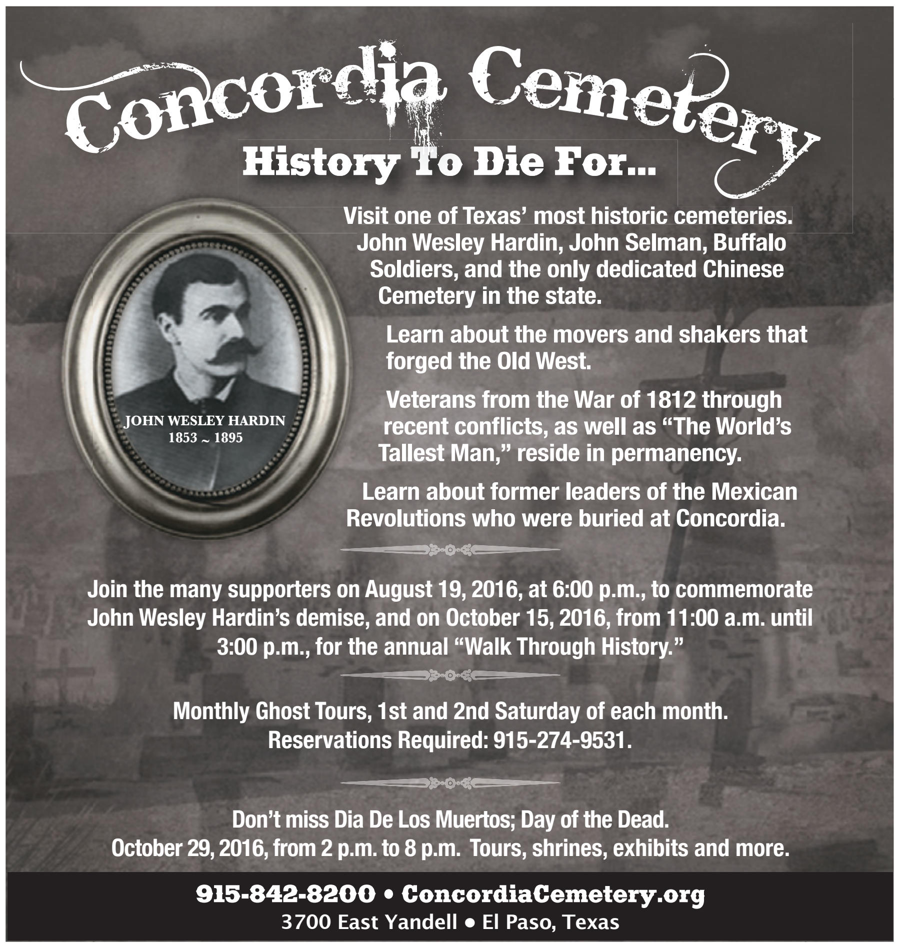
YUKON BEANS

- *2 cups Navy beans*
- *1 teaspoon salt*
- *Pepper to taste*
- *½ pound salt pork, quartered*
- *2 tablespoons molasses*

Soak beans overnight in water. The next day, rinse and drain. Place into a large dutch oven or stockpot, and cover with water. Bring to a boil over high heat. Drain and place in a baking dish. Salt and pepper the beans, then stir. Place the pork in the center of the beans and top with the molasses. Cover and bake at 325°F for five hours or until tender.

Recipe adapted from the *San Francisco Chronicle*, December 30, 1897





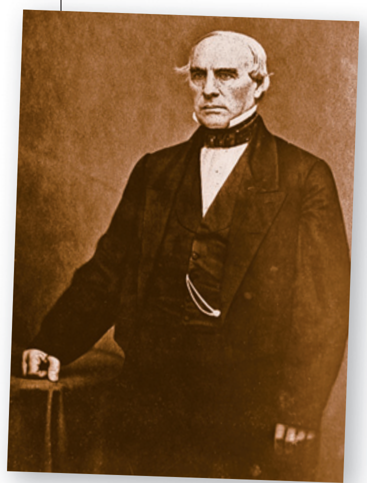
WESTERN BOOKS

BOOK REVIEWS EDITOR: STUART ROSEBROOK

Road to Destiny

Glen Sample Ely's The Texas Frontier and the Butterfield Overland Mail *sets a new standard in transportation history, and new books Old West fans will enjoy about the Pecos River, Stagecoach Mary, Baz Outlaw and Fort Bascom.*

Roads and highways, from the Appian Way to Route 66, have been romanticized and mythologized through the eras, celebrated as both feats of engineering as well as pathways for national triumph and success. The construction, operation and suspension of the first transcontinental mail delivery service is the subject of Glen Sample Ely's *The Texas Frontier and the Butterfield Overland Mail, 1858-1861* (University of Oklahoma Press, $34.95). Based on 25 years of research, the author's comprehensive primary and secondary research, archaeological research in the field, and applied use of museum ephemeral collections, the volume should be considered the definitive study of the legendary stage line, but also a model public history project. His focus on the route in Texas, from its crossing of the Red River on the Oklahoma border to its trail into New Mexico, also provided Ely with a historical platform from which to examine the pressing issues of frontier Texas and the state of the nation in the 30 months leading up to the Civil War, including the politics of secession, slavery, race, and relations between the Comanche, Apache, Mexican and American settlements and settlers. The author states succinctly in his introductory chapter: "Far more than some faded, romantic relic of the Old West,



Glen Sample Ely's *The Texas Frontier and the Butterfield Overland Mail, 1858-1861*, is the most comprehensive history of John Butterfield's visionary overland stage company, including detailed archaeological evidence uncovered on the route and sites from the Red River to El Paso.

– COURTESY SEAVER CENTER FOR WESTERN HISTORY RESEARCH, CONKLING PAPERS, LOS ANGELES COUNTY MUSEUM OF NATURAL HISTORY –

Author Glen Sample Ely's hybrid history of the Butterfield Overland Mail route across Texas is heavily illustrated with historical images and modern archaeological evidence of the stage line, including a watercolor of George Gidding's San Antonio–El Paso Mail Station at La Limpia, circa 1850s.

– COURTESY THE ROCHESTER HISTORICAL SOCIETY, FROM OVERLAND MAIL STATION BY CAPTAIN ARTHUR TRACY LEE (91.218.19), ROCHESTER, NEW YORK –

the Butterfield Overland Mail provides the ideal window through which to view the land and those who inhabited it."

Another major strength of Ely's well-annotated book is his focused research—and conclusions—on the Butterfield line in Texas. The structured scope of an intrastate history provides the reader with both a macro and micro history of the Lone Star State in the three years leading up to the Civil War. Ely's research and conclusions expertly tie Texas frontier life, the history of the stage line, and the life and role of John Butterfield, president of the Overland Mail Company, in the context of the sectional differences of the impending conflict, the demise of the Butterfield Overland Mail in 1861, and the route's influence on the settlement patterns of the Texas communities along the stage line's route.

Going forward, public and traditional historians of the American 19th century should consider Ely's *The Texas Frontier and the Butterfield Overland Mail* as *the* model for future comprehensive archaeological-history studies of national, regional, state and local roads and transportation corridors. His hybrid style, which aficionados of the Butterfield will greatly appreciate, is similar to a trend in publishing seen recently in Gary and Margaret Kraisinger's *The Western Cattle Trail: Its Rise, Collapse, and Revival, 1874-1897* (Mennonite Press, 2015), Alvin Lynn's *Kit Carson and the First Battle of Adobe Walls: A Tale of Two Journeys* (Texas Tech University Press, 2014) and Jim *Ross's Route 66 Crossings: Historic Bridges of the Mother Road* (University of Oklahoma Press, 2016). Ely graciously acknowledges that his quarter decade of field research was inspired by intrepid Butterfield historians Margaret and Roscoe Conkling and Jesse Wallace Williams, but Ely's study of the stage line's route across the Lone Star State, from the Red River to the New Mexico state line, will stand the test of time, as the archetype for all who follow in his footsteps attempting to chart the history of the Butterfield from the Mesilla River Valley to San Francisco Bay.

—*Stuart Rosebrook*

A RIVER OF LIFE

In Patrick Dearen's *Bitter Waters: The Struggles of the Pecos River* (University of Oklahoma Press, $29.95), the author documents the many challenges facing the Pecos, including over-appropriation, decreased flows, invasive species and stubbornly high salinity levels. Through exhaustive research and wide-ranging interviews with Pecos River authorities and river valley residents, Dearen explores varied opinions on sources of the river's problems and possible solutions. Readers who want background on the Pecos River's

ROUGH DRAFTS

– KRISTA ROLFZEN SOUKUP –

Newest Western Writers of America Hall of Fame inductee **Lucia St. Clair Robson** (above) was the star of the Western Writers of America annual conference held in Cheyenne, Wyoming, June 21-25, 2016. Robson, a multiple Spur Award-winning novelist, was the keynote speaker at the Spur Finalists Luncheon and the recipient of the Owen Wister Award at the Spur Awards Banquet held the final evening of the 63rd annual WWA Conference.

Robson, who has published ten novels, offered a poignant and humor-filled address reminding the audience of the basics necessary to be a successful writer: be passionate about life, never forget your sense of humor, be adventurous, curious and courageous, and never be afraid of a challenge.

Hallmarks of Robson's career–strong research, empathetic characters and poignant storytelling–were themes reflected throughout the conference during author and editor panel discussions, as well as by authors receiving recognition as Spur finalists and award-winners. Most who attended would agree that Western writing and publishing fiction and non-fiction, are entering a new renaissance period, on all platforms–traditional and electronic. And if that isn't promising enough, The Storyteller Spur Award for Best Illustrated Children's Book was presented to 11-year-old **JoJo Thoreau** (aka Lydia Schofield), for ***Buckaroo Bobbie Sue***, the youngest recipient ever.

The future is bright.

–*Stuart Rosebrook*

West Texas author Patrick Dearen's *Bitter Waters* meticulously charts the history of the Pecos River and its importance to the development of the American Southwest, including the ranchers who watered 20,000 head of cattle in the river near Odessa in 1885.

– COURTESY THE SCHARBAUER FAMILY COLLECTION IN THE ARCHIVES OF THE NITA STEWART HALEY MEMORIAL LIBRARY, MIDLAND, TEXAS –

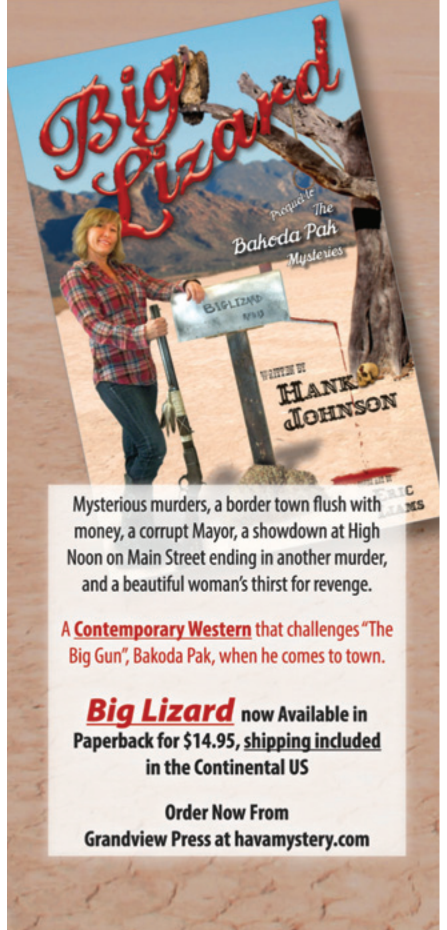
beauty, wildlife habitat, and historic significance should perhaps look elsewhere before delving into this book, which principally details the river's value as a water source. That reservation notwithstanding, students of the Pecos and other western rivers will find *Bitter Waters* a worthwhile addition to their libraries.

—*Doreen Pfost, author of* This River Beneath the Sky: A Year on the Platte

LEGENDARY LADY OF THE WEST

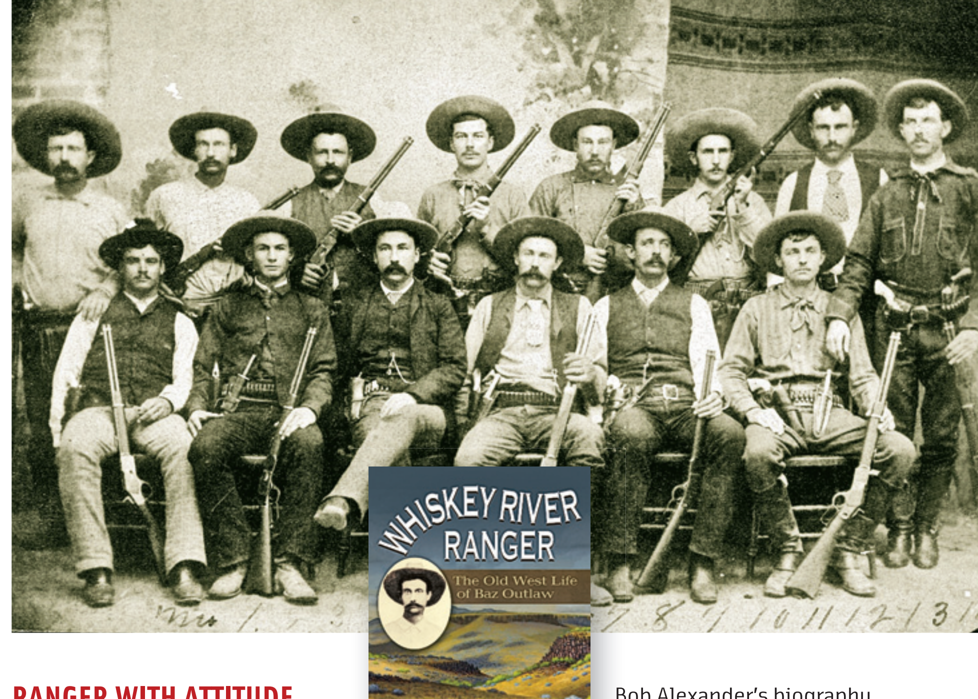
The story of the legendary black American women who delivered the U.S. mail in Cascade, Montana, in the 1890s, rises from the pages of author Erich Martin Hicks' book *Mary Fields AKA Stagecoach Mary*. Using authentic historical documents and photographs, Hicks thoughtfully dramatized the story of the heroic figure who was born a slave in Tennessee and eventually headed West to nurse an ailing friend. Stagecoach Mary once battled off wolves during an all-night vigil on the prairie, was a commercial freighter, ran a laundry, toted a gun and smoked a cigar. Her story is compelling, gritty and oftentimes heartbreaking.

—*Chris Enss, author of* Mochi's War: Tragedy of the Sand Creek Massacre



In *Mary Fields AKA Stagecoach Mary*, biographer Erich Martin Hicks details the tenacious life of a black woman on the Montana frontier, where she worked for the Ursuline Nuns at St. Peter's Mission and drove the mail wagon in Cascade, Montana.

– COURTESY ERICH MARTIN HICKS –



Bob Alexander's biography *Whiskey River Ranger* provides readers with an in-depth, rollicking biography of legendary Ranger Baz Outlaw, shown here standing second from left, with the famed Company D Texas Rangers.

– COURTESY TOBIN AND ANNE ARMSTRONG RANGER RESEARCH CENTER, TEXAS RANGER HALL OF FAME & MUSEUM –

RANGER WITH ATTITUDE

In his sixth Ranger-related book, *Whiskey River Ranger: The Old West Life of Baz Outlaw* (University of North Texas, $34.95) retired U.S. Treasury agent Bob Alexander of Maypearl, Texas, has produced the definitive biography of this lawman born with an ironic surname. He was at one time Texas Ranger Baz Outlaw, not

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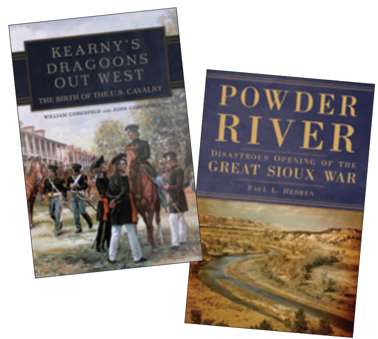

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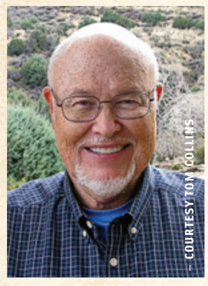
THOMAS P. COLLINS: BARD OF THE WESTERN THEATER


— COURTESY TOM COLLINS

Tom Collins—theater historian and presenter—has enjoyed a lifelong passion for acting and directing. At the University of Wisconsin-Platteville he cofounded the Wisconsin Shakespeare Festival with his colleague Thomas S. Goltry and his wife, Wendy Collins.

When Tom and Wendy retired in 2001 and moved to Prescott, Arizona, it didn't take him long to start volunteering in the library and archives of the Sharlot Hall Museum. There he became more and more entranced with theatrical entertainment in the Wild West: Shakespeare, swords and sandals epics, romantic melodramas, minstrel shows, Westerns and song-and-dance spectacles.

Tom has written two books about the theater in the Arizona Territory: *Stage-Struck Settlers in the Sun-Kissed Land* (Wheatmark, 2007) and *Arizona on Stage: Playhouses, Plays, and Players in the Territory, 1879-1912* (TwoDot, 2015).

Tom recommends these five highly entertaining reads:

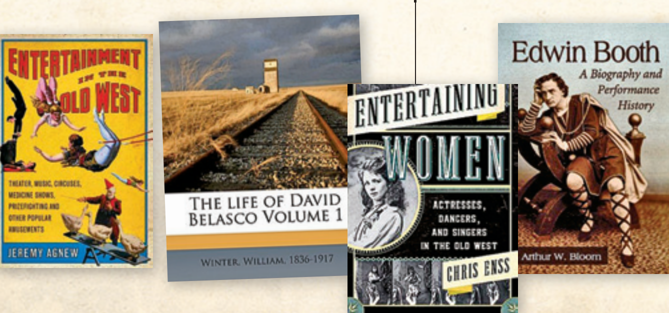
❶ ***Entertainment in the Old West: Theater, Music, Circuses, Medicine Shows, Prizefighting and Other Popular Amusements*** (Jeremy Agnew, McFarland & Co.): Agnew's colorful narrative was a long time coming: a broad overview of the entertainment world in Old West mining camps and boomtowns. From girlie shows to boxing matches, from concert saloons to opera houses, from *Hamlin's Wizard Oil* to *Hamlet*, great actors and "barnstormers" offered a kaleidoscope of rowdy and emotionally charged entertainment.

❷ ***The Life of David Belasco***, 2 vols. (William Winter, Moffat, Yard & Co.): For an in-depth look at the legitimate theater in the Wild West, Winter's biography of the era's most influential director and playwright has it all: Belasco's passion for naturalistic staging and "quiet" acting, his cultivation of stars like Mrs. Leslie Carter and Blanche Bates, and his signature plays, like *The Girl of the Golden West* and *Rose of the Rancho*.

❸ ***Entertaining Women: Actresses, Dancers, and Singers in the Old West*** (Chris Enss, TwoDot): For a brief glimpse into the private—well, not always so private—lives of the great dames of the Western stage, you must read Enss's well-illustrated book. Enss chooses fourteen fascinating personalities and brings them to life in her respectful and compassionate narrative.

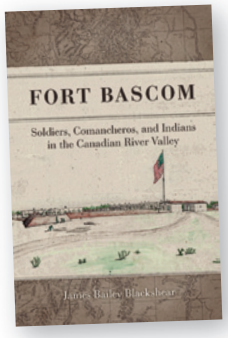
❹ ***Melodrama Unveiled: American Theatre and Culture, 1800-1850*** (David Grimsted, University of California Press): The Wild West was the age of melodrama, a dramatic form so parodied and spoofed in modern times that we fail to see the power that these heart-wrenching dramas of good and evil exerted over 19th-century audiences. Happily, Grimsted takes them seriously and shows how they reflected the views and values of Americans.

❺ ***Edwin Booth: A Biography and Performance History*** (Arthur W. Bloom, McFarland): And now for the classical theater! Bloom separates fact from fabrication in this beautifully written biography, tracing the life of America's most famous and influential tragedian from his awkward apprenticeship on the road with his alcoholic father to his triumph as *Hamlet*. This is enthralling reading for Bardolaters and Wild West lovers alike.



Bass Outlaw as writers have often incorrectly referred to him for years. Outlaw clearly had an attitude, which is also what Alexander writes with. While sticking to the facts he clearly works hard to track down in primary sources, Alexander isn't shy about putting things in perspective. "Bending to whiskey bottles' pull..." Alexander writes of Outlaw, "would lead to hangovers, headaches, heartbreaks, and headstones." Saddle up with *Whiskey River Ranger* for a fine read.

—*Mike Cox, author of* Time of the Rangers: Texas Rangers: From 1900 to the Present



ARMY LIFE ON THE NEW MEXICO FRONTIER

James Bailey Blackshear's thoroughly researched book *Fort Bascom: Soldiers, Comancheros, and Indians in the Canadian River Valley* (University of Oklahoma Press, $29.95) provides readers with a comprehensive understanding of why Fort Bascom was notorious among soldiers for its substandard state. Situated on the south side of the Canadian River in New Mexico, 60 miles west of the Texas border, the outpost was under continual construction and repair. The U.S. was intent on thwarting Indian raids upon local ranchers and sheepherders and stopping illicit trade between Comancheros and Plains Indians. The fort, which quartered U.S. troops from 1863 to 1870, closed in 1870 but continued to be a jumping-off place for military expeditions until 1874 when the Red River War resulted in the placement of Plains Indians on reservations in Indian Territory, Oklahoma. Blackshear's thoroughly researched book definitely earns it a place on every historian's bookshelf.

—*Alvin Lynn author of* Kit Carson and the First Battle of Adobe Walls

LEE MARTIN

THE GRANT CONSPIRACY
WAKE OF THE CIVIL WAR
LEE MARTIN

THE GRANT CONSPIRACY
Wake of the Civil War

A young lawyer, an angry young newspaper woman, and a black veteran stumble on an evil law firm's plot to assassinate former President Grant, not for the Civil War but for Black Friday, as Grant tours the Rockies by wagon in 1880.

"Screenwriter and author Lee Martin's latest novel, THE GRANT CONSPIRACY: WAKE OF THE CIVIL WAR, is ready made for adaptation for the silver-screen or television with a Robert Conrad cameo a requirement for production. Martin's history tale of a planned assassination attempt against former President Ulysses S. Grant is ready for central casting and a sequel. In the meantime, order a copy of Martin's frolicking Western tale with a great cast of characters, including the war-hero—turned lawyer Matt Tyler, and femme-fatale newspaper woman Jennifer White and ex-Confederates out for revenge."

– Stuart Rosebrook, Senior Editor, True West Magazine.

Retribution comes with a bullet.
Lee Martin
SHADOW ON THE MESA

SHADOW ON THE MESA

While a hired gun for the cattlemen, Wes learns his Arapaho mother was murdered. He also learns that his long lost white father is still alive, rich with a family, and may have hired the killer. Wes starts out on a trail for vengeance against his own father.

Martin also wrote the script for the movie, starring Kevin Sorbo, which won the Wrangler Award given by the National Cowboy & Western Heritage Museum.

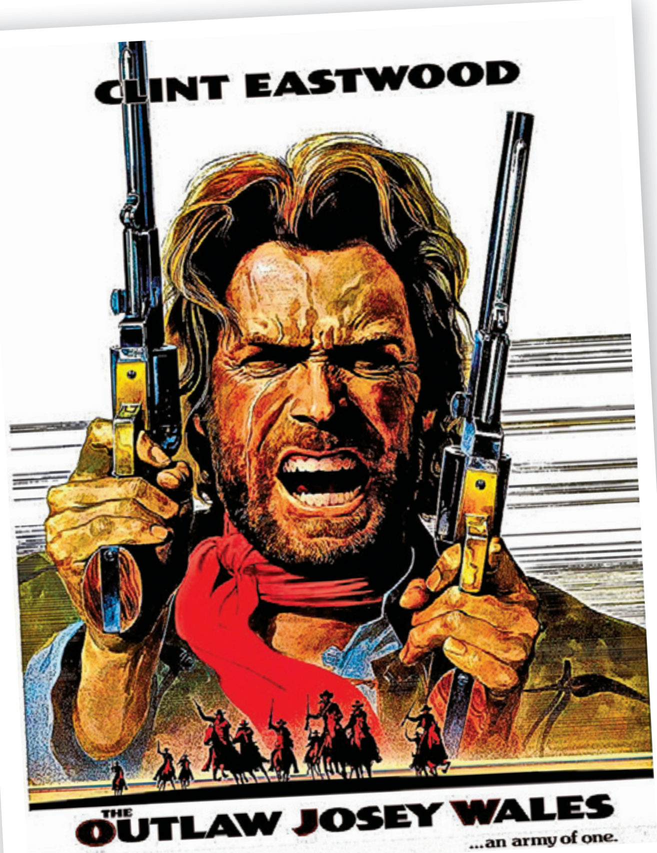
Look for all of Lee Martin's 19 western novels at AMAZON.COM, or wherever books are sold.

WESTERN MOVIES DVD & TV SERIES

BY HENRY C. PARKE

Struggling for a Dream

Looking back at The Outlaw Josey Wales *on the iconic Western's 40th anniversary.*



One of the best Clint Eastwood movies ever traces back to ugly roots. *The Outlaw Josey Wales* was based on a book written by a self-proclaimed Cherokee whose real life as a former Klansman became well known after his book, *The Education of Little Tree,* topped *The New York Times'* bestseller list in 1991.

– ALL IMAGES COURTESY WARNER BROS. –

In the latter quarter of the 20th century, the only person indispensable to Western film was Clint Eastwood. Losing a Peckinpah or a Leone would have been bad, but without Eastwood, the genre would have been deader than the Daltons. This year marks the 40th anniversary of one of Eastwood's finest Westerns, *The Outlaw Josey Wales*. Some consider the 1976 film one of the best Western movies ever.

When Forrest Carter's first novel was published—an initial press run of 75 copies—he was unaware that Eastwood's Malpaso Company did not accept unsolicited material. But Producer Robert Daley was so moved by the cover letter accompanying *The Rebel Outlaw: Josey Wales* that he read the book. He then told Eastwood, "This thing has so much soul to it that it's really one of the nicest things I've read."

The actor-director agreed. He bought the film rights.

The movie is an unconventional Civil War and post-war story, focusing not on generals and battles, but on the aftermath of the guerilla war between the North's Red Legs and the South's Bushwhackers, and the abuse of Indians who had sided with the South. Josey Wales, Eastwood's character, is a farmer who joins the Bushwhackers after his wife and son are murdered by Red Legs. When the Civil War ends, he refuses to sign a loyalty oath. He and Jamie (played by Sam Bottoms) set out, tracked relentlessly by the Red Leg commander (Bill McKinney) and a Judas (John Vernon).

The story contains not only grim elements and action, but also humor and beauty and endearing characters. Eastwood's costar, Oscar nominee Sondra Locke, shares why the film is special to her: "It had a great story, a great hero too, and Clint was perfect for it. [In his] Spaghetti [Western] films, he had no attachment to anybody. He was a loner out for himself. In *The Outlaw Josey Wales*, he'd been victimized; he had a family that he'd lost. He was a man who responded to humanity, to other human beings. *The Outlaw Josey Wales* had a traveling band of colorful characters—all struggling for a dream. I think it was that soul in the film that made it special."

"He knew what he wanted, and he just grabbed it."

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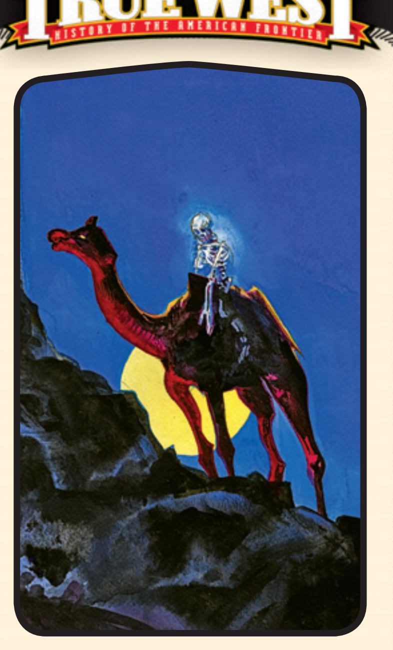
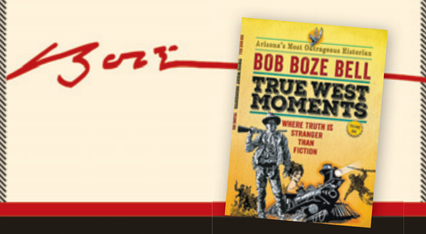


The Crazy Legend of Red Ghost

As the story goes, a military commander lashed a camel-shy soldier to the back of a camel and sent him off to learn how to ride. Depending on who is telling the story, the soldier either died from starvation, or embarrassment, and the camel rode around Arizona for the next thirty years with a skeleton on his back. Since the camel was rust colored, the legend of Red Ghost began. Supposedly, Red Ghost was shot dead in the 1890s while poaching from an Arizona backyard garden and he still had the rope burns on his hide. Frankly, I'm getting heart burn just telling the story.



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Sondra Locke (center) played the romantic interest to Clint Eastwood in both the film and in real life. The actors met while filming *The Outlaw Josey Wales* and stayed together until 1989. She made six films with Eastwood, including the 1980 Western *Bronco Billy*.

Walter Scott, who began doubling Eastwood on CBS's *Rawhide* series, was double and stunt coordinator on *The Outlaw Josey Wales*. He says scenes were shot all over the West: "We were in Utah first, for all the Indian stuff. Then down to Old Tucson [Arizona], then to Marysville, up by Sacramento [California] for all the stuff with the raft."

There, the Red Legs are on a ferry, trying to catch up to Wales, when he shoots the ferry rope, sending the raft spinning down the river. "I had seven or eight stuntmen and horses on it," Scott says. "We thought it would twist and turn, but that raft was so good, it didn't move! They had to push the horses off, and I'm yelling at them, 'Get off! Someone go into the water!'"

Eastwood had already directed five features by that time, including 1973's *High Plains Drifter*, but he had not intended to direct this one. He hired Philip Kaufman, who had written and directed 1972's *The Great Northfield Minnesota Raid*. Then problems developed between them on the set. Locke remembers, "Kaufman's a good writer, and it was a really well-written script. [As a director] he was unbelievably slow; he would intellectualize everything. Clint was just the opposite. Clint just would run on his gut. He knew what he wanted, and he just grabbed it."

"Clint fired him after two weeks and took over," Scott tells *True West*. "The Directors Guild passed a law after that and said an actor couldn't do that; it's called the Eastwood Rule. Clint started all over again, and we still finished two weeks under schedule."

Scott remembers the big shoot-out at the end, with Wales and his friends in the cabin, being attacked on all sides by the Red Legs, a sequence that would normally take several days to film. "Clint gave me a day with the stuntmen to rehearse and lay out every piece," Scott says. "He said, 'Tell me what you've got.' 'I've got some guys going around the hill; they'll fall the horses down. The guy up on top, he's going to cave the roof in. Other guys are riding by—we've got a jerk wire on one guy.' We filmed it all in half a day. End of the day, I'm [paying off] the stuntmen, Clint walks by, and says, 'Hey boys, whatever he gives you, just double it, because it was a helluvah day!'"

If the characters in *The Outlaw Josey Wales* dreamed of changing their lives, so did the author of the book that inspired the movie. Carter's success was his undoing. He was exposed as Asa Carter, a once powerful leader of the Ku Klux Klan. Although he, unlike Wales, did not succeed in leaving his past behind, he did leave a heartfelt literary legacy.

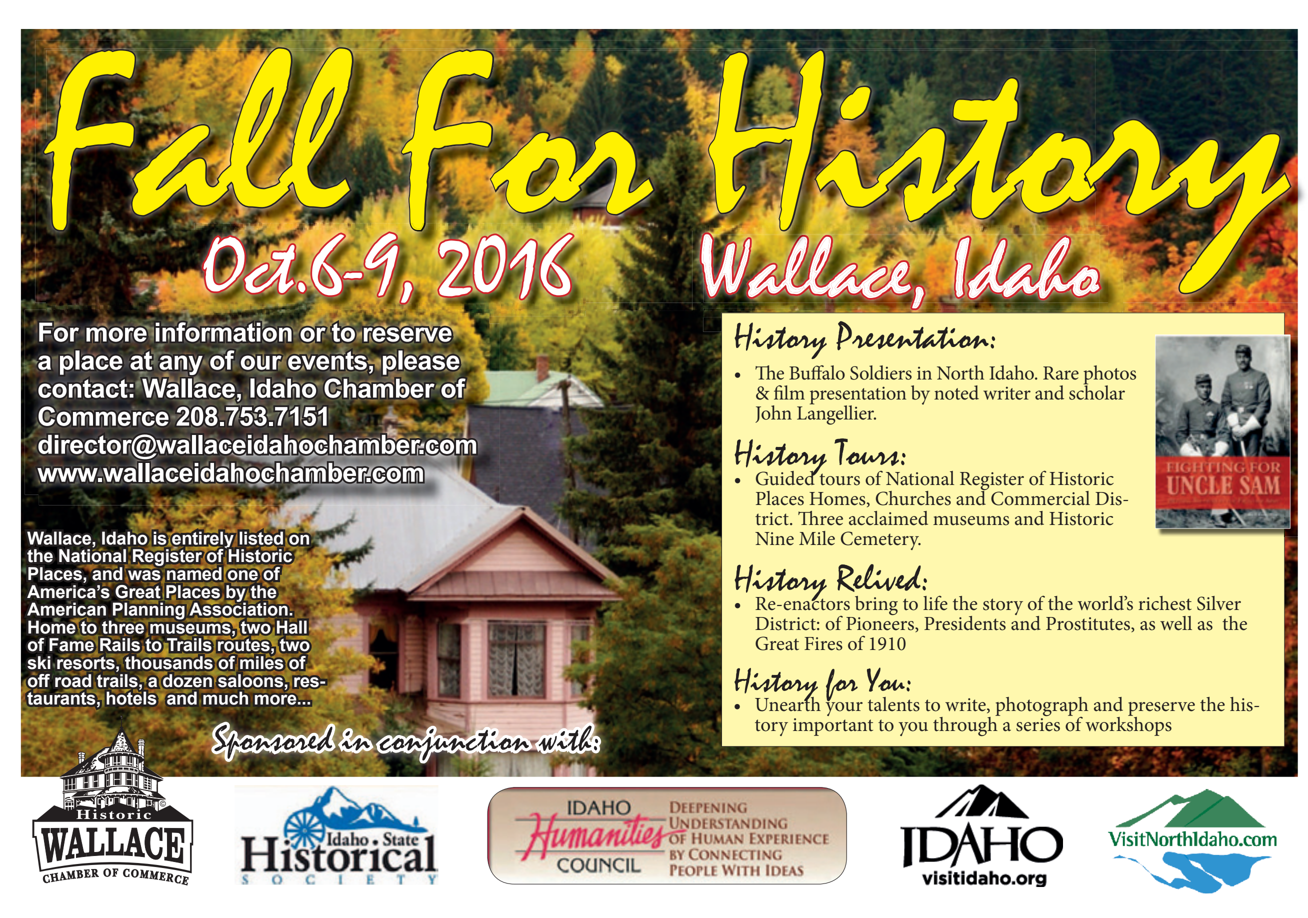
Locke cherishes her memories of cast members, from character actors Sheb Wooley and Royal Dano, to 79-year-old Paula Trueman, "... who would do somersaults to make Clint laugh," to Chief Dan George and despicable Bill McKinney. "Chief Dan was just the way he was onscreen," Locke says, "and Bill McKinney was just the opposite, a funny, funny guy."

DVD REVIEW

The Girl of the Golden West

(Warner Archive, $19.99) In 1938, theatre impresario David Belasco's melodrama became a delightful Western operetta, starring Jeanette MacDonald and Nelson Eddy. The only female in the mining town of Cloudy, MacDonald's character, Mary, is riding to a musical benefit in Monterey when her coach is waylaid by a pretend-Mexican bandit played by Eddy. He falls in love with her, but so has an ambitious lawman, played with suave menace by Walter Pidgeon. This Musical Western features great songs by Sigmund Romberg and superb acting by Western stalwarts Noah Berry Sr. and Leo Carrillo.

Henry C. Parke is a screenwriter based in Los Angeles, California, who blogs about Western movies, TV, radio and print news: *HenrysWesternRoundup.Blogspot.com*



BY LEO W. BANKS

A Pioneer Paradise

Spectacular beauty and Old West heritage makes Kanab, Utah, a perfect Western getaway.

The Annual Western Legends Roundup in Kanab, Utah, features the famous High Noon Parade on Center Street with local cowboys and a longhorn cattle drive through downtown past local landmarks, including the historic Parry Lodge.

– ALL IMAGES COURTESY KANE COUNTY/SOUTHERN UTAH OFFICE OF TOURISM UNLESS OTHERWISE NOTED –

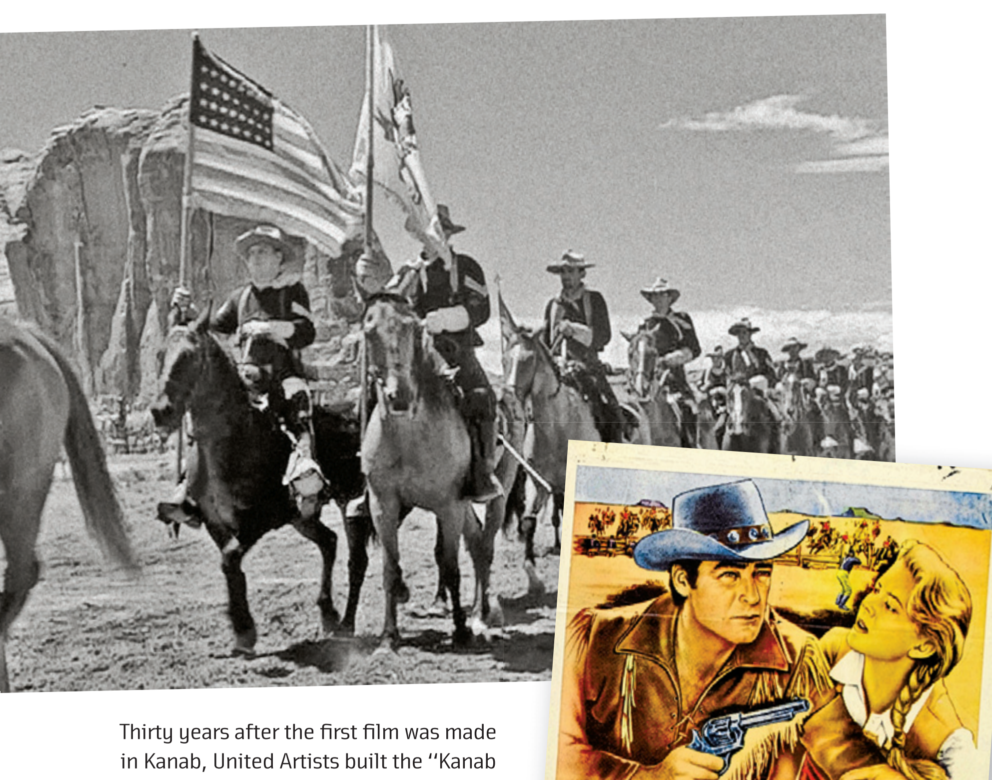
When pioneers settled on Kanab Creek in the late 1850s, they faced hostile Navajo, Paiute and Hopi Indians. Several attempts at settlement ended in bloodshed before Mormon missionary and frontiersman Jacob Hamblin brokered peace with the tribes.

Some believe the so-called Buckskin Apostle spent more time with warring natives than Daniel Boone or Kit Carson.

The area Hamblin helped tame is now a town of 4,500 set against the beautiful sandstone canyons of southern Utah. Kanab takes its name from the Paiute word meaning “place of the willows.”

Counting those who stay in town and pass-throughs, Kanab attracts 3.5 million tourists a year, especially outdoor-lovers. The following attractions are all located within 80 miles: Zion National Park, Bryce Canyon, the Grand Canyon’s North Rim, Lake Powell and Grand Staircase-Escalante National Monument.

But the most popular might be 70 miles away at Coyote Buttes Permit Area, specifically an area called the Wave, known for its wild colors and incredible rock formations. For those who can’t secure a BLM visitor permit—only 20 are issued a day—Bob Riding, a host at the Kane County Visitors Center, recommends a second site in the same area.



Thirty years after the first film was made in Kanab, United Artists built the "Kanab Fort" for the 1954 film *The Yellow Tomahawk* (right). Director John Ford made four movies in the Kanab area, including *Fort Apache* (above), in 1949.

– COURTESY RKO RADIO PICTURES/POSTER ART COURTESY COURTNEY JOYNER –

"The White Pocket is huge and just as beautiful," Riding says. "The swirling rocks are all orange, white and red." For a nearer option, try Peek-a-boo Canyon, a slot canyon about six miles north of town that's so narrow and deep the sun rarely brightens the bottom.

Kanab's natural beauty has made it a movie-making hub, beginning with the 1924 picture, *The Deadwood Coach*, starring Tom Mix. The trend continued with Cecil B. DeMille's *Union Pacific* and John Ford's *Drums along the Mohawk*, both released in 1939.

The movie industry helped sustain the town during the Depression. As one wag said, it "kept the kids from eating the putty out of the windows."

"Local people got income renting their horses, cattle and trucks for the crews to go on location," says Deanna Glover of Kanab Heritage Museum. "Women did laundry for them because we didn't have a laundromat."

Kanab marks that legacy at Western Legends Roundup, a raucous, three-day celebration in August during which downtown streets close to accommodate parades, displays, vendors and a longhorn cattle drive. Mountain men and decked-out cowboys mingle with Western movie actors who sign autographs and chat with fans.

Visitors also enjoy the Little Hollywood Museum, complete with movie artifacts and rebuilt sets from the roughly 100 pictures filmed in the area, including *The Outlaw Josey Wales*. The venue offers meals and shows as well.

Architecture-lovers should take the Heritage Tour of Kanab's historic homes, including the original 1892 mercantile, now the Rocking V Café, a popular bistro and one of the few places in town that serves drinks. The Heritage House Museum, housed in a restored Victorian on the National Register, features artifacts and reproductions of historic photos available for purchase.

WHERE HISTORY MEETS THE HIGHWAY

Start planning your trip at the Kane County Office of Tourism (above) in Kanab.

VisitSouthernUtah.com

Parry Lodge

The lobby walls display photos of the many movie stars who've stayed there, including John Wayne and Ronald Reagan. The list includes the cast of the 1962 picture *Sergeants 3*, starring Frank Sinatra and Rat Pack pals Dean Martin, Sammy Davis, Jr., Peter Lawford and Joey Bishop. The lodge lacked a swimming pool for after-shoot parties so the stars reportedly paid to have one built.

ParryLodge.com

Moqui Cave

About five miles north of town, tourists walk into a cave chiseled into a mountainside and once used by the Anasazi people. They also visit the large gift shop, view lots of Indian artifacts and crafts, and 140 million-year-old dinosaur tracks. The back room was a Prohibition-era tavern.

VisitSouthernUtah.com

Kanab Heritage Museum

Utah residents love to explore this small museum to research their pioneer ancestors. Attractions include photos of Indians by early Western explorers, including Edward S. Curtis. Don't miss the Harold Mace Collection of thousands of photographs documenting life in Kanab and Kane County during the 1940s and 1950s. Admission is free.

KanabHeritageMuseum.com

Little Hollywood Museum

Learn everything you need to know about movies and TV shows filmed in the area. The latter include *The Lone Ranger*, *F-Troop* and *Daniel Boone*. Check out the movie sets on the grounds and walk Gunslinger Avenue. The museum stands in a pretty cottonwood grove behind the gift shop, which sells American Indian jewelry and other items. Admission is free.

LittleHollywoodMuseum.com

The annual three-day Western Legends Roundup Wagon Train is a 50-mile journey through Johnson Canyon and Grand Staircase-Escalante National Monument. Participants enjoy traditional Dutch oven cooking, cowboy entertainment, campfires and will see many locations used in Hollywood Westerns.

Kanab also offers several interesting short drives. Seventeen miles away, the former home of artist Maynard Dixon serves as a nonprofit arts foundation, open for tours. Pipe Springs National Monument, 20 miles out, offers a look at a fort built over a desert spring in the 1870s.

An easy ten-mile jaunt brings visitors to Fredonia, Arizona, and the Buckskin Tavern, said to be the longest bar in Arizona. The more adventurous can stay on U.S. 89A through House Rock Valley and see the stunning Vermilion Cliffs National Monument, where California condors roost.

Landscape of such rare beauty inspires many legends. One of the best-known involves the outlaw Butch Cassidy, a southern Utah fixture since his legendary train-robbing days. Many historians believe he died, with the Sundance Kid, in a shootout in San Vicente, Bolivia, in 1909.

Nonsense, says the still-told tale. In 1991, a retired highway patrolman told a newspaper that he pulled Cassidy over on a road near Kanab in 1941. The trooper said the ticket was just a warning, which made sense. Old Butch wasn't likely to pay up anyway.

Leo W. Banks is an award-winning writer based in Tucson. He has written several books of history for *Arizona Highways*.

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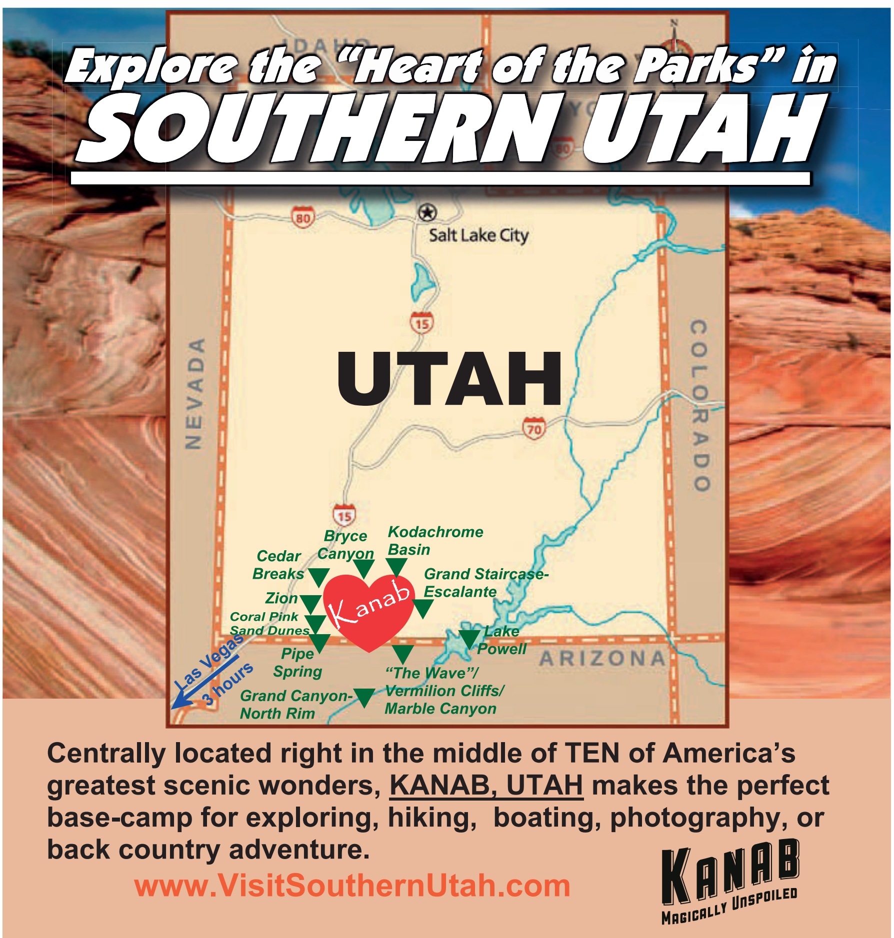
The geologic beauty of the Kanab area is a major draw for Hollywood producers and tourists, many of whom enjoy a hike at the local favorite, the White Pocket at Vermilion Cliffs National Monument just across the border in Arizona.



From the days of illustrators, Western pulp and into the 21st century, artists still find inspiration in the influential works of Frederic Remington.

By Johnny D. Boggs

Art research by Stuart Rosebrook

FRANK TENNEY JOHNSON

Fifteen years younger than Frederic Remington, Frank Tenney Johnson painted well into the 20th century, establishing himself as one of the finest artists of the early frontier school with his masterpiece, the 1935 36 x 48-inch oil *Rough Riding Rancheros*.

– COURTESY NATIONAL COWBOY AND WESTERN HERITAGE MUSEUM, OKLAHOMA CITY; 1969.191 –

CHARLES SCHREYVOGEL

According to *Frederic Remington: A Catalogue Raisonné II* essayist Laura A. Fry, William F. "Buffalo Bill" Cody hired both Frederic Remington and Charles Schreyvogel to illustrate and paint his life story, which Schreyvogel achieved dramatically in 1908 in his 48 x 66-inch oil on canvas titled *The Summit Springs Rescue—1869*.

– COURTESY BUFFALO BILL CENTER OF THE WEST, CODY, WYOMING. BEQUEST IN MEMORY OF THE HOUX AND NEWELL FAMILIES (11.64) –

"The soldier, the cowboy and the rancher, the Indian, the horses and the cattle of the plains will live in his pictures and bronzes, I verily believe, for all time."

President Theodore Roosevelt's 1907 analysis of artist Frederic Remington's legacy has been proven right. Remington (1861-1909) not only lives on in his art, but he continues to inspire other artists, just as he did during his lifetime when Charles Russell, Charles Schreyvogel and Frank Tenney Johnson followed the "School of Remington."

An Easterner, Remington immortalized the West as a painter, illustrator and sculptor during The Golden Age of Illustration.

That period, loosely from 1850-1925, "was a time of great innovation and progress in the United States, and the country's nationalistic pride and self-confidence spread to the arts," Melissa W. Speidel writes in *Frederic Remington: A Catalogue Raisonné II* (University of Oklahoma Press, $75), edited by Peter H. Hassrick.

"Part of Remington's fame very likely had to do with the fact that, as an illustrator for the leading magazines and periodicals, his work entered so many households at a time when mass media was just becoming a phenomenon," says Maggie Adler, assistant curator at the Amon Carter Museum

FREDERIC REMINGTON

In 1885, two years before Theodore Roosevelt hired him to illustrate *Ranch Life and the Hunting Trail*, Remington painted the iconic 1885 watercolor *Lone Cowboy*, reflective of the tours of the American Southwest, and the illustrative style that made him famous in *Harper's Weekly*.

–PRIVATE COLLECTION. IMAGE COURTESY GERALD PETERS GALLERY, SANTA FE, NEW MEXICO; CR#00029 –

An Easterner, Remington immortalized the West as a painter, illustrator and sculptor during The Golden Age of Illustration.

of American Art in Forth Worth, Texas. "People could see his art and read his stories all across the country. Also, as someone who was working for the popular press, he developed a keen sense of how to communicate clearly and readily."

So it was only natural that artists followed Remington's resumé.

While Howard Pyle focused on pirates, others—like Taos, New Mexico, artists W. Herbert "Buck" Dunton and Edward Borein—found their way west. N.C. Wyeth, on the other hand, excelled at pirates *and* cowboys.

Later, Remington's influence could be found in the Golden Age of Western Pulp (1920-1960), which Deborah Bernhardt, collections chair at Trinidad, Colorado's A.R. Mitchell Museum of Western Art, suggests provided the "model for the clean-cut Hollywood cowboy in the movies to come."

Artists from the Golden Age of Illustration influenced the artists of the Golden Age of Western Pulp including Maynard Dixon (who at age 16 got a letter of encouragement from Remington), Thomas Hart Benton, John Stuart Curry, Edward Hopper, Andrew Wyeth and A.R. Mitchell himself.

"Deadline demands probably made [Mitchell] up his game," says Paul Milosevich, who studied under Mitchell. "Come up with a strong, eye-catching design that would jump off the magazine racks. Bright complementary color contrasts, bold silhouette shapes that could be read and understood at a glance, like a billboard."

Yet not all artists were driven by the commercial art market.

"Tom [Lea] didn't pay attention to the art market because he didn't function in the art world," says Adair W. Margo, founder and president of the Tom Lea Institute in El Paso, Texas. "He participated in the whole world, being motivated by ideas and historic events around him. The idea of 'reinventing' himself would never occur to him. He was fully and confidently himself."

FREDERIC REMINGTON

Known internationally for his illustrations and paintings of the American cowboy, Remington's circa 1893 oil on canvas, *A Buck-Jumper*, captures the powerful energy of both the rider and the horse the New York artist witnessed on his tours of working ranches across the West.

– COURTESY EITELJORG MUSEUM OF AMERICAN INDIANS AND WESTERN ART, INDIANAPOLIS, INDIANA (2015.8.20) CRCR#01633 –

They painted cowboys, but also—especially the Taos artists—painted Indians.

"Most good artists have always been sensitive to the subtleties of the conflict between American Indians and the tidal onslaught of European Americans," says Andy Thomas, a historical painter in Carthage, Missouri. "There were, however, gross caricatures in movies, popular fiction and some illustrative works that made Native Americans look comical. When I paint anything involving Indians, I always try to read all I can about the person I am painting and paint him or her as a person."

During a 2015 residency in Omaha, Nebraska, Brad Kahlhamer found inspiration in the Joslyn Art Museum's collection of 19th-century ledger drawings and Karl Bodmer prints and watercolors to create what chief curator Toby Jurovics calls "a quasi-mythological realm where lived and imagined experiences co-exist."

Even an artist like Santa Fe's Billy Schenck, whose influence is more Andy Warhol and Sergio Leone, pays tribute to artists like Frederic Remington. "My work is so completely, heavily referential to all the Western people, all those other artists who came before," Schenck says. "It's not just your superficial traditional Western painting made for the market. I'm trying to be an effete historical snob."

E. I. COUSE

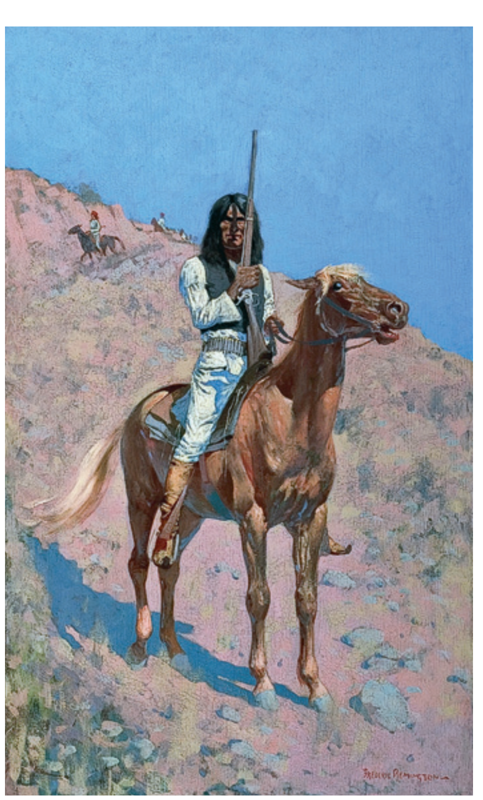
Sarah E. Boehme's essay, "Frederic Remington: Sojourn in Taos," expertly notes the mutual influence of Taos and Taos Society of Artists, including E.I. Couse, on the New York artist in the early 1900s, as seen in Couse's *The Brave's Love Call* (left), an oil on wood panel.

– COURTESY STARK MUSEUM OF ART, ORANGE, TEXAS (31.31.4) –

FREDERIC REMINGTON

Completed a year before his untimely death, Remington's 1908 oil on canvas, *The Stampede by Lightning* (below), is considered one of his greatest works, according to Ron Tyler in his essay "Frederic Remington's Vision of the 'Men with the Bark On.'"

– COURTESY GILCREASE MUSEUM, TULSA, OKLAHOMA (0127.2329) CRCR#02872 –



FREDERIC REMINGTON

Remington spent many of his formative years as an artist in the Southwest, including the final years of the Apache Wars in the 1880s as a contract illustrator for *Harper's Weekly*. His 1891 oil on panel, *An Apache,* (above) reflects his personal experiences and his theme of painting portraits of men at war mounted on horseback.

– PRIVATE COLLECTION. IMAGE COURTESY COEUR D'ALENE ART AUCTION, HAYDEN, IDAHO CRCR#01210 –

FREDERIC REMINGTON

Portraying American Indian tribes hunting bison was a major theme of early Western artists like George Catlin, and Remington continued the tradition, portraying Plains Indians on horseback spearing the life-giving, sacred animal in his 1890 oil on canvas, *The Buffalo Hunt*.

– COURTESY BUFFALO BILL CENTER OF THE WEST, CODY, WYOMING. GIFT OF WILLIAM E. WEISS (23.62) CR#00989 –

FREDERIC REMINGTON
Near the end of his career, Remington began a major series of paintings influenced by the French Impressionist movement. *The Outlier*, his 1909 oil on canvas, demonstrates his pursuit of impressionism, which remains influential today.

– COURTESY BROOKLYN MUSEUM, BROOKLYN, NEW YORK. BEQUEST OF CHARLOTTE R. STILLMAN (55.43) CRCR#02913 –

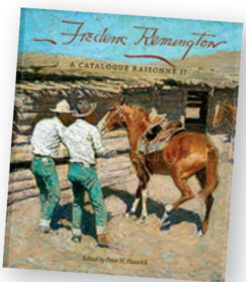
Has cowboy and Indian art really changed all that much since Remington's day?

"In a lot of ways it hasn't, and that's its strength," Bend, Oregon, artist Michael Cassidy says. "The values *don't* change. They're eternal. They're not subject to the changing whims of men."

Besides, there's one constant for artists that was true in Remington's day and remains true today.

"You paint for the love of it," Cassidy says, "or not at all."

Johnny D. Boggs's favorite Western artist is N.C. Wyeth—at least for today.



FREDERIC REMINGTON: A CATALOGUE RAISONNÉ II
Director Emeritus and Senior Scholar at the Buffalo Bill Center of the West is the editor of the University of Oklahoma's *Frederic Remington: A Catalogue Raisonné II*, volume 22 in The Charles M. Russell Center Series on Art and Photography of the American West. The $75 book is well illustrated with more than 150 images and 100 color plates.

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Albert Bierstadt (1830 – 1902), *Yosemite Valley*, c. 1898, oil on canvas, 54 x 84.125 in., 31.14.35. Frederic Remington (1861-1909), *Halt-Dismount!*, 1901, oil on canvas, 30.25 x 51.25 in., 31.10.5. John James Audubon (1785-1851), artist; Robert Havell, Jr. (1793-1878), engraver; *Blue Crane or Heron*, 1836, etching and aquatint on paper, hand-colored, in *The Birds of America*, Volume IV 38.25 x 25.5 in., 11.1.2.D. Stark Museum of Art, Orange, TX. ©2016 All Rights Reserved.

MAYNARD DIXON

In 1891, 16-year-old Maynard Dixon corresponded with Frederic Remington. The acclaimed Western artist encouraged the young Californian to pursue a career as an artist. Dixon, who, like his mentor, traveled the West in search of subjects and inspiration, painted the oil on canvas *Apache Woman* in Rice, Arizona, in July 1915.

– COURTESY MARK SUBLETTE MEDICINE MAN GALLERY AND MAYNARD DIXON MUSEUM, TUCSON, ARIZONA –

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Charles M. Russell, *Fighting Meat* (aka *Horse and the Hunter*), 1919, oil on canvas; Courtesy the Peterson Family Collection.

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ROSA BONHEUR

French artist Rosa Bonheur led a groundbreaking career for female artists from the 1840s until her death in 1899. After making sketches of Buffalo Bill's Wild West performers in Paris, she painted her Western masterpiece oil on canvas *Rocky Bear and Chief Red Shirt* in 1899.

– COURTESY TACOMA ART MUSEUM, TACOMA, WASHINGTON, HAUB FAMILY COLLECTION, GIFT OF ERIVAN AND HELGA HAUB; 2014.6.12 –

SHERRY BLANCHARD STUART

Arizona artist Sherry Blanchard Stuart, known for her landscapes, cowboy, Indian and equine paintings, says the "history and tradition of the American West inspires much of her work." Her generational ties to Remington's equestrian artistry can be seen in her Western oil on linen *Downhill Run*.

– COURTESY OPEN RANGE GALLERY, SCOTTSDALE, ARIZONA –

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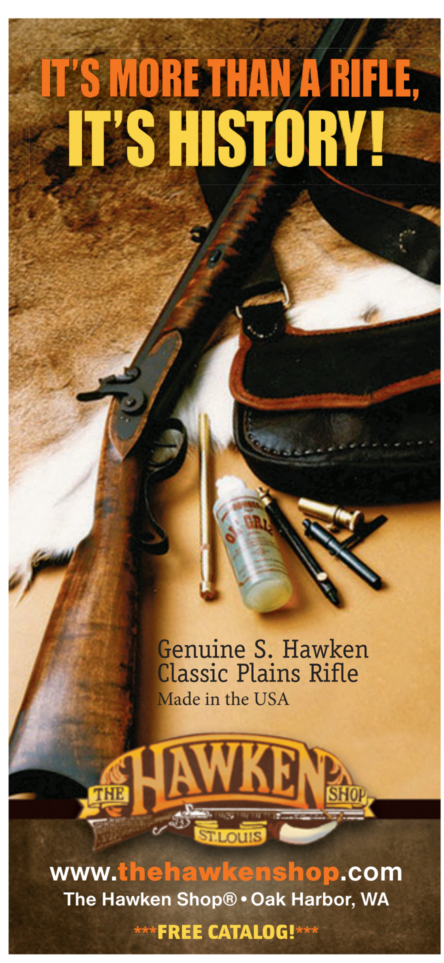

MATEO ROMERO

Contemporary Pueblo painter Mateo Romero was raised in Berkley, California, but today lives with his family at Pojoaque Pueblo in New Mexico. According to Romero, his 2008 mixed media on wood masterpiece *War Music II* reflects "timeless, archaic elements of Pueblo culture."

– COURTESY AUTRY MUSEUM OF THE AMERICAN WEST, PURCHASE MADE POSSIBLE BY JACKIE AND GENE AUTRY LOS ANGELES; 2008.34.1 –

CHARLES M. RUSSELL

Charles M. Russell's 1908 oil on canvas masterpiece, *Range Mother (A Serious Predicament)*, reveals his personal knowledge of working cattle in Montana, a theme that has influenced and inspired generations of cowboy artists for over a century.

– COURTESY JOSLYN ART MUSEUM, OMAHA, NEBRASKA, GIFT OF FOXLEY & CO., 2000.27 –

FREDERIC REMINGTON

Frederic Remington's 1907–1908 oil on canvas, *Pool in the Desert*, reflects the duality of his art late in life—the influence of French Impressionism and his emotional portrayal of American Indians and the end of their traditional way of life.

– PRIVATE COLLECTION, COURTESY UNIVERSITY OF OKLAHOMA PRESS, CR#02824 –

Western Art Roundup

The Mission Gallery of Fine Art
Desert Vision by Ray Roberts
TheMissionGallery.com

Western Trappings
Gifts For A Wife by Jack Moss
WesternTrappings.com

Stark Museum of Art
Racers at the Pueblo by Oscar Edmund Berninghaus
StarkCulturalVentures.org
– COURTESY STARK MUSEUM OF ART, ORANGE, TX, 31.24.64 –

Western Spirit: Scottsdale's Museum of the West
Study for "The Buffalo Trail" by Albert Bierstadt
ScottsdaleMuseumWest.org
– COURTESY THE PETERSON FAMILY COLLECTION, WESTERN SPIRIT: SCOTTSDALE'S MUSEUM OF THE WEST, SCOTTSDALE, AZ –

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WINOLD REISS

German artist Winold Reiss immigrated to the United States in 1913. A modernist, inspired by American Indian culture, Reiss's 1951 oil-on-canvas mural of the Blackfeet, titled *Buffalo Dance*, represents both his passion for his subject and his evocative style.

–COURTESY BUFFALO BILL CENTER OF THE WEST, CODY, WYOMING, USA. 13.71 –

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W. HERBERT DUNTON

A successful New York illustrator who discovered art and the West in his youth, W. Herbert Dunton was a founder of the Taos Society of Artists. One of his earliest Taos paintings was his 1916 oil on canvas, *Winter Camp of the Sioux*.

– COURTESY THE SUSAN JANNEY ALLEN COLLECTION, PANHANDLE-PLAINS HISTORICAL SOCIETY PERMANENT COLLECTION, CANYON, TEXAS –

RAY ROBERTS

California artist Ray Roberts, finds inspiration for his art from the Pacific Coast to the Southwest. *The Conversation*, an oil painting on linen, reflects the influence of a century of master artists who sought inspiration from the Pueblo people of New Mexico.

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FRANK TENNEY JOHNSON

Following in the legacy of Frederic Remington and Charles M. Russell, Frank Tenney Johnson's travels in the West, combined with his talented illustrative skills, fueled a very successful career well-known for twilight Western scenes featuring horses at work, such as his 1926 oil, *California or Oregon*.

– COURTESY GILCREASE MUSEUM COLLECTION, 0127.1090, TULSA, OKLAHOMA –

ROBERT LOUGHEED

Following in the tradition of Western illustrators transitioning to fine art, the late Cowboy Artists of America member Robert Lougheed won his peers' greatest honor, the gold medal at the annual CAA show, for his 1969 oil *The Bell Remuda*.

– COURTESY NATIONAL COWBOY AND WESTERN HERITAGE MUSEUM, OKLAHOMA CITY –

CHARLES M. RUSSELL

Charles M. Russell, who began his career in Montana as an illustrator of daily life in the West, including wildlife and hunting, combined his knowledge of the Plains tribes, horsemanship and bison to create the 1919 oil *Fighting Meat (a.k.a. Horse and the Hunter)*.

– COURTESY THE PETERSON FAMILY COLLECTION, WESTERN SPIRIT: SCOTTSDALE'S MUSEUM OF THE WEST, SCOTTSDALE, ARIZONA –

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NEWELL CONVERS WYETH

N.C. Wyeth, a student of master illustrator Howard Pyle, picked up the grail of illustrative art from both his mentor and Pyle's peer, Frederic Remington. The 1916 oil on canvas *Gunfight* demonstrates his renowned mastery of Western illustration.

– COURTESY DENVER ART MUSEUM; WILLIAM SR. AND DOROTHY HARMSEN COLLECTION. 2001.443 –

MICHAEL GARMAN

"America's storyteller sculptor" Michael Garman was introduced to the Western art of Remington and Russell at a young age by his father. For the past 50 years, Garman has developed his own sculptural style as seen in his 2010 bronzetone sculpture titled *Prairie Companions*.

– COURTESY THE MICHAEL GARMEN GALLERY & MUSEUM –

HAROLD D. BUGBEE

After Harold D. Bugbee's family moved to the Texas Panhandle in 1914, the boy's daily life on a ranch defined his artistic career. His 1927 *Rope Corral* exemplifies his classic style that defines him as the "Charlie Russell" of the Panhandle-Plains.

– COURTESY PANHANDLE-PLAINS HISTORICAL SOCIETY PERMANENT COLLECTION, CANYON, TEXAS, FROM THE H. D. BUGBEE ESTATE, CANYON, TEXAS –

HOWARD A. TERPNING

Emeritus Cowboy Artists of America member Howard A. Terpning was a very successful illustrator before transitioning to an award-winning career as a Western artist. He is well known for his portrayal of American Indian culture, illustrated by his 2000 CAA gold medal-winning gouach on board, *River Crow*.

– COURTESY BOOTH MUSEUM OF WESTERN ART, CARTERSVILLE, GEORGIA –

ARTHUR ROY MITCHELL

Growing up in Trinidad, Colorado, A.R. Mitchell always wanted to be both a cowboy and an artist. His *No Time for Coffee* reflects his own renowned, action-oriented illustrative style, which was influenced by masters including Frederic Remington, Charles M. Russell and Harvey Dunn.

– COURTESY A.R. MITCHELL MUSEUM, TRINIDAD, COLORADO –

BILL SCHENCK

Bill Schenck's 1996 serigraph *Gone with the Gunsmoke* combines his unique Western pop art style with a vibrant palette of colors that binds him to the Western master illustrator-artists who have defined the art form since Frederic Remington's first illustration in 1886.

– COURTESY TUCSON MUSEUM OF ART, GIFT OF THE ARTIST IN HONOR OF RICK SMALL, JR., 38/78, 2011.6.1, TUCSON, ARIZONA –

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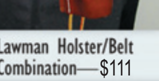

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WallaceIdahoChamber.com

ART SHOW

FALL ARTIST SHOWCASE AT WHISTLE PIK GALLERIES

Fredericksburg, TX, Oct. 1- Nov. 30: First Friday art walk exhibits works by Michael Albrechtsen, Robert Peters, Sonya Terpening and others.
830-990-8151 • *WhistlePik.com*

FILM FESTIVAL

LONE PINE FILM FESTIVAL

Lone Pine, CA, October 7-9: Held since 1989, this Western film festival offers movie site tours, Western movie screenings and celebrity guests.
760-876-9909 • *LonePineFilmFestival.org*

HERITAGE FESTIVALS

JAMES-YOUNGER GANG NATIONAL CONFERENCE

Springfield, IL, Sept. 29-Oct. 1: James-Younger Gang historians team up for tours of the Lincoln house and museum, and of New Salem.
479-783-2100 • *NationalJamesYoungerGang.org*

WILD WEST FESTIVAL

McAlester, OK, Sept. 30–Oct. 1: Gunfight shows, chuckwagon cookouts and a powwow celebrate this 1869 trading post town in Choctaw Territory.
918-329-9417 • *TravelOK.com*

ELK CITY CHILI COOK-OFF

Elk City, OK, October 1: Taste chili samples from the area's top chili connoisseurs and cast your vote for the best in Oklahoma.
580-225-0207 • *TravelOK.com*

WINE & CHEESE TRAIN

Elgin, OR, October 1: The Eagle Cap Excursion Train offers rides through fall colors, while passengers taste regional wines and cheeses.
541-963-1001 • *EagleCapTrainRides.com*

HOTEL DE PARIS MUSEUM TOURS

Georgetown, CO, Oct. 1-Dec. 11: Experience the showplace hotel where Georgetown's silver and gold millionaire slept and dined.
303-569-2311 • *HotelDeParisMuseum.org*

ROUTE 66: RADIANCE, RUST & REVIVAL ON THE MOTHER ROAD

Albuquerque, NM, Through October 2: Celebrates the 90th anniversary of Route 66 by showcasing art, history and popular culture.
505-243-7255 • *VisitAlbuquerque.org*

TRAILING OF THE SHEEP FESTIVAL

Hailey, ID, October 5-9: Celebrates the colorful history of sheep ranchers and herders with a sheep parade, lamb feast and cowboy music.
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ALBUQUERQUE AMERICAN INDIAN ARTS FESTIVAL

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– COURTESY SCOTT WILLIAMS –

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Llano, TX, October 7: The Llano County Historical Museum displays cowboy gear and Western art, including the shown "Buffalo Bill" Cody portrait on an elk hide hoop drum, painted by Stu Braks.
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WesternTrappings.com

LINCOLN COUNTY COWBOY SYMPOSIUM

Ruidoso, NM, October 7-9: The "World Championship Chuckwagon Competition" also features a Western Expo and cowboy storytellers.
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Llano, TX, October 14-16: Head to the banks of the Llano River for a traditional chuckwagon cook-off, plus a heritage festival and cowboy church.
325-247-5354 • *LlanoChuckwagonCookOff.com*

THE AUTRY MUSEUM PRESENTS: CALIFORNIA CONTINUED

Los Angeles, CA, Opens October 9: Roam 20,000 square feet sharing California's ecological knowledge gained through centuries, including an artifacts gallery and ethnobotanical garden.
323-495-4370 • *TheAutry.org*

RANCH HERITAGE DAY

Bandera, TX, October 15: This free family event shares ranch skills, music and stories, and features trick roping and covered wagon rides.
830-796-4413 • *BanderaCowboyCapital.com*

FALL PHOTOGRAPHER'S WEEKEND

Baker City, OR, October 15-16: Photography and history fans take a ride on a vintage steam locomotive to capture the fall scenery.
541-894-2268 • *SumpterValleyRailroad.org*

HELLDORADO DAYS

Tombstone, AZ, October 21-23: Tombstone's oldest festival venerates the 1880s lifestyle with gunfight re-enactments, music, dancing and a parade.
520-266-5266 • *TombstoneHelldoradoDays.com*

OKA 'CHAFFA POWWOW AND WILD WEST FEST

Augusta, GA, October 24-25: American Indian dancers, storytellers and drummers join forces with gunfighters, ropers and covered wagoners.
770-735-6275 • *RThunder.com*

MUSIC & POETRY

PRESCOTT FOLK MUSIC FESTIVAL

Prescott, AZ, October 1-2: Sharlot Hall hosts Arizona's oldest folk music festival, with four stages and jam sessions around the grounds.
928-830-8236 • *Prescott.org*

CONFLUENCE OF CULTURES IN THE AMERICAN WEST EXHIBITION

Scottsdale, AZ, Through October 2017: Stories of cultural friendship, tension and conflict in the American West are showcased in artwork at Scottsdale's Museum of the West.
480-686-9539 • *ScottsdaleMuseumWest.org*

HEBER VALLEY WESTERN MUSIC & COWBOY POETRY GATHERING

Heber City, UT, October 26-30: Western musicians and poets share their stories at this cowboy culture gala with a traders camp.
435-654-3666 • *HVCPG.com*

RED STEAGALL COWBOY GATHERING & WESTERN SWING FESTIVAL

Fort Worth, TX, October 28-30: Western swing music, cowboy poetry, a chuckwagon cook-off and a rodeo—all at Fort Worth Stockyards.
817-444-5502
RedSteagallCowboyGathering.com

RE-ENACTMENTS

DALTON DEFENDER DAYS

Coffeyville, KS, Sept. 29-Oct. 2: Re-enacts the 1892 bank robbery that ended with the deaths of four member of the outlaw Dalton Gang.
800-626-3357
DaltonDefenderDays.Tripod.com

WALK THROUGH HISTORY

El Paso, TX, October 15: Walk through an 1872 cemetery and learn the history of some of the 60,000 permanent residents told by re-enactors.
915-842-8200 • *ConcordiaCemetery.org*

RENDEZVOUS

FALL MOUNTAIN MAN ENCAMPMENT

Bartlesville, OK, Sept. 30-Oct. 4: This 1820s-40s Mountain Man camp features fur trade demonstrations and period wares.
918-336-0307 • *Woolaroc.org*

RODEOS

REX ALLEN DAYS

Willcox, AZ, Sept. 29-Oct. 2: Held since 1951, the singing cowboy's hometown rodeo also boasts a parade, tractor pulls, a carnival and music.
520-384-4626 • *RexAllenDays.org*

TRADE SHOW

TEXAS GUN COLLECTORS SHOW

Fort Worth, TX, October 14-16: Showcases historical and modern firearms, and edged weapons, at the Texas Cowboy Hall of Fame.
210-323-9159 • *TGCA.org*

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A children's play area/carnival too!
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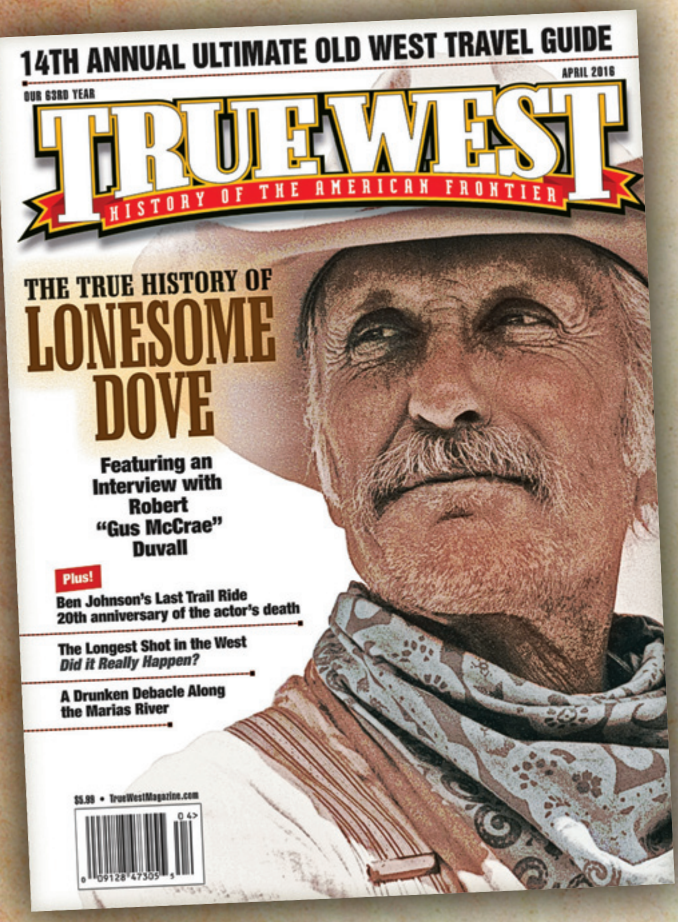
For more information contact the Winslow Chamber of Commerce at 928-289-2434 or go to www.winslowarizona.org



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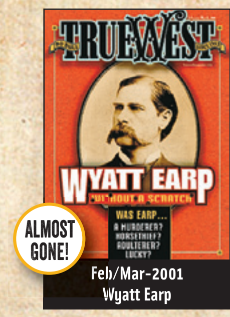
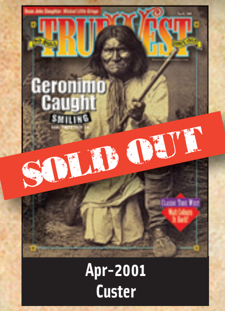
Topless Gunfighter



Feb/Mar-2001
Wyatt Earp

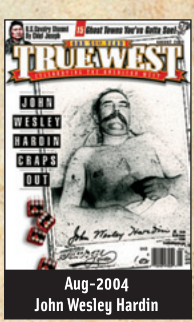


Apr-2001
Custer

Aug/Sep-2002
Defeat of Jesse James

Jul-2003
Doc & Wyatt

Feb-Mar-2003
Guns that won the West


Aug-2004
John Wesley Hardin

Jun-2005
Jesus Out West

Dec-2006
Buffalo Gals & Guys

Oct-2006
Tombstone/125th OK Corral

Jan-2007
Cowboys ae indians

Nov/Dec-2008
Mickey Free

Sep-2009
500 Yrs Before Cowboys

Nov/Dec-2010
Black Warriors of the West

Apr-2011
True Grit/Bridges & Wayne

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2005
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- ☐ Mar: Deadwood/McShane
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2006
- ☐ Jan/Feb: Mexican Insurgents
- ☐ Mar: Kit Carson
- ☐ Apr: I've Been Everywhere, Man
- ☐ May: The Racial Frontier
- ☐ Jun: Playing Sports in the OW
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- ☐ Sep: Indian Yell
- ☐ Oct: Tombstone/125th Ok Corral
- ☐ Nov: Gambling
- ☐ Dec: Buffalo Gals & Guys

2007
- ☐ Jan/Feb: Cowboys Are Indians
- ☐ Mar: Trains/Jim Clark
- ☐ Apr: Western Travel
- ☐ May: Dreamscape Desperado/Billy
- ☐ Jun: Collecting the West/Photos
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- ☐ Sep: Endurance Of The Horse
- ☐ Oct: 3:10 To Yuma
- ☐ Nov/Dec: Brad Pitt & Jesse James

2008
- ☐ Jan/Feb: Pat Garrett/No Country
- ☐ Mar: Who Killed the Train?
- ☐ Apr: Travel/Geronimo
- ☐ May: Who Stole Buffalo Bill's Home?
- ☐ Jun: The Last Cowboy President?
- ☐ Jul: Secrets of Our Nat'l Parks/Teddy
- ☐ Aug: Kendricks Northern CBs/Photos
- ☐ Sep: Saloons & Stagecoaches
- ☐ Oct: Charlie Russell
- ☐ Nov/Dec: Mickey Free

2009
- ☐ Jan/Feb: Border Riders
- ☐ Mar: Poncho Villa
- ☐ Apr: Stagecoach
- ☐ May: Battle For The Alamo
- ☐ Jun: Custer's Ride To Glory
- ☐ Jul: Am West, Then & Now
- ☐ Aug: Wild West Shows
- ☐ Sep: Vaquero/500 Yrs Before CBs
- ☐ Oct: Capturing Billy
- ☐ Nov/Dec: Chaco Canyon

2010
- ☐ Jan/Feb: Top 10 Western Towns
- ☐ Mar: Trains/Pony Express
- ☐ Apr: OW Destinations/Clint Eastwood
- ☐ May: Legendary Sonny Jim
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2011
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- ☐ Jun: Tin Type Billy
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2012
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- ☐ Apr: Riding Shotgun with History
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- ☐ Aug: How Did Butch & Sundance Die?
- ☐ Sep: The Heros of Northfield
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- ☐ Nov: Armed & Courageous
- ☐ Dec: Legend of Climax Jim

2013
- ☐ Jan: Best of the West/John Wayne
- ☐ Feb: Rocky Mountain Rangers
- ☐ Apr: US Marshals
- ☐ May: Texas Rangers
- ☐ Jun: Doc's Last Gunfight
- ☐ Jul: Comanche Killers!
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- ☐ Sep: Ambushed on the Pecos
- ☐ Oct: Outlaws,Lawmen & Gunfighters
- ☐ Nov: Soiled Doves
- ☐ Dec: Cowboy Ground Zero

2014
- ☐ Jan: Best 100 Historical Photos
- ☐ Feb: Assn. of Pat Garrett
- ☐ Mar: Stand-up Gunfights
- ☐ Apr: Wyatt Earp Alaska
- ☐ May:Tom Horn
- ☐ Jun: Custer Captured
- ☐ Jul: 50 Historical Gunfighter Photos
- ☐ Aug: Bigfoot Wallace/Train Robberies
- ☐ Sep: New Billy Photo/Top Museums
- ☐ Oct: Charlie Russell/Movie Hats
- ☐ Nov: Wild Bills's Last Gunfight
- ☐ Dec: Olive Oatman-Branded

2015
- ☐ Jan: 100 Historical Am. Indian Photos
- ☐ Feb: Mountain Man-First Survivalists
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- ☐ Apr: Jack Stilwell-Forgotten Scout
- ☐ May: Armed to Survive
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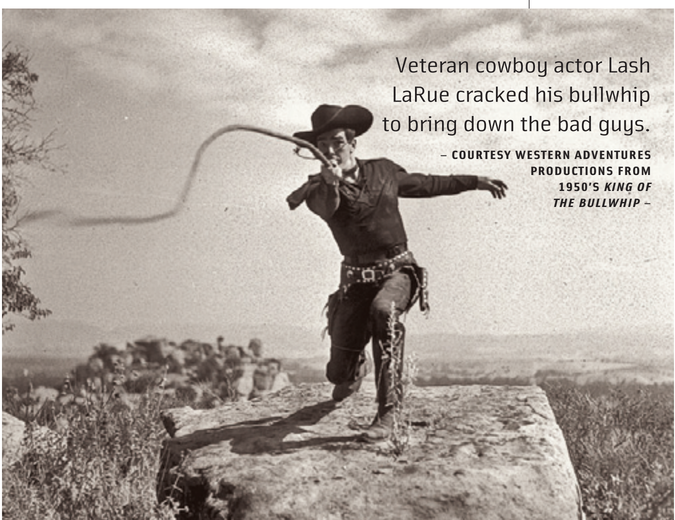
The Good Guy in the Black Hat

Ask The Marshall

BY MARSHALL TRIMBLE

Marshall Trimble is Arizona's official historian and vice president of the Wild West History Association. His latest book is *Arizona's Outlaws and Lawmen;* History Press, 2015. If you have a question, write: Ask the Marshall, P.O. Box 8008, Cave Creek, AZ 85327 or e-mail him at marshall.trimble@scottsdalecc.edu



Veteran cowboy actor Lash LaRue cracked his bullwhip to bring down the bad guys.

– COURTESY WESTERN ADVENTURES PRODUCTIONS FROM 1950'S *KING OF THE BULLWHIP* –

What do you have to say about my favorite movie cowboy, Lash LaRue?

Larry Harris
Alexandria, Virginia

I used to devour those Lash LaRue comics when I was about 10 or 11. He was quite the silver screen hero too.

During a time when most reel Western cowboys were two-fisted brawlers or experts with six-guns, Alfred "Lash" LaRue uniquely wielded an 18-foot-long bullwhip to take down the bad guys. He also dressed in black when only bad guys wore that color.

During his heyday, 1948-1951, he would show up at small town movie theaters where his pictures were playing and demonstrate his skills on stage, thus increasing his popularity with youngsters (he never made it to my hometown of Ash Fork, Arizona).

His comic books were immensely popular, with each selling at least a million copies. He also appeared frequently as a guest star on 1950s television Westerns. With the decline of B-Westerns, he began performing at fan conventions, where he sang, played guitar and cracked his bullwhip.

LaRue lucked into becoming the bullwhip cowboy, although he certainly had the talent for it. He got his big break in singer Eddie Dean's first starring effort, 1945's *Song of Old Wyoming*. To get the role, LaRue lied about his ability with the bullwhip, so Rex "Snowy" Baker ended up teaching LaRue how to use one for that film, in which the Cheyenne Kid character picked a flower for his love interest by flicking his bullwhip. LaRue passed on his training to Harrison Ford, for the Indiana Jones movies.

Did most Old West lawmen always carry guns?

Allen Pogue
Flagstaff, Arizona

Most Old West lawmen went unarmed, much of the time. Marshal Tom "Bear River" Smith, of Abilene, Kansas, typically used his fists, not firearms. Coffeyville Marshal Charles T. Connelly had to find a gun to fight the Dalton Gang when they tried to rob two city banks.

Movies show frontier lawmen carrying guns at all times, but in most places, especially small towns, the lawmen were also responsible for other jobs, so they did not always go heeled.

In Frederic Remington's *Aiding a Comrade*, what is the name of the holder that carries two of the men's rifles on the front of their saddles?

Dan C. Johnson
West Jefferson, North Carolina

They are called carbine sockets. They came out during the Civil War and were used well into the 1880s. Almost any cavalry carbine fit into the socket. It had a belt loop and was adjustable.

True or Hollywood: Indians cut themselves and pressed the wounds together to become "blood brothers?"

Robert Garcia
Phoenix, Arizona

True. The blood ritual has been around for centuries in the Americas, Europe and Asia. It comes in many forms, but the one you're asking about is a bonding between friends or even adversaries. It usually entails the cutting of fingers, palms or wrists and pressing them together. Sometimes the ceremony includes drinking the other person's

This soldier rides horseback with his carbine socket while on duty at Wyoming's Camp Cheyenne in 1890. A reader asked for the name of the rifle holder after seeing it on the saddles featured in our April 2016 *Opening Shot* (see detail in inset).

– COURTESY LIBRARY OF CONGRESS; REMINGTON INSET TRUE WEST ARCHIVES –

blood. With people knowing these days that diseases can spread through blood, the mixing of blood in such ceremonies can have dire consequences.

J.W. Hardin versus Orrin Porter Rockwell. Who is your money on?

J. Fife
Salt Lake City, Utah

I would not want to get crosswise with either of them. Both were a bit self-righteous, claiming that they only killed men who needed it.

Historians know more about John Wesley Hardin, who kept notes and wrote most of his own autobiography, while Orrin Porter Rockwell was nearly illiterate and did not talk much about his exploits.

The Salt Lake Tribune, an anti-Mormon publication, reported that Rockwell—serving as an enforcer and defender of the Mormon church—killed at least 100 men in his lifetime. Only a handful of these killings can be attributed to him (although he was never convicted of the crimes). Brigham Young liked to have a man with those credentials at his beck and call—and often used the threat of Rockwell to hold down his enemies.

Hardin was deadly, fast on the draw and accurate—and he may have gunned down up to 40 men. Several of his homicides occurred during the Texas feuds. Rockwell's speed as a gunfighter is unclear, but he was a hunter of men.

In a stand-up street gunfight, I would bet on Hardin. In any other fight, I would side with Rockwell. ★

Orrin Porter Rockwell

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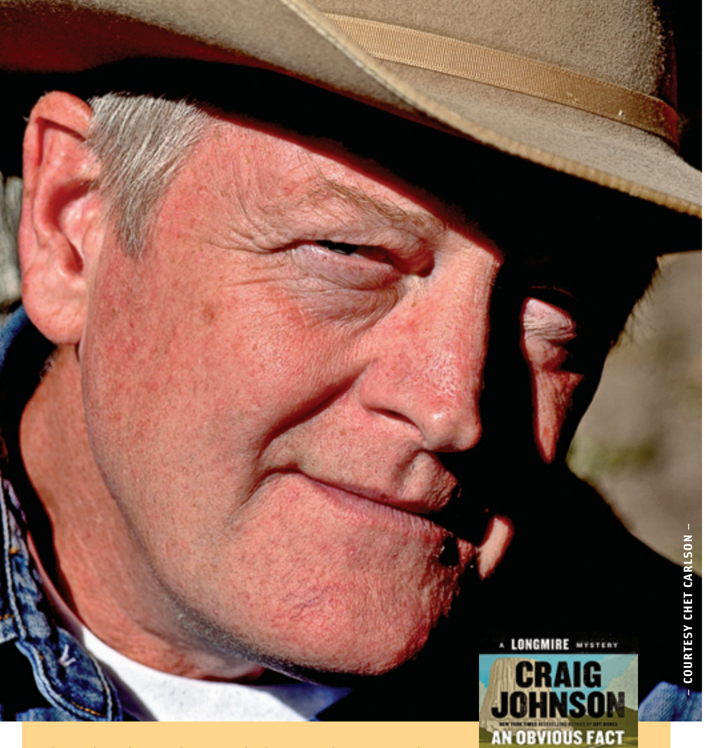
– COURTESY JUDITH JOHNSON –

Craig Johnson shares a laugh on the set of the Netflix series *Longmire*, near Santa Fe, New Mexico, with actor Robert Taylor, who stars as the title character, Walt Longmire.



– COURTESY CHET CARLSON –

CRAIG JOHNSON, AUTHOR

Award-winning author Craig Johnson, who lives in Ucross, Wyoming, with his wife, Judy, spoke with *True West* at this year's Western Writers of America Convention in Cheyenne, Wyoming, about the duality of his life as a novelist and as the executive consultant of the popular Netflix dramatic series, *Longmire*. Now that his 12th Walt Longmire Mystery, *An Obvious Fact,* is under his belt, Johnson shared some insights on his life and how he keeps his writing, Hollywood, family and horses all in balance from his ranch in the Bighorn Mountains.

A Western author I read over and over when I was growing up was Walter Van Tilburg Clark.

Elmore Leonard once told me he hated the hat that FX put on Raylan Givens.

***The Cold Dish* was** the beginning of Walt Longmire.

My wife says Robert Taylor is like a TV version of me—taller, more handsome, with a better voice.

My favorite Western TV series growing up was *The Rifleman*, and I have always admired Western actor Ben Johnson.

If Lee Marvin were here, we'd have a Rainier beer. I guarantee it.

Going to Temple University in Philadelphia to earn a doctorate in playwriting was an interesting experience, and where I met my wife. Working in the West after college taught me a lot that I didn't learn in college.

New Mexico stands in for Wyoming in the summertime pretty well, and it's where my grandparents lived. When I get back to Wyoming, I breathe. The Bighorn Mountains are my home.

To travel to L.A. from Ucross, Wyoming, takes a while, and they usually give you a leather helmet and goggles. On my first visit to Los Angeles, I went to the Santa Monica Pier to look at the ocean.

My first Hollywood experience was arguing with the producers of *Longmire*, who wanted to make him younger (we settled). Adapting my characters to television meant acknowledging that it is another art form and letting go a little bit.

The best advice I received about a TV/movie option on my *Longmire* series: "It's all about the characters, dummy."

Casting Robert Taylor as Walt Longmire took four months of searching worldwide, while casting Lou Diamond Phillips as Henry Standing Bear was a breeze.

Netflix saved us. The fifth season started on September 23. A&E's decision to cancel the highest-rated, scripted drama in the history of its network was a corporate disaster, and continues to be in that A&E lost 26 percent of its audience in 2015.

Being able to cast American Indian actors and actresses is essential, and one of the things I'm most proud of about the show.

My first experience with American Indian mysticism was on the Northern Cheyenne Indian Reservation in southeastern Montana, raising the Sun Dance center pole.

Writing a *Longmire* script is done by committee.

As a writer, working with horses keeps me in touch. When I'm not writing, I'm thinking about writing.

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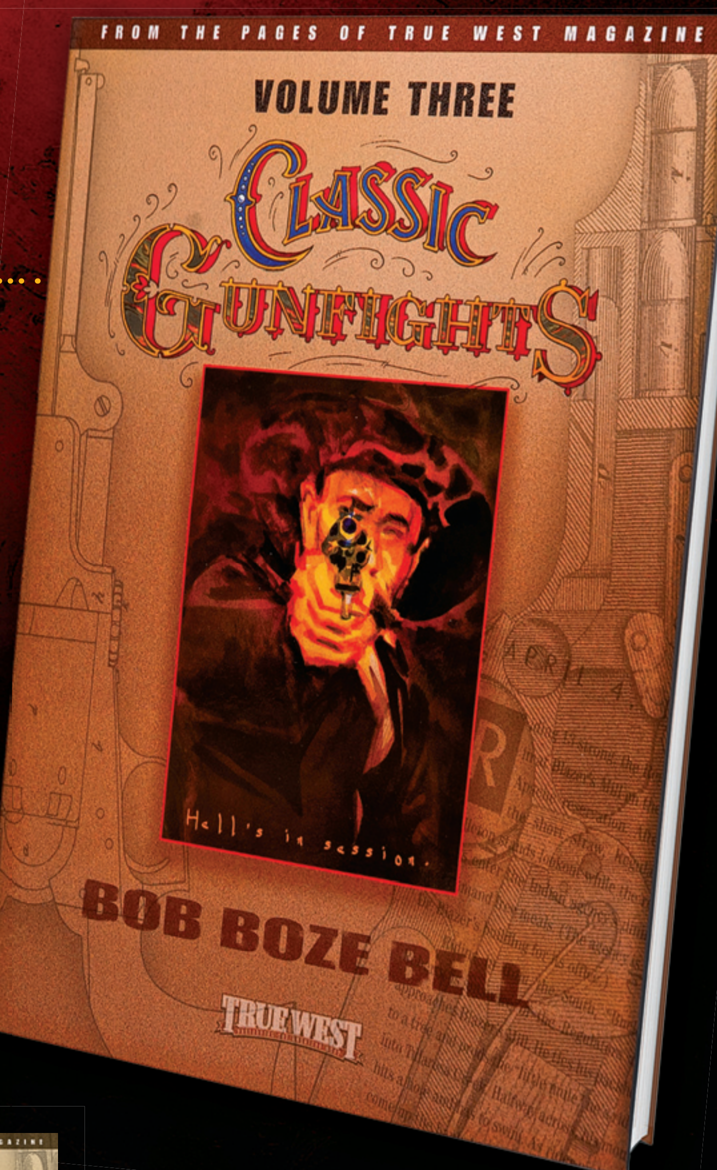

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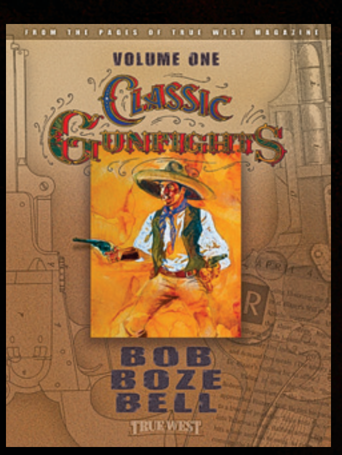

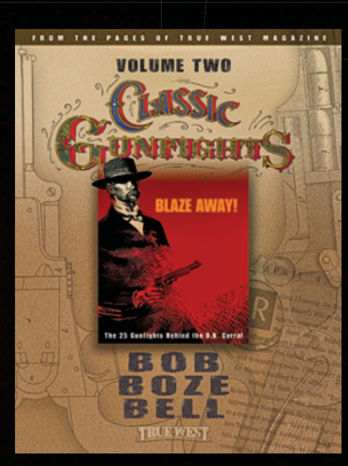

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