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Symphony in the Flint Hills Field Journal

2013 – Fort Riley, Kansas (Bonnie Lynn-Sherow,
Editor)

Table of Contents and Preface

Bonnie Lynn-Sherow

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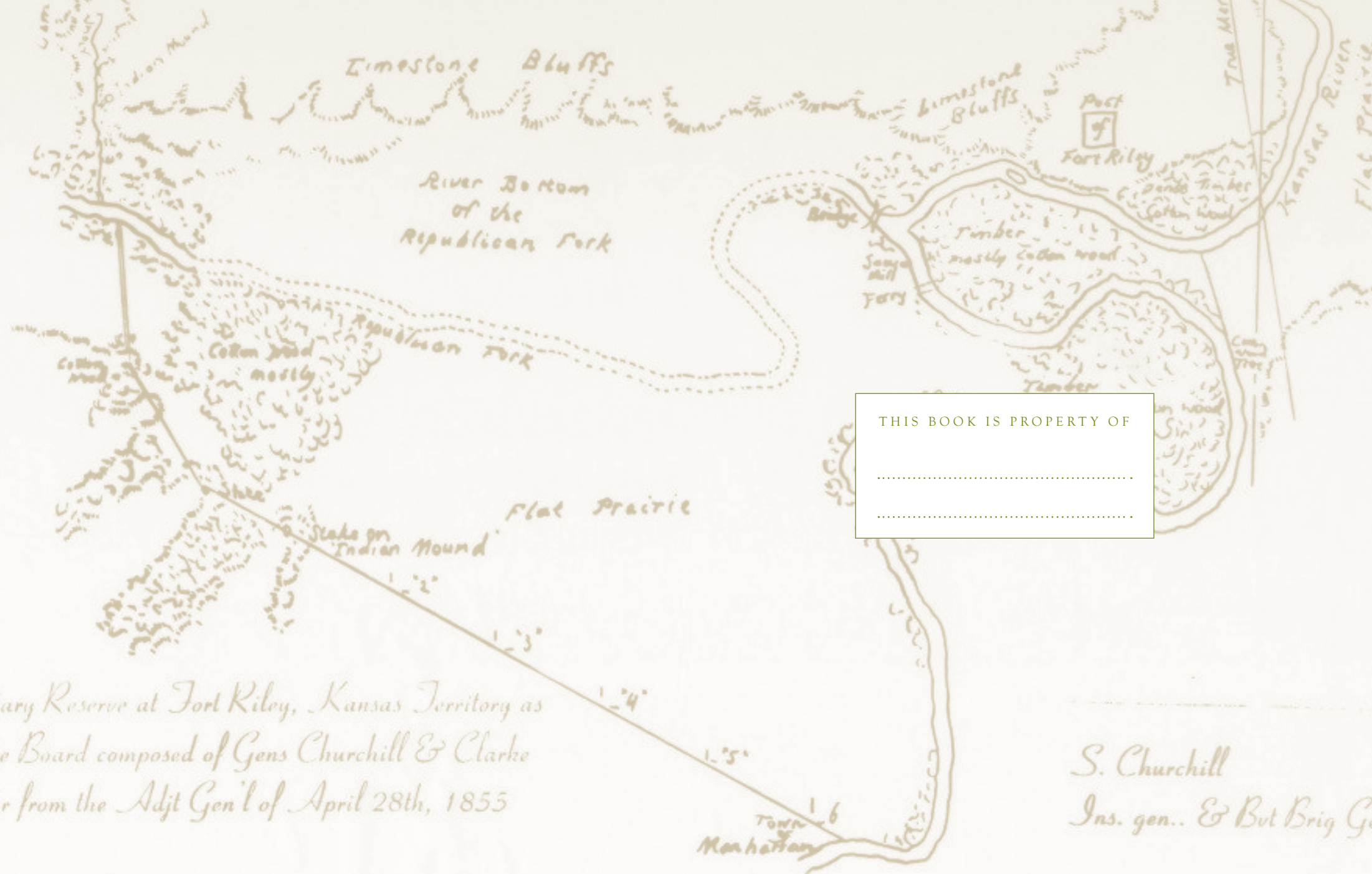
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Plat of the military Reserve at Fort Riley, Kansas Territory as determined by the Board composed of Gens Churchill & Clarke convened by order from the Adj't Gen'l of April 28th, 1855

Scale 2 inches to one mile

Surveyed and Drawn May 30th, 31st June 1st & 2d 1855.

Francis J. Bryan Lt. Top. Engrs.

S. Churchill
Ins. gen.. & Bvt Brig Gen

FORT RILEY, KANSAS

SYMPHONY IN THE
FLINT HILLS

Field Journal, Volume V

2013

Fort Riley, Kansas

SYMPHONY IN THE
FLINT HILLS

Field Journal, Volume V
2013

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Symphony in the Flint Hills is a 501(c)3 nonprofit organization based in Kansas, whose mission is to heighten appreciation and knowledge of the tallgrass prairie by providing opportunities to experience symphonic music and place-based education in the Kansas Flint Hills.

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Preface



Camp Center. Fire rejuvenates and the earth supports the grasslands of the Flint Hills, but rivers and streams give life to the prairie. This was clear in 1852 when Colonel T. T. Fauntleroy recommended the confluence of the Smoky Hill and Republican rivers as the site for a new 23,000-acre reservation, whose mission was the “certain and sure protection” of emigrants on the Santa Fe, Oregon, and California trails. The Pawnee for generations had made their homes on the site. Settlers were drawn there to work the rich bottomlands and provide hay, grain, and animals to the Army commissary. As the settlements of the Flint Hills grew, Camp Center, renamed on June 27, 1853, to honor Major General Bennett C. Riley, rose up between the limestone hills, a stone sentinel visible for miles, ready to serve.

This year’s Field Journal is something of a departure from previous editions. Early field journals were commemorative programs of the Symphony in the Flint Hills event, with essays intended to educate attendees about the beauty, wonder, and fragility of the Flint Hills’ tallgrass prairie ecosystem. As interest in the event grew, so did our educational mission. Celebrating the history of each symphony’s unique location meant delving into local history, finding original images, and sustaining readers’ curiosity about the nature of each specific place while increasing their appreciation of the Flint Hills.

This 2013 edition expands the educational mission of the Field Journal once again. Our most ambitious project to date, it is a stand-alone collection of essays and documents carefully selected and beautifully illustrated to delight and engage the imagination of the reader.

In the same way the Field Journal is a departure from previous editions, Symphony in the Flint Hills' 2013 location, on the parade ground of a venerable United States Army reservation, no doubt caught many by surprise. And while the view will not resemble the unbroken vistas of past events, our hope is that the stories contained in these pages will amply prove that not only is Fort Riley part of the Flint Hills, but that the Flint Hills have been deeply influenced by this historic post. We also know that key elements of the ecological systems that sustain the grasslands of the Flint Hills can be found in this very place.

This year's Field Journal is, as always, anchored by our relationship to the Prairie. We begin and end with contemporary stories of hope and restoration, starting with Michael Stubbs' and Bruce Waugh's essay about Grant Ridge and ending with Brian Obermeyer's assessment of the largest publicly owned prairie reserve in America. In addition to text-based entries, this year's Field Journal contains four extraordinary photo and image collections, or *Folios*, expertly selected by art editor Patty Reece and ranging from architecture to contemporary Native American ledger art.

Section one begins with the historic prairie as it appeared to the first non-Indian visitors to the site and reveals their reasons for locating an Army post in the Flint Hills of Kansas. The next section is similar to our "stories from the site" portion of previous journals and contains both eye-witness and historians' accounts of the enduring connections between humans, horses, and the prairie. Section three considers the neighbors in places like Junction City and Manhattan, as well as the changing relationship between native peoples and the post in the twentieth century. Lastly, we celebrate the legacy of the post to the Flint Hills today and how it has contributed to the maintenance and preservation of the tallgrass prairie, as well as

the challenges it faces in the future. It is a deeply moving and richly textured story, filled with unexpected twists and turns, as complex as the biome it rests upon.

Undertakings like this rely on the talent and energies of many, many individuals. I would like to first thank Patty Reece for her unflagging effort in organizing everyone around the single goal of making sure this was the finest Field Journal yet produced. This journal would not have made it into production without her unceasing attention. The journal is also deeply indebted to the leadership at Fort Riley, in particular Colonel William Clark, Garrison Commander, who provided both balance and sensitivity to our interpretation and to Clay Nauman and Monte Volk, who marshaled an entire battalion (or so it seemed) of regular army and civilian staff members to oversee the post's contribution to the Field Journal, our education program, and the event itself. The post's willing partnership with Symphony in the Flint Hills has been exemplary - good neighbors indeed. Editorial readers Cathy Hoy, Jim Hoy, Michael Stubbs, Marty White, Laurie Hamilton, Flavia Hulsey, and George Terbovich spent hours poring over text, providing insightful comments and immeasurably improving the quality of the final product. Robert Smith, Supervisory Museum Curator of the US Cavalry Museum and the First Infantry Division Museum at Fort Riley, provided art and images in addition to contributing to the Field Journal himself. Deborah Clark, Cavalry Museum Technician, cheerfully responded to numerous requests for locating and scanning images from the museum archives. Laurie Hamilton's and Sandy Dorsey's energetic pursuit of images, artists, and permissions was essential to the timely production of this year's Field Journal. At Kansas State University, Professor James Sherow suggested relevant primary texts and gave thematic direction. My assistant Micaela

Rausch collected and edited finished pieces and nearly kept me on track. Designer Sarah Smitka, once again, has created a beautiful and inspiring volume, as delightful to behold as it is to read and savor. Gini Lytle's and Sun Graphics' attention to detail and commitment to quality are evident in every page. We are grateful to all of you.

Of course, the Field Journal owes a great debt to the many contributing scholars and specialists who gave freely of their time and talent for the educational benefit of our patrons who love the Flint Hills and all it contains, past, present, and future.

Most important of all, we express appreciation and thanks to the Fred C. and Mary R. Koch Foundation whose generous grant helped to make this Field Journal possible. Sincere gratitude is also extended to Capitol Federal, the Major Presenting Sponsor of Symphony in the Flint Hills. Without their support, the event and this publishing effort would not be possible.

*Bonnie Lynn-Sherow, editor
Manhattan, Kansas, June 2013*

*From 1853 to 1911
Fort Riley watched over the crossroads
of two worlds: native and newcomer.
The full range of interactions...
between the soldiers of Fort Riley and the Indians
actually occurred over a vast expanse of grasslands...
Fort Riley was a nexus for the ever-changing world
that swirled around them.*

JAMES E. SHEROW