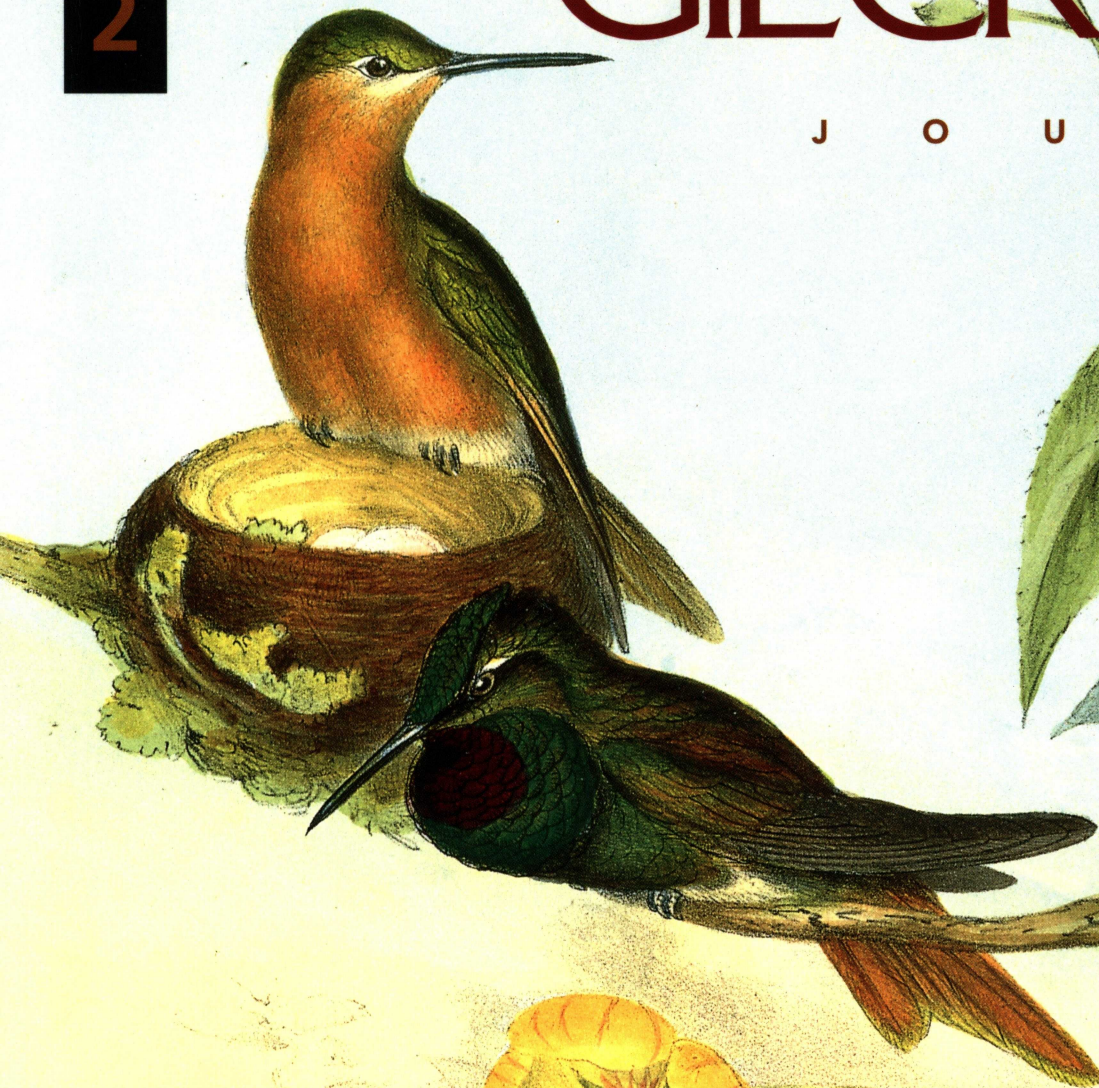


GILCREASE

J O U R N A L



Winter
1997/98
Vol.5
No.2
c.1

Diverse Worlds I

BIRDS BY THE GREAT ARTIST-NATURALISTS
ARCHAEOLOGICAL ARTIFACTS OF EASTERN
NORTH AMERICA

SOUTHWEST INDIAN PAINTING

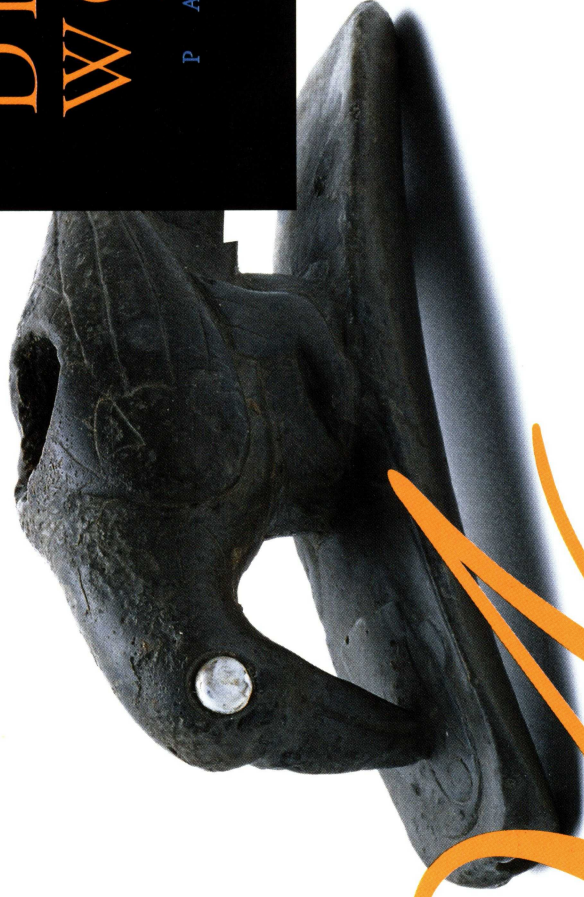
BROADSIDES

CHEROKEE BOOGER MASKS

SELECTIONS FROM

The Gilcrease Collections DIVERSE WORLDS

PART ONE



within the world of a single museum are

many worlds. Each group of objects opens a window on a culture or tradition, an historical passage, a complex personality, the evolution of a medium or style. The Gilcrease collections are both wide-ranging and deep, the worlds they contain both diverse and unusually complete. This issue of the Journal and the one to follow bring you a look at some of those worlds in a special two-part sampling of Gilcrease collections.



Gilcrease Journal
Winter 1997/98
Vol. 5, No. 2
c.1

Gilcrease Journal
Winter 1997/98
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Gillie Library

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Diverse WORLDS

AT GILCREASE

Birds in America

THE AVIAN ART OF MARK
CATESBY, JOHN JAMES AUDUBON,
AND JOHN GOULD

The era of European exploration coincided with the growth of scientific research — and with a fascination for avian life. Enter a new breed of artist-naturalists who dedicated themselves to recording the colorful lives of American birds.

Sarah Erwin Curator of Archival Collections, Gilcrease Museum

A Past Preserved

ARCHAEOLOGICAL ARTIFACTS OF
EASTERN NORTH AMERICA AT
GILCREASE

Prehistoric objects from hunting points to vessels to beads and earpools tell us about the lives of early people. Thomas Gilcrease collected and preserved a huge range of such artifacts, even underwriting scientific research into the mound building cultures of the Illinois Valley.

Robert P. Connolly
Station Archaeologist at the Poverty Point State Commemorative Area, Epps, Louisiana, and Adjunct Professor in the Department of Geosciences, Northeast Louisiana University

LEFT AND ABOVE RIGHT: Details from *Pueblo Ceremonial Dance* by Velino Herrera, Gilcrease, 0237.396.
PRECEDING PAGE: Detail of Cherokee booger mask by Will West Long, Gilcrease, 73.1703; Hopewell platform pipe, Gilcrease 6124.1136; *Feather Dance* by José Rey Toledo, Gilcrease 0237.409; Detail of *Stanley Hawks [Cooper's Hawks]* by John J. Audubon, Gilcrease 2126.2092.
Printed in Canada

4

22

Southwest Indian Painting

A modern painting tradition of the Southwestern pueblos began to emerge in the early 20th century. The Gilcrease collection includes more than 150 works, most acquired by Thomas Gilcrease on his Southwestern travels.

Anne Morand Curator of Art Collections, Gilcrease Museum

Broadsides and Boomers

19TH-CENTURY LAND PROMOTERS AND THE
PUSH FOR HOMESTEAD SETTLEMENT

Persuasive, inexpensive to produce, and widely distributable, broadsides were a natural vehicle for aggressive commercial land developers pushing to open Oklahoma to white settlement. The Gilcrease collection contains boomer broadsides as well as photos of the land runs they helped to precipitate.

Sarah Erwin Curator of Archival Collections, Gilcrease Museum

Making Faces

EASTERN CHEROKEE BOOGER MASKS

The masks of Will West Long at Gilcrease are both a representative sample of the artist's work as a carver and a document that preserves a fascinating tradition.

Jason Baird Jackson Research Associate, Gilcrease Museum

M. SUSAN SAVAGE Mayor of Tulsa

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GILCREASE JOURNAL

CAROL HARALSON Executive Editor and Designer

KEN BUSBY Assistant Editor

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Birds

I N A M E R I C A

DURING THE ERA OF EUROPEAN EXPLORATION, the Americas were perceived alternately as visions of paradise or as dark and savage lands. But no matter which perception prevailed, Europeans remained contantly fascinated by the discovery of flora, fauna, and land forms new to them. The era coincided with the growth of scientific research, focused especially on the field of natural history. By the early 1800s it became fashionable to attend lectures given by notable scientists of the day, and to follow the many publications and museum exhibits which revealed current scientific discoveries.

One of Europe's enduring interests rose to a high point in the Victorian era: birds. The love of birds, in particular exotic birds, was apparent in everything from fashion to conservation and education. While the more superficial enthusiasm was limited to a taste for feathers as hat decoration, more serious interest resulted in the construction of aviaries and the publication of illustrated volumes of birds for libraries and homes.

The desire for vivid illustrations of exotic, brightly colored birds, as well as other fauna and flora, gave birth to an important new figure—the artist-explorer. Artists like Mark Catesby and, later, John James Audubon and John Gould, traversed the wilderness documenting avian species. The contributions they made to American ornithology are as prized now as when first published, and their lovely images of feathered creatures continue to enchant us today.

S A R A H E R W I N

THE RED BIRD
Mark Catesby (1638-1749), *English*
Hand-colored engraving published
in *Natural History of Carolina,
Florida, and the Bahama Islands*,
1731-1743, volume 1, plate 38.
Gilcrease, 3276.72

According to Catesby, northern cardinals were “frequently brought from Virginia and other parts of North America for their beauty and agreeable singing, they having some note not unlike our nightingale, which in England seems to have caused its name of the Virginia-nightingale, though in those countries they call it the red-bird.”

Catesby showed the cardinal perched on a hickory branch and commented on the hickory's size, the thickness of its nutshell, and its many uses. “The kernel is sweet and well tasted, from which the Indians draw a wholesome and pleasant oil, storing them up for their winter provisions. . . . The wood is coarse grained; yet of much use for many things belonging to agriculture. Of the saplings or young trees are made the best hoops for tobacco, rice and tar barrels. And for the fire no wood in the northern parts of America is in so much request.”

The artist-naturalists of the era of exploration built an aviary of paper and ink and filled it with feathered marvels that would live for centuries.



Thes. virginianus virginianus, alba &c.
The Hickory Tree.

Cardinalis americana, rubra.
The red Bird.

The Pig-nut.

JOHN JAMES AUDUBON,
AND JOHN GOULD

MARK CATESBY

1682-1749

MARK CATESBY was one of the first to undertake a systematic investigation of the flora and fauna of the British colonies of North America, and his two-volume publication, *A Natural History of the Carolinas, Florida and the Bahama Islands*, was celebrated for its information and for the quality of its illustrations.

Catesby's first visit to the colonies, a seven-year stay beginning in 1712, included travel through Virginia and the Appalachian Mountains and an excursion to the island of Jamaica. He returned to North America in 1722, established a base in Charleston, and traveled extensively in Florida, Georgia and the Bahamas. Immediately upon his return to England in 1726 he began his natural history, working from comprehensive field notes as well as from specimens and data he received from naturalists such as John Lawson and William Barram who were still in America. The text of *A Natural History* was written entirely by Catesby, who, unable to afford a professional illustrator, learned the art of engraving so that he could also prepare most of the plates himself.

Publication of *A Natural History* was underway in 1729 when Catesby presented the first portion of his work and his proposal for its completion by subscription to a meeting of the Royal Society in London. The first volume was available in November 1732, although the date given on the title page is 1731, and the second volume was concluded in 1743. The appendix to the second volume was not issued until four years later.

Combining ornithology with botany, Catesby introduced a new genre of bird art which depicts birds in naturalistic settings.



Catesby wrote that the mockingbird imitated notes from the hummingbird to the eagle "and repeats to them their own tunes with such artful melody, that it is equally pleasing and surprising."



"Wrote Audubon, 'I have often been much diverted, while watching two wild turkey males in fierce conflict, by seeing them move alternately backwards and forwards, as either had obtained a better hold, their wings drooping, their tails partly raised, their body-feathers ruffled.'"

The text contains descriptions of climate, soil, agriculture, and an essay on Indians of the regions. The volumes, whose production had taken more than twenty years, include 220 plates depicting 171 plants, 109 birds, forty-six fish, thirty-three amphibians and reptiles, thirty-one insects, and nine quadrupeds.

Catesby's work was eventually overshadowed by Alexander Wilson's *American Ornithology* and John James Audubon's *Birds of America*. However, it must be remembered that at the time of Catesby's writing, there was no standard system for naming newly discovered plant and animal life. Scientists of the era were overwhelmed by the increasing data on species encountered throughout the world. Later publications conformed with the Linnaean system of two-part names for each species, adopted several years after Catesby's work. Although Catesby's *Natural History* did not employ modern biological nomenclature, many of his plates were later used by Linnaeus and others for formal description and species designations.



JOHN JAMES AUDUBON

1785-1851

JOHN JAMES AUDUBON is one of the most distinguished artists of the 19th century. The enduring popularity of his *Birds of America* has also made Audubon the best known of American naturalists and ornithological illustrators.

The son a of wealthy Frenchman with interests in West Indian plantations, Audubon was born in Haiti but spent most of his youth in France. His education was irregular and it is doubtful that he received any formal art training, but he demonstrated an early interest in drawing birds as well as in hunting and taxidermy. In 1803, at the age of eighteen, Audubon arrived in the United States to oversee his father's landholdings in Pennsylvania and to avoid conscription in Napoleon's army. Following marriage and a series of unsuccessful business adventures, Audubon determined to pursue his interest in studying and painting birds.

Audubon went to Philadelphia in 1824 to seek a publisher for his series depicting every bird in North America. Finding little encouragement, he departed for England and Scotland.

There he was well received and soon was selling subscriptions to his monumental work and arranging for publication of the engravings. William H. Lizars of Edinburgh had produced the first ten plates when work was halted by a strike of the firm's colorists; the work was completed in London by Robert Havell and Son, who reproduced each of Audubon's original watercolors as a copper-plate engraving.

The original edition of *The Birds of America* was published between 1827 and 1838. In an attempt to portray the birds life size, the images were produced in "double elephant" folio volumes (39½ inches by 29½ inches). The four volumes contained 435 hand-colored engravings, and it is believed that about 200 sets were ordered and bound. A five-volume companion text entitled *Ornithological Biography*, written by Audubon, is still regarded as one of the most complete works in the field. After publication of the elephant folio, Audubon successfully issued a smaller and less costly edition of *The Birds of America*.



JOHN GOULD
1804-1881

JOHN GOULD successfully combined the fields of ornithology, art, and business throughout his career. His published works include *A Century of Birds from the Himalaya Mountains*, *Birds of Europe*, *Birds of Australia*, *Birds of Asia*, *Birds of Great Britain*, and *Monograph of Trochilidae*—a study of hummingbirds.

Born in England, Gould worked briefly as a gardener but soon became a taxidermist. Taxidermy was an important field in 19th-century England, as skins of exotic creatures constantly arrived for scientific study or to be used in decor. In 1827 Gould was appointed Curator and Preserver to the Museum of the Zoological Society of London. In 1830 he acquired a collection

*From prehistoric
cave art to
contemporary video
safaris, we have
wandered at the
world's amazing
creatures and felt
an ancient urge to
record their visage.*



*Gould wrote, "The
male has the head and
all the upper surface,
wing-coverts, sides of
the neck, flanks and
abdomen rich golden
green; throat velvety
black, bordered on
each side with
glittering green..."*

of bird skins from the hill countries of the Himalayas. While preparing these specimens, never before seen in England, Gould had the idea of portraying the birds in an illustrated volume. For the next fifty years he studied, wrote, and published works concerning birds throughout the world. He also traveled extensively in Australia and authored *The Monograph of Kangaroos and Mammals of Australia*.

Gould's work describing hummingbirds, *Monograph of Trochilidae*, published between 1849 and 1861, is among the most familiar and most beautiful of his publications. Working from stuffed specimens sent from throughout the Western Hemisphere, he did not see live hummingbirds until 1857, on a trip to the United States. A supplement to the work on hummingbirds was started in 1880 and completed by Richard B. Sharpe after Gould's death. The volumes include 418 hand-colored illustrations of birds shown with appropriate flowers. The lithographs were prepared from Gould's sketches and notes by Henry C. Richter and William Hart.

In 1851, during the Great Exhibition in London, Gould displayed his collection of hummingbirds in a temporary building in the Regents Park Zoological Gardens. Octagonal glass cases and special lighting were designed to best reveal the shimmering colors of the birds and demonstrations showed how Gould's colorists captured their iridescence through a recipe of oil color and varnish applied over gold leaf. The *London Times* noted that when Queen Victoria, Prince Albert, and other members of the royal family visited the Great Exhibition, "Her Majesty occupied a considerable period of her visit in inspecting the celebrated collection of humming birds which has been placed in the Garden by Mr. Gould." In her diary Queen Victoria commented, "It is the most beautiful and complete collection seen, & it is impossible to imagine anything so lovely as these little Humming Birds, their variety, & the extraordinary brilliance of their colours."



THE PIGEON OF PASSAGE
Mark Catesby (1638-1749), English
*Hand-colored engraving published in *Natural History of Carolina, Florida, and the Bahama Islands*, 1731-1743, volume 1, plate 23. Gilcrease, 3276.72*

The pigeon of passage, now known as the passenger pigeon, was one of the most abundant birds in North America during the colonial period, inhabiting much of the eastern forest regions and ranging as far west as Montana and Texas. Catesby depicted the bird with leaves from the red oak, and wrote, “of these there come in winter to Virginia and Carolina, from the North incredible number; insomuch that in some places where they roost they often break down the limbs of oaks with their weight . . . In Virginia I have seen them fly in such continued trains three days successively, that there was not the least interval in losing sight of them.”

The passenger pigeon was greatly favored as food and provided so much fat that it was often used as a substitute for lard or butter. The birds were attacked in their breeding colonies and during migration, at which times vast numbers were destroyed. In the text of *A Natural History* Catesby offers a description of this bird which became extinct in 1914: “It is about the size of our English wood-pigeon; the bill black; the iris of the eye red; the head dusky blue; the breast and belly faint red. Above the shoulder of the wing is a patch of feathers that shines like gold.”

THE TURTLE OF
 CAROLINA
Mark Catesby (1638-1749), English
*Hand-colored engraving published in *Natural History of Carolina, Florida, and the Bahama Islands*, 1731-1743, volume 1, plate 24. Gilcrease, 3276.72*



Among the most beautiful of birds in *A Natural History* is the mourning dove, which Catesby called “the turtle of Carolina” and illustrated with the flowering may-apple. His description commented on a blue skin, a breast and belly of pale carnation color, and a trace of crimson and green on the head. Interestingly he noted, “The wings are long, and the tail much longer, reaching almost five inches beyond them and hath fourteen feathers.” Catesby also wrote that the plant depicted was common in Virginia, flowering in March and producing ripe fruit in May. The root was said to be an excellent emetic.

Today the mourning dove is recognized as a resident of open fields with wooded borders and as forests have been cleared their population has increased. It is doubtful that the dove and the may-apple, native to rich damp woods, would have been connected. During nesting season, which can extend from May to September, the dove’s mournful call is uttered throughout the day.



THE MOCK-BIRD

Mark Catesby (1638-1749), English

Hand-colored engraving published in *Natural History of Carolina, Florida, and the Bahama Islands*, 1731-1743, volume 1, plate 27. Gilcrease, 3276.72

Catesby was charmed by both the mockingbird and the dogwood tree. Agreeing that the bird was justly called queen of all singing birds, Catesby wrote that it imitated notes from the hummingbird to the eagle “and repeats to them their own tunes with such artful melody, that it is equally pleasing and surprising.” It is now documented that in the wild a mockingbird can imitate twenty to thirty species of birds.

Of the dogwood tree Catesby noted: “As the flowers are a great ornament to the woods in summer, so are the berries in winter, they remaining full on the trees usually till the approaching spring; and being very bitter are little coveted by birds, except in time of dearth. I have observed mockbirds and other kinds of thrushes to feed on them. In Virginia I found one of these dogwood trees with flowers of a rose color, which was luckily blown down, and many of its branches had taken root, which I transplanted into a garden.”

During colonial times it was common to cage mockingbirds. The birds continued to sing and some domesticated mockingbirds were known to have imitated sounds around the household. In 1828 ornithologist Alexander Wilson wrote of a bird that could simulate the squeak of a hurt chicken, the meow of a cat, and the creak of a passing wheelbarrow.



PURPLE MARTIN

Mark Catesby (1638-1749), English

Hand-colored engraving published in *Natural History of Carolina, Florida, and the Bahama Islands*, 1731-1743, volume 1, plate 51. Gilcrease, 3276.72

The purple martin was known and appreciated in colonial times much as today. Catesby explained that, “The whole bird is of dark shining purple; the wings and tail being more dusky and inclining to brown. They breed like pigeons in lockers prepared for them against the houses, and gourds hung on poles for them to build in; they being of great use about houses and yards, for pursuing and chasing away crows, hawks and other vermin, from the poultry.”

Purple martins arrive in Virginia and the Carolinas in March or April and depart by October for wintering grounds in South America. Originally martins nested in various kinds of tree cavities. It is known that Indians hung gourds for nesting houses and that early European settlers also encouraged the nesting of these efficient insect eaters. Travelers in 18th-century Virginia commented that the best accommodations were to be found at taverns with numerous martin nests, where presumably one would be less troubled by mosquitoes, gnats, and other flying insects. The purple martin is illustrated with the vine called coral beads or moon seed.

FACING PAGE:

WILD TURKEY

John J. Audubon (1785-1851),

American, born in Haiti

Hand-colored engraving

Gilcrease, 2126.2098

RIGHT:

GREAT AMERICAN

HEN & YOUNG

John J. Audubon (1785-1851),

American, born in Haiti

Hand-colored engraving

Gilcrease, 2126.2097



To the wild turkey Audubon assigned the honor of being the first plate in his *Birds of America*. This bird was probably painted in 1825 while the artist was at Beech Woods Plantation in southern Louisiana. Audubon wrote, "The great size and beauty of the Wild Turkey, its value as a delicate and highly prized article of food, and the circumstance of its being the origin of the domestic race now generally dispersed over both continents, render it one of the most interesting of the birds indigenous to the United States of America."

In addition to the importance of the turkey as food, Audubon was fascinated by its life in the wild. "I have often been much diverted, while watching two males in fierce conflict, by seeing them move alternately backwards and forwards, as either had obtained a better hold, their wings drooping, their tails partly raised, their body-feathers ruffled." To portray the vitality and movement he had witnessed, Audubon drew recently killed specimens held in lifelike position by wires.

Audubon was often assisted by his sons, Victor Gifford Audubon and John Woodhouse Audubon, his wife Lucy, and other assistants who painted leaves and backgrounds. This image, a chromolithograph by Julius Bien, was part of a single volume of 106 plates issued by John J. Audubon's son John in 1860.

Interrupted by the Civil War, the project was abandoned when the stone plates, stored in a New Orleans warehouse, were destroyed by shelling.

In a related engraving, the wild turkey hen is depicted striding through her native habitat surrounded by a brood of active chicks. Audubon's keen observation and delight in wildlife and wilderness are apparent in this sixth plate of *The Birds of America*.

He recorded that "the mother will not leave her eggs, when near hatching, under any circumstances, while life remains. . . I concealed myself on the ground within a very few feet, and saw her raise herself half the length of her legs, look anxiously upon the eggs, cluck with a sound peculiar to the mother of such occasions, carefully remove each half-empty shell, and with her bill caress and dry the young birds. . . . [Leaving the nest] she alternately inclines her eyes obliquely upward and sideways, stretching out her neck to discover hawks or other enemies, spreads her wings a little as she walks, and softly clucks to keep her innocent offspring close to her."

The chicks are still covered with down but are already in pursuit of insects, and one is ridding itself of a tick fastened on its wing.



STANLEY HAWKS
[COOPER'S HAWKS]
*John J. Audubon (1785-1851),
American, born in Haiti*
Hand-colored engraving
Gilcrease, 2126.2092



These two hawks were painted separately and then combined by Audubon as a single plate. The bird poised on the tree limb was depicted in 1824 during Audubon's trip to Philadelphia. The bird in flight was shot in Louisiana sometime prior to 1826. While engraving this image, which became the thirty-sixth plate in *The Birds of America*, Robert Havell added the bluebird.

Although Audubon entitled this bird a Stanley Hawk, it is now designated as Cooper's Hawk. It is typical of the large family Accipitridae (including more than 200 species) with powerful hooked bill and talons. Distinguished by a rounded tail and rather short rounded wings, in flight it alternates between flapping and sailing. Cooper's hawk is known to attack larger birds, to destroy smaller birds, and to be fearless in pursuit of its quarry. Audubon wrote, "This marauder frequently attacks birds far superior to itself in weight and sometimes possessed of courage equal to its own." Cooper's Hawk, perhaps more than any other, deserves the reputation of being a chicken hawk.

PTEROPHANES
TEMMINCKI
John Gould (1804-1881), English
Hand-colored lithograph
published in *Monograph of the Trochilidae*, 1849-1861, part 1, plate 7. Gilcrease, 3276.47



John Gould, like many others of his time, was fascinated by the tiny birds sometimes called "flying jewels." As an ornithologist, his interest developed into a multi-volume publication with over 400 plates depicting hummingbirds. Gould's collection of mounted specimens, on view at his London home, grew to include examples of some 300 hummingbird species. Most of the collection, including the hummingbirds, was sold to the British Museum following the ornithologist's death.

The bird designated *Pterophanes Temmincki* was for Gould, "perhaps without exception the finest species of the family yet discovered; it has been named after the Father of living ornithologist, M.

Temminck, and is in every way worthy of bearing so distinguished a name; the brilliant colouring of its wings renders it conspicuously different from all other known species." Gould also explained that in this plate the upper figure is a young bird, the middle is a mature female and the lowest an adult male.

Hummingbirds are found only in the Western Hemisphere. They are named for the humming sound created by their wingbeats, so rapid as to often appear only a blur to human eyes.

CLYTOLAEMA RUBINEA
John Gould (1804-1881), English
Hand-colored lithograph published in
Monograph of the Trochilidae, 1849-1861,
part 6, plate 2. Gilcrease, 3276.52



CLYTOLAEMA RUBINEA.
Gould and J. E. Barber, del. et lith.

The greatest number of species is found in the tropical and subtropical regions of the northern Andes of South America. Species living in the tropics tend to be nonmigratory, while all temperate-zone hummingbirds migrate to tropical regions for the winter.

LAMPORNIS PREVOSTI
John Gould (1804-1881), English
Hand-colored lithograph published in
Monograph of the Trochilidae,
1849-1861, part 15, plate 11.
Gilcrease, 3276.61



LAMPORNIS PREVOSTI.
Gould and J. E. Barber, del. et lith.

Gould identified *Lampornis Prevosti* as native to Honduras and Guatemala. Describing its exquisite colors, he wrote, “The male has the head and all the upper surface, wing-coverts, sides of the neck, flanks and abdomen rich golden green; throat velvety black, bordered on each side with glittering green; centre of the abdomen bluish green; vent and tuft on each flank white’ wings purplish brown’ upper tail-coverts and two central tail-feathers coppery bronze; lateral tail-feathers fine purple.”

The brilliance and apparent hue of a hummingbird’s feathers varies greatly with the angle of light and the perceiver’s angle of view. In many species a metallic green is the predominant color, but an entire range of colors is found within the family.

During the 19th century, millions of hummingbirds were exported to Europe, primarily from South America and the West Indies. One London dealer reportedly imported more than 400,000 skins in a single year. The skins were fashioned into jewelry such as pins and brooches, and were collected by amateur ornithologists.

Although involved in the collection of birds for scientific research, Gould spoke out against the use of feathers for hats and other fashionable adornments: “I do not recollect that I have ever received examples of this bird from any other country than Southern Brazil, which I am therefore led to believe is its true habitat; it is one of the species most abundantly sent to Europe in all collections transmitted from Rio de Janeiro, and one of those most commonly called into requisition for the fabrication of the beautiful artificial feather flowers made by the nuns in the convents of that country. . . . Thousands are killed every year for the fabrication of artificial flowers.”

Hummingbird nests are delicate cups made of fine animal and plant down, mosses, and lichens held together with spider silk and the bird’s saliva. Clumps of dirt may be built into one side of the nest as a counterbalance for the incubating female. The eggs, usually a pair, hatch in twelve to nineteen days. Gould notes that nests of *Clytolaema Rubinea* are found among the branches of the loftiest trees of the forest.

Despite their brilliant colors, hummingbirds have relatively few feathers and the feathers contain only two fundamental pigments—brown and black. Their luminosity and apparent brilliant color is produced by diffraction and reflection of light through the microscopic structure of their feathers.

STERNOCLYTA
CYANEIPECTUS
John Gould (1804-1881), English
Hand-colored lithograph published
in *Monograph of the Trochilidae*,
1849-1861, part 16, plate 6.
Gilcrease, 3276.62



STERNOCLYTA CYANEIPECTUS, Gould
Illustration of the bird

As an adaptation for nectar feeding, hummingbirds have narrow heads and long slender bills. Occasionally bills are curved, and in one species they are almost half-moon shaped. Another adaptation is the ability to project the tongue a distance beyond the bill.

“The merit of discovering this new species of Hummingbird is due to the late Mr. David Dyson, who travelled in Honduras and Cumana. . . . The *Sternoclyta cyaneipectus* is rendered remarkably conspicuous both by its bold style of coloring and by the large size of its bill, and differs so much in form from all the other members of the family, that I have been induced to make it the type of a new genus, for to none of those previously proposed could it be assigned. . . . Mr. Dyson noticed that the specimens procured by him were collecting their insect food from the flowers of the Cocoa-tree, and mentions that the bird was very rare, as he did not meet with it more than once or twice.”

Flower nectar, providing a source of quick energy, is the primary food of hummingbirds. On occasion they also feed on fruit juices, oozing plant saps, and soft-bodied insects.

SPORADINUS ELEGANS
John Gould (1804-1881), English
Hand-colored lithograph published
in *Monograph of the Trochilidae*,
1849-1861, part 17, plate 14.
Gilcrease, 3276.63



Illustration of the bird

SPORADINUS ELEGANS

According to Gould’s text, when this species of hummingbird was encountered as early as 1802 there was confusion regarding its true habitat. His text explained, “The late exploration of St. Domingo, by M. Sallé, has furnished us with positive proofs of its being a denizen of the island, to which without doubt, it is strictly confined, since from thence alone have specimens been received. M. Sallé’s collection contained numerous examples of both sexes, shot in the interior of the island. . . . where he killed them while searching for their food on the flowers of the *Inga feculifera*.”

Sporadinus elegans, as its name suggests, is gracefully formed. In addition to its radiant colors, the hummingbird is known for its unique abilities in flight. Gould’s study of stuffed or skinned specimens did not reveal to him the bird’s aerial displays. It is able to hover in one place, fly slowly or quickly forward, backward, up, down, or even sideways while beating its wings as many as eighty beats per second.

A hummingbird in flight burns energy ten times as fast as does a running man.

A Past Preserved

ARCHAEOLOGICAL ARTIFACTS OF EASTERN NORTH AMERICA AT GILCREASE

Although Thomas Gilcrease is best known as a collector of historic Native American and Euro-American art, he was also greatly interested in preserving the artistic achievements of prehistoric cultures. The destruction and looting of many prehistoric earthworks around the time he first began collecting likely spurred this concern. The Spiro Mounds in eastern Oklahoma, for example, relatively near Gilcrease's Tulsa home, were literally dynamited in the 1930s to recover the highly prized engraved conch shells they contained.

The Gilcrease collection of prehistoric artifacts spans from European contact back to the period when humans first migrated to the Plains over 10,000 years ago. The collection includes a large number of spear points from the Paleo-Indian period (10,000 to 6000 B.C.). These points were used by the first inhabitants of the New World, who subsisted by hunting large game and gathering wild foods.

Artifacts from the Poverty Point site (1800–1200 B.C.) in northeast Louisiana are well represented in the Gilcrease collection. Of particular importance to researchers are many

uniquely stylized objects in the collection. The Poverty Point culture depicted numerous animal forms on their stonework, among them various birds, the fox, and reptiles. In fact, the largest earth mound at Poverty Point is in the shape of a bird. Through study of these depictions, scholars such as Jon L. Gibson attempt to reconstruct the world-view or belief systems of the Poverty Point people.

The Middle Woodland period (200 B.C.–A.D. 400) witnessed the expansion of prehistoric trade networks established east of the Mississippi River over 1,500 years earlier.

Raw materials such as marine shell and mica were traded to the north; copper and flint to the south. In addition to materials, Middle Woodland people from different geographic regions exchanged ritual beliefs, mortuary practices, and earthwork construction methods.

The Hopewell culture of the Ohio Valley is one regional variant which flourished during the Middle Woodland period. In terms of sheer numbers of artifacts, this is the period best represented at Gilcrease and the museum curates the largest single collection of copper earspools existing from the Hopewell site in Ross County, Ohio.

ROBERT F. CONNOLLY

ENGRAVED CONCH SHELL. Caddo Culture, Mississippian period. Gilcrease, 9025.384

Between about A.D. 1200 and 1350, thousands of conch shells were imported from the Gulf Coast to Spiro Mounds on the Arkansas River, in what is now eastern Oklahoma. The shells were engraved with a wide range of ritual depictions. This conch depicts a human figure with a detached head. Philip Phillips and James A. Brown, who have studied the Spiro conch shells extensively, remain uncertain whether the detached heads represented the decapitations of foes or the masks of revered ancestors.

James A. Brown, "The Mississippian Period," in *Ancient Art of the American Woodland Indians* by David S. Brose, James A. Brown, and David W. Penney (Detroit: Detroit Institute of Arts, 1985).

Jon L. Gibson, "Religion of the Rings: Poverty Point Iconology and Ceremonialism," in *Mounds, Embankments, and Ceremonialism in the Midsouth*, ed. Robert C. Mainfort and Richard Walling, Arkansas Archeological Survey Research Series, No. 46, 1996.

Phillip Philips and James A. Brown, *Pre-Columbian Shell Engravings from the Craig Mound at Spiro, Oklahoma* (Cambridge, Massachusetts: Peabody Museum Press, 1978).

Mark F. Seeman, "When Words are not Enough: Hopewell Interregionalism and the Use of Material Symbols at the GE Mound," in *Native American Interactions*, ed. Michael S. Nassaney and Kenneth E. Sassaman (Knoxville: University of Tennessee Press, 1995).

The Mississippian period extended from about A.D. 900 until European contact. During this time, prehistoric cultures in eastern North America built huge temple mound complexes such as at Cahokia near present-day St. Louis, Missouri. Craftsmanship in copper, shell, and ceramics excelled during the Mississippian period. Depictions on artifacts represented rulers and tribal organizations.

Thomas Gilcrease's interest went beyond simply collecting prehistoric artifacts. Over a fifteen-year period he funded scientific research at several midwestern mound groups excavated by Gregory Perino. Gilcrease's support of archaeological research was crucial in a time when cultural resources were not always legally protected from the encroachment of urban expansion, and public funds for proper mitigation were scarce.

The Gilcrease funding allowed Perino not only to recover artifacts but also to record in detail the construction methods used by the prehistoric builders. Perino's work forms the basis for much of our current knowledge of mound building cultures of the Illinois Valley. The artifacts and associated excavation records from Perino's research are curated at the Gilcrease Museum, where they are available for future study.

Gilcrease's prehistoric artifacts have proved of inestimable value in reconstructing the lifeways of prehistoric North American cultures. Further inquiry into questions of subsistence, technology, trade, economy, and ritual practices will benefit from the foresight of Thomas Gilcrease's attempts to preserve the past for benefit of the future.

ENGRAVED BOTTLE, Caddo Culture, Mississippian period. Gilcrease, 5425.2409

This bottle from eastern Oklahoma is typical of those produced by the Caddo culture around A.D. 1400. The Caddo also used other decorative techniques besides engraving to adorn their vessels, among them stamping and the addition of appliques and pigments. The Caddo lived along the Red River and its tributaries in Oklahoma, Louisiana, Arkansas, and Texas from about A.D. 800 until the time of European contact.

COPPER EARSPOOLS, Middle Woodland period. Gilcrease, 6324.48 and 6824.98

As early as the Archaic period, copper from the Upper Peninsula of Michigan was manufactured into a wide range of artifacts. Copper earspools were worn as an emblem of elite status by members of the Hopewell and other cultures during the Middle Woodland period. In burial sites, the earspools have been found clutched in the hands of the deceased in Arkansas, Illinois, and Ohio. Mark F. Seeman argues that this occurrence suggests that some Hopewell ritual practices were spread throughout the eastern woodlands.





PLATFORM PIPE, Hopewell Culture, Middle Woodland period.
Gilcrease, 6124.1136

This raven effigy platform pipe is typical of pipes made by members of the Hopewell culture, which was centered in the Ohio Valley from 200 B.C. to A.D. 400. The pipes were usually carved of soft sedimentary stone, such as Ohio Pipestone or catlinite, and depicted a wide range of animal forms likely representing totems or fetishes of the pipe owners. The carvings are very lifelike and often have pearl insets at the eye, as shown here.



COPPER REPOUSSÉ PLAQUE,
Caddo Culture, Mississippian period.
Gilcrease, 6325.376

Copper was worked into a wide variety of goods during the Mississippian period. This copper repoussé is of the Birdman motif from the Spiro Mounds. James A. Brown suggests that the bird represented is a falcon and that it symbolized a major military cult. The Birdman motif was widespread throughout the Southeast from A.D. 1200 to 1400.



BANNERSTONE, Archaic period.
Gilcrease, 6123.860

Prior to the introduction of the bow and arrow around A.D. 700, hunters used spears launched with an atlatl to down their prey. An atlatl, or spearthrower, is a hooked shaft about two feet long. The butt end of the spear rested against the hook of the atlatl. Stone objects, referred to as bannerstones, boatstones, or atlatl weights, were attached to the distal end of the atlatl shaft to increase the force with which the spear was thrown.

OBSIDIAN BIFACE, Woodland period.
Gilcrease, 61.106561

Beginning about 100 B.C. and continuing for 300 years, obsidian from the Yellowstone region was imported to the eastern woodlands of North America. There it was manufactured into a wide array of projectile point forms such as the one shown here. Artifacts manufactured from obsidian are often recovered in caches within earthen mounds. Current researchers have also found obsidian objects in domestic contexts such as house floors and garbage pits.



JASPER BEADS, Poverty Point culture, Late Archaic period. Gilcrease, 6123.2020

Beads manufactured from imported red jasper, and other stones, are a hallmark of the Poverty Point lapidary industry. In addition to the plain type, shown here, beads were also engraved and worked into a variety of forms. The Poverty Point people, centered in the Lower Mississippi Valley, imported a wide variety of stone materials from as far away as Ohio. These materials included magnetite, steatite, copper, quartz, and flint.



PLUMMET, Poverty Point culture, Late Archaic period.
Gilcrease, 6124.2664

Plummetts, primarily manufactured from hematite or magnetite, were used as bola weights or net weights by the Poverty Point people. A small percentage of these plummetts are engraved. The example shown here is engraved with the Foxman, a motif that also appears on bannerstones. Based on analogy with the Choctaw concept of *shilombish*, Jon L. Gibson suggests that Foxman may represent a supernatural entity related to death, ghosts, or hunting dangers.

STYLIZED BOTTLE, Mississippian period.
Gilcrease, 5425.1290

Human-head effigy bottles were manufactured throughout the Southeast from about A.D. 1300 to 1500. The depictions, which replicate expressions of death, likely represent individual rulers and are associated with the practice of curating the skulls of revered deceased.



Southwestern Indian Painting

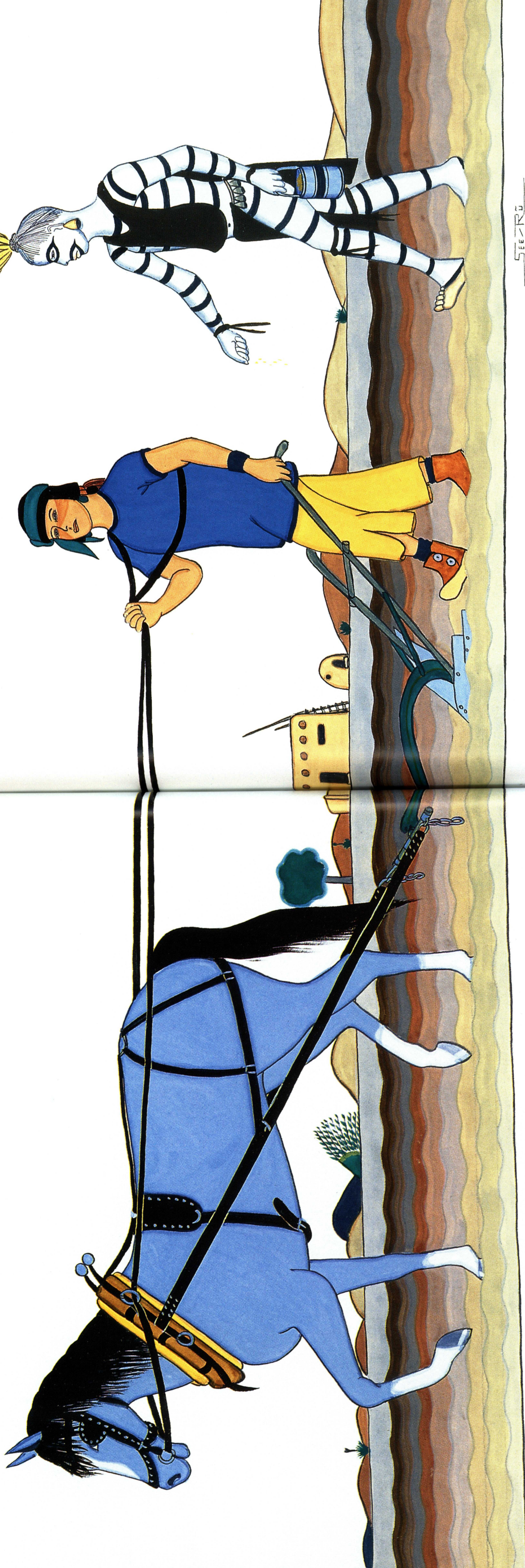
ORIGINS OF MODERN PAINTING in the Southwestern pueblos are ancient and include pictographs, petroglyphs, and the great kiva mural paintings made in what is now Arizona and New Mexico from A.D. 1300 to A.D. 1400. Painting began as an integral part of ceremonial life, where prayer, dance, song and art were joined. About 1900, children at the San Ildefonso Day School began to be encouraged to draw and paint traditional image designs on paper. San Ildefonso painters as a group emerged about 1915.

In 1918 Elizabeth De Huff, wife of the superintendent of United States Indian School in Santa Fe, began informal watercolor classes for Pueblo Indian students at her home. Although this was in opposition to the official school policy, and she and husband were transferred, others in Santa Fe continued to encourage and support the Indian painters.

It was not until 1932 that Indian painting was again, this time officially, encouraged at Santa Fe Indian School. Dorothy Dunn, head of the school's art department, established what came to be called "The Studio"—a place where many aspiring painters learned to pursue their craft and to think critically about art. Dunn also brought to the experience a positive attitude toward Indian culture, exposing her students to the best, both past and present. Her methods were so successful that within a few years many other art schools followed her lead.

A N N E M O R A N D

DETAIL: EVA MIRABEL
Washing Wheat, tempera on paper,
Gilcrease, 0237.215



JOE HILARIO HERRERA (B. 1923) COCHITI
Plowing Ceremony, tempera on paper. Gilcrease, 0237.541

Herrera's earliest artistic influence was his mother, painter Tonita Peña, and he was already painting by the time he entered the Indian School in Santa Fe. After school and army service, Herrera established a studio in Santa Fe and took a degree in art education from the University of New Mexico.

Plowing Ceremony is indicative of Herrera's work with its cleanly executed line, notable color, and interesting and accurately depicted details. However, the subject departs from his traditional dance figures. The domestic scene is elevated to the ceremonial by the addition of the Koshare planting seed. The elaborate setting, including the pueblo in the background, is miniaturized to imply distance.

The subjects Dunn and others encouraged were those the painters already knew: ceremonial events, dancers, Kachinas, genre scenes, and abstract mythological designs. Early works from the formative period showed great charm and naiveté, but development came rapidly and works were soon distinguished by sophistication and technical ability.

Paintings of the early Southwestern Indian artists were characterized by a wealth of detail, restrained action, harmonious color, symbolic design, flowing rhythm, flat colors, little or no perspective, and sophisticated design. However, many distinctive elements developed among the different Pueblos and the individual artists. The Gilcrease collection includes more than 150 works by nearly forty artists, most of which were acquired by Thomas Gilcrease during his travels in the Southwest.



TONITA PEÑA (1893-1949) SAN ILDEFONSO

Deer Dance, tempera on paper. Gilcrease, 0237.545

Peña is associated with San Ildefonso by birth and Cochiti by marriage. She began painting at the San Ildefonso Day School as a child and was one of the original group of early painters. By 1920, Peña was a principal figure in Southwestern painting and the ceremonial life of her village was her primary subject matter. Although much of her work is characterized by a linear group of figures in profile, *Deer Dance* is unusual in its triangular composition. The Deer Mothers who face the viewer each gaze at a different Deer Dancer but otherwise they are almost identical in form. The Deer Dancers are near-mirror images of each other. Peña's attention to detail produced a beautiful and accurate ethnographic record. This painting reveals her excellent use of pattern and design, as well as her strongly-developed aesthetic sense.



VELINO HERRERA (1902-1973) ZIA

Pueblo Ceremonial Dance, 1947, tempera on paper. Gilcrease, 0237.396

Herrera, one of the pioneer Southwestern Indian painters, was encouraged by Elizabeth De Huff at the Santa Fe Indian School. His subjects were the ceremonial and quotidian aspects of pueblo life, depicted with great delicacy of drawing, and interest in detail. Working in a manner that departed from the typical flat style with little shading or perspective, Herrera modeled his figures to imply mass and firmly grounded them by adding slight shadows at their feet. *Pueblo Ceremonial Dance* is unusual, even for Herrera, in the depth implied by smaller-scale figures in the background.

Herrera frequently combined realism and abstraction in the same composition. In *Pueblo Ceremonial Dance*, the dancers, though shown in accurate costumes and accouterments, inhabit a world where natural elements reveal a tie to the spirit world. Herrera described the painting as "Koymoishé and Koshare dancing. The chief welcomes the dance in prayer. Elements needed for life and happiness are represented in symbols of rain clouds, rainbow, lightning, vegetation for corn."

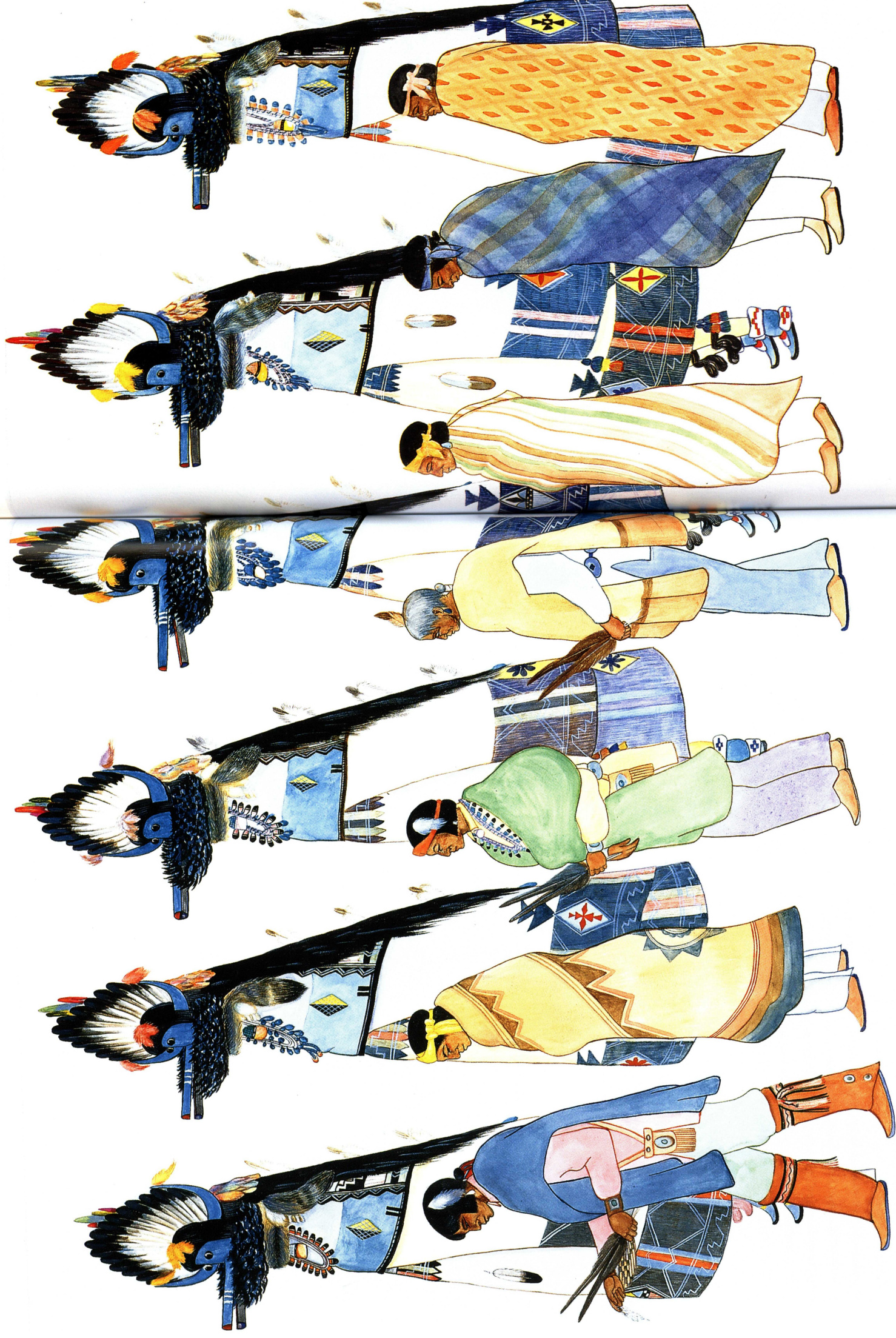
JOSÉ REY TOLEDO
(1915-1994) JÉMEZ

Feather Dance, tempera on paper.

Gilcrease 0237.409

Toledo, one of few Jémez artists working prior to the 1970s, received his undergraduate and masters degrees in fine arts and art education at the University of New Mexico. He became head of the art department at the Indian School in Santa Fe, where he had assisted while in college. Besides teaching, he worked as a fine artist, painting dance figures and village scenes.

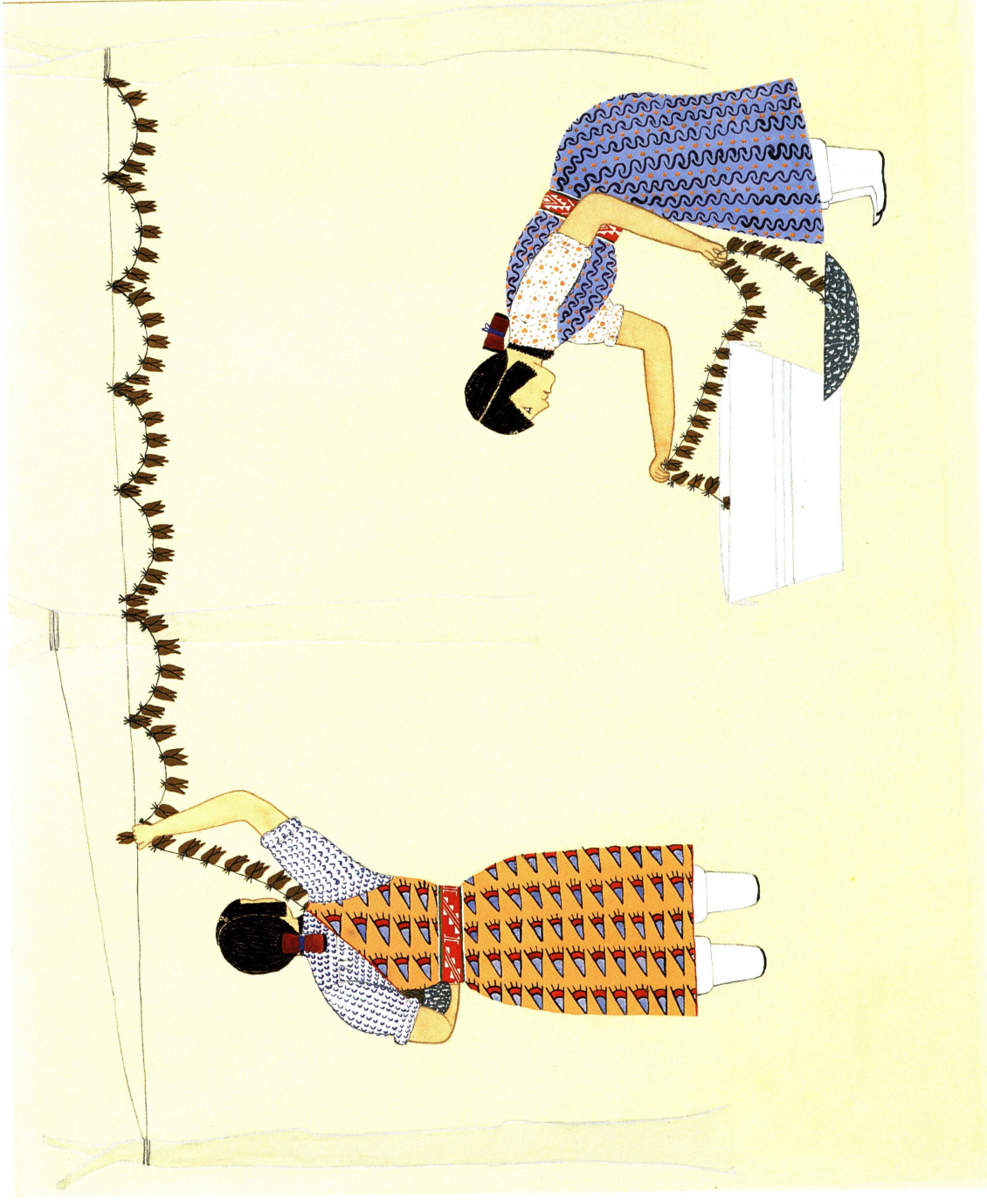
Feather Dance is an elaboration on the typical linear composition in which dance figures are placed in a single, straight line along the horizontal plane. The addition of counterpoint—the second line of the very tall Shalakos—shows Toledo's ability as a draftsman and designer as well as his great strength as a colorist. Interest in detail is seen in elements of the costumes and jewelry. Slightly lifted ends of necklaces and knee bands subtly express motion and add dynamism to an otherwise quiet composition.



Jose Rey Toledo
1915-1994
2011 (1994)

Atencio studied at the Santa Fe Indian School with Dorothy Dunn, then painted and taught crafts until the demands of her growing family took precedence. *Drying Green Chilis*, an early work executed at The Studio, is charming in its nascence. The composition, while fundamentally simple, hints at more complex spatial relationships in three planes: the first with the bent figure and the containers of chilis, the second that holds two poles and the figure hanging a string of chilis between them, and the most distant plane with the third pole.

Adding vibrancy and interest to this domestic scene are the carefully painted and elaborate patterns of the women's dresses. These and the looping strand of chilis impart a modest dynamic quality to an otherwise static arrangement.



EVA MIRABEL (B. 1920) TAOS
Washing Wheat, tempera on paper. Gilcrease, 0237.215

Mirabel was educated in Santa Fe at the Indian School where she came into contact with other painters working in the traditional manner. Stylistically her work is similar to theirs, but she added slight modeling and shading to her figures, placing them in simple settings that establish them in space. Within the rather rigid parameters of Southwestern style, Mirabel beautifully rendered textures such as the fabrics in the dresses. She also used her ability as a painter to reflect her interest in everyday life at Taos. Domestic scenes, while not unheard of in Southwestern Indian painting, are unusual, especially those which feature purely female activities.



PABLITA VELARDE (B. 1918) SANTA CLARA

Pueblo Craftsmen—Palace of the Governor—Santa Fe, tempera on paper. Gilcrease, 0237.565

Velarde was one of the first students to attend Dorothy Dunn's Studio at the U. S. Indian School. Dunn encouraged her to develop her visual memory. After finishing school, Velarde returned to Santa Clara where she began her professional career. Because of the accuracy of her depiction, her paintings can be seen as valuable ethnological studies as well as aesthetic works. Details are both precise and appropriate to the group portrayed. In *Pueblo Craftsmen*, recognizably different types of pottery are shown before individual vendors and artisans who themselves are distinguished from one another by details of clothing.

While it does not depict ceremony as do some of Velarde's paintings, *Pueblo Craftsmen* is an important historical record of another vital aspect of Southwestern life, trade, and craft.

Broadsides and Boomers

19TH-CENTURY LAND PROMOTERS AND THE

PUSH FOR HOMESTEAD SETTLEMENT

Spencer, Ind., August 30, 1881.

THE undersigned, in response to inquiries concerning Payne's Oklahoma Colony, for which he is agent, publishes the following: The lands which the Colony seek to occupy are situated ninety miles south of Wichita, Kansas, in the Indian Territory, and are known and marked on the maps as PUBLIC LANDS. They comprise in area about

14,000,000 ACRES,

Well watered and timbered, and rock of first-rate quality, and in sufficient quantity for building purposes. The soil is a rich, rolling prairie, and will produce corn, wheat, and other cereals in abundance, and is unsurpassed for grazing purposes.

The land was formerly owned by the Creeks, Seminoles, Chocktaw and Chickasaw Indians, but by treaties made in 1866 they sold it to the United States, receiving therefor, in round numbers, monies aggregating \$1,600,530. Therefore the United States have an absolute and unembarrassed title, *the Indian title having been extinguished.*

Upon the payment of two dollars (\$2) any respectable person can join the Colony, receiving a certificate which will entitle him to full membership in the same. The Colony is controlled by its members, all having a voice and vote in the management of its affairs, electing or removing officers at will, disposing of its funds, etc., etc.

Each member is entitled to, and will receive

160 acres of land.

The Colony will not entertain propositions for membership from any but respectable persons—industrious, working people, mechanics and farmers are the kind desired.

To those who wish to join the Colony, I would say that the probable cost, including membership fee, and transportation to within about seventy miles of the land, will not exceed eighteen dollars (\$18).

Any information not given above will be cheerfully furnished on application.

Respectfully,

T. D. PRICE.

Persons desiring information by letter can address me at Spencer, Owen County, Indiana.

People Office Print, Spencer, Ind.

Broadsides, or broadsheets, are printed documents usually confined to a single page and designed to relay information to a wide audience. The content of a broadside might range from official proclamations to ordinary

advertisements. The earliest broadsides appeared soon after the invention of the printing press in the middle of the 15th century. Over the next 200 years, broadsides gained much popularity, providing an inexpensive method to reach many people. Because of their tie to ephemeral events and attitudes, broadsides preserved from the past can become valuable and interesting historical documents.

In England, broadsides were widely used to record events and publicize opinions. By the 18th century they provided entertainment in the form of satirical or humorous ballads and poems, and served as a forum in which complex ideas were debated. Broad­sides appeared in the American colonies as soon as printing presses arrived, with colonial uses continuing the rich traditions that had developed in England.

The 1862 Homestead Act allowed any American citizen to claim up to 160 acres of publicly owned land, with private ownership established when the homestead had been occupied for five years. By the 1870s many Americans believed that the Unassigned Lands in Oklahoma should be covered under the Homestead Act and therefore open for settlement. This broadside is typical of the material circulated by proponents of non-Indian settlement of lands that had belonged to various Indian tribal lands. It argued that the land in the region was public, promoted its suitability for agriculture, and advocated membership in the Oklahoma Colony.

S A R A H E R W I N

WILLIAM PRETTYMAN

1893 Land Run

Photograph,

September 16, 1893

Gilcrease, 4326.3527

William Prettyman

(1858-1932) came to Kansas in 1879 to seek his future.

His apprenticeship to a photographer established both his career and his place in history. Between 1880

and 1909 Prettyman produced more than 10,000 photographic plates of Indians, early ranchers, land seekers, land openings, and the settlement of Oklahoma.

Among the best known of Prettyman's photographs are images of the opening of the Cherokee Outlet. For these he had a platform constructed to elevate his cameras above the dust and confusion of the event.

Prettyman not only photographed most the land openings but claimed a section himself, though he later sold it and continued his photographic work.

More than 100,000 settlers raced for 40,000 claims available in the Cherokee Outlet. In an attempt to curtail possible fraud, participants were required to register and obtain a certificate proving legal entry into the area.

By the 19th century, the form of broadsides had changed. Debates common during earlier times gave way to condensed and highly punctuated text. Type styles were bolder, more decorative, and more varied. Attention-grabbing words or phrases appeared prominently. In the last quarter of the 19th century broadsides were employed by land promoters. The traditional use of broadsides was well suited to the movement demanding government permission for the non-Indian settlement of lands in Indian Territory.

FOLLOWING THE AMERICAN CIVIL WAR the federal government, viewing the Five Tribes of Indian Territory as defeated nations, imposed new treaties requiring almost half of tribal lands be ceded to the government. Much of the domain which had belonged to the Cherokee, Chickasaw, Choctaw, Creek, and Seminole Nations became the assigned homes of numerous additional tribes. But an area located near in the center of the region remained unassigned and for almost ten years was the cause of great agitation. In 1889 when the government did open the Unassigned Lands for settlement, the public's desire for land was not satisfied. Additional tribal lands were gradually opened for settlement by land runs, lottery, and sealed bids from 1891 through 1906.

BOOMER FAMILY

Professional promoters hired by railroads, banks, or commercial enterprises "boomed" out the call to open new land. The public soon took up the cry, persistently clamoring for homestead settlement, and soon all who were intent upon opening land in the area were known as Boomers.

Boomer camps grew up along the Kansas border as homeseekers awaited the opening of the Unassigned Lands. Many of the would-be settlers were destitute and looked upon the chance of free land as a chance at success. The Boomers had been so successful in popularizing the right to claim the Unassigned Lands that an estimated 50,000 waited to secure title to about 2 million acres when the area was opened on April 22, 1889.



WILLIAM PRETTYMAN (1858-1932), AMERICAN

Boomer Family

Photograph, 1880s

Gilcrease, 4326.3532

Oklahoma Colony!

A Colony has been organized for the purpose of opening up and settling this beautiful country lying south of the State of Kansas. This Colony will start for that country on June 25, 1883, and will settle upon and occupy this famous and fertile country. This is the last and only chance to secure for yourselves homes upon government lands that have heretofore been held for the Indians. This country belongs to the government and is surveyed and sectionized. Capt. D. L. Payne, the famous Oklahoma agitator, will lecture upon this subject

TO-NIGHT!

fully relating the progress made by previous expeditions to that country, and will give his hearers a truthful description of the country and the present status of the colony.

Every person who desires to secure an excellent home, should not fail to attend the lecture.

OKLAHOMA COLONY!

David L. Payne (1836-1884) became the best known organizer of those seeking to enter the Indian Territory. A Civil War veteran who had served briefly in the Kansas legislature, Payne was a charismatic organizer who gave the movement almost a religious tone. He established Payne's Oklahoma Colony, selling thousands of memberships to people to whom he promised superior sections of land. Colony members were encouraged to assemble in camps in southern Kansas and northern Texas, from which Payne staged several invasions of Oklahoma. The settlers were always expelled by the U.S. Cavalry, but the continued agitation maintained pressure on the federal government.

In November of 1884 Payne died suddenly, but his lieutenant William Couch continued to successfully promote the movement. Couch later became the first mayor of Oklahoma City.

THE SIGNAL

People having Certificates to enter the Strip will please line up by 11 o'clock tomorrow morning, Saturday, September 16th., 1893, in a space Two Miles East of the City Limits, and One Mile West of same. The Signal to enter Strip will be Fired Precisely at 12 M., tomorrow  Santa Fe Time, by Capt. Hardie 3rd Cavalry, from a point opposite the Registration Booths. This Signal will be repeated along the line by soldiers. Those desiring to go by the Railroad will please have their Certificates in their hands.

F. H. HARDIE,

Captain 3d Cavalry Commanding

JOURNAL PRINT.

THE SIGNAL

The Cherokee Outlet, near the Kansas border, was an area of about 7 million acres extending west from the Cherokee Nation. According to treaty, it was to provide to the Cherokees a permanent avenue westward, but by the late 1870s the Outlet had become a famous western range as cattlemen, unhampered by homesteaders, grazed herds numbering into the hundreds of thousands. Annual fees they paid to the Cherokees became an important source of income for the tribe.

As the demand continued for homestead land, members of Oklahoma's Indian tribes whose names appeared on tribal rolls were given land allotments. Remaining acreage, declared surplus, was purchased by the federal government for settlement. The Cherokee Outlet was opened by a land run on September 16, 1893.



Making Faces



Born around 1870 in the Big Cove community on the Eastern Cherokee reservation, Will West Long was a singular personality both in the history of his people and in the anthropological study of Native American culture. Throughout his adult life he collaborated with many scholars interested in the culture of the group of Cherokee who had evaded the Trail of Tears (1838-1839) and remained in North Carolina. This work began at age seventeen, when he served as an interpreter and translator of manuscripts for James Mooney, and concluded near the time of his death in March 1947.

Among his last visitors were William Fenton and Lester Hargrett. This pair called on Will Long in December 1946 with a particular interest in one of his special talents—Cherokee mask

making. Fenton was interested in this subject for what it might reveal about the masks of the Iroquois, linguistic relatives of the Cherokee, with whom he had conducted extensive work. Hargrett sought to commission a set of masks to complement the growing collection of American Indian objects being assembled by Thomas Gilcrease. The masks Hargrett purchased from Long, together with notes and photographs made by Fenton, form one of the most important early collections held at the Gilcrease Museum—not because of its size or antiquity, but because it is one of the museum's earliest attempts at systematic collecting. The collection contains a representative sample of Will West Long's work as a carver, together with documents that record the context and meaning these objects had for their maker.

**E A S T E R N
C H E R O K E E
B O O G E R
M A S K S**

Will West Long wearing the Gilcrease "Medicine" Mask. Photograph by William Fenton. Gilcrease, 43.5973

The use of masks to alter the identity of the self in culturally important performances is a worldwide phenomenon. Whether worn at Mardi Gras, in Irish mumming plays, or during Katchina dances, masks have the power to transform the wearer and profoundly affect the viewer. While sometimes merely disguising the wearer, masks often transform his or her essence. Importantly, masks differ from the human face in that they present a fixed expression, a kind of stereotype or exaggeration of personality rather than the visage of a whole person. This capacity to stereotype is one important aspect of the Cherokee Booger mask tradition practiced by Will West Long and his community. In

The use of masks to alter the identity of the self in culturally important performances is a worldwide phenomenon. . .

addition, masks often permit a reversal of the expectations that govern everyday life. This feature, familiar to Halloween trick or treaters, is also shared by the Cherokee Boogers.

The name *booger* comes from early American English and is related to the modern words *bogey* and *bogeyman*. My description of the Booger Dance is based on the best firsthand description of the event, *Cherokee Dance and Drama*, compiled by Will West Long working with anthropologist Frank Speck and sociologist Leonard Broom during the 1920s and 1930s. During this period, Cherokee communities would gather each winter in the homes of individual families who sponsored all-night social dances. After the dancing had begun, sometimes a group of four to ten men, masked as Boogers and disguised by ragged clothes or covered in quilts, would arrive and disrupt the otherwise peaceful assembly.

Apparently unable to speak Cherokee, the maskers communicated in a whispered “foreign” language peppered with grunts and coughs. Barging into the home of the host, they carried on in a rude and aggressive manner, pushing, shoving and chasing young women. Having made their startling entrance, they then settled down and a spokesman for the host inquired about the purpose of their visit. The Booger leader whispered to this “interpreter” that they were on a journey from

“Will grew up surrounded by men who had seen the Georgia Militia seize their homes and who had escaped from the stockade just west of the present Bryson City. His people were among the individuals who had each contributed a five dollar gold piece to purchase the present reservation as communal land. Will had sheltered and protected Indians pursued by the murderous aggression of neighboring Mountain Whites. The history of the Big Cove is badly bloodstained, but there was no violence in Will, nor in many of his fellow Cherokee. He represented the philosophical Indian who lived in times that he felt were no part of him.”

—From an obituary written by John Witthoft, an anthropologist who worked closely with Will West Long, for the AMERICAN ANTHROPOLOGIST. To have one’s passing recognized with an obituary in the journal was an honor usually reserved for prominent anthropologists.

During his visit with Lester Hargrett to Will West Long in the Big Cove community of the Eastern Cherokee reservation, William Fenton made a series of photographs documenting both Cherokee dances and the carving of masks by the Long family. As a longtime

student of Iroquois masks and dances, Fenton visited North Carolina to explore the similarities between these and the Cherokee Booger Mask tradition. Although the Cherokee are related by language to the Iroquois of the Northeast, Fenton and others suggest that Cherokee culture expresses as many features shared with its Southeastern neighbors as it does older patterns stemming from ties to Iroquois peoples. Gilcrease, 43.5977



a distant land. When asked what they wanted, to the surprise and agitation of the host the Boogers answered, “Girls!” Alternatively, the Boogers might indicate that they wanted to fight. When told that the Cherokee were a peaceful people, the Boogers would change their minds and decide instead to dance. When the interpreter asked the Boogers’ names on behalf of the hosts, each Booger in turn whispered his name to the interpreter who announced it to the group. In keeping with their anti-social spirit and un-Cherokee persona, the Boogers usually choose names that were ethnic or ribald. Long, Speck, and Broom give Northerner, Chinaman, German, Black Buttocks, and Sooty

Anus as examples. Having had its humorous name announced, each Booger performed a clowning solo dance to the accompaniment of songs performed by the host. Each Booger took a turn, to the delight of the crowd, trying to outdo his fellows in humorous name and ridiculous dance.

After each Booger had his opportunity to show off, the interpreter asked if they wished to dance together. The Booger leader selected either the Eagle or Bear Dance, which the Boogers performed with an equal number of female partners drawn from the group. While these women maintained their composure during the dance, the Boogers enacted all sorts of rude and suggestive gestures to the amusement of the crowd. Having symbolically satisfied their carnal impulses in this dance, the Boogers departed, leaving the company once again in peace to continue its dance.



Allen Long using a crooked knife to carve the inside of a mask.
Photograph by William Fenton.
Gilcrease, 43.5984

In his artist's statement for a 1975 retrospective exhibition of his masks, Allen Long noted: "I first started carving masks when I was about twelve. I learned to carve from my father. He used red clay to color his masks, but today I use shoe polish because red clay sometimes comes off on your hands. I use buckeye wood and sometimes groundhog skin for my masks. I let the buckeye wood dry out a long while before carving on it. The wood has to be completely dry before painting or it will come off. I saw the buckeye wood into sixteen inch sections, and I can get two masks out of that."



Will West Long holding the Gilcrease "Medicine" Mask.
Photograph by William Fenton.
Gilcrease, 43.5974

The Booger Dance can be interpreted on various levels. Like Halloween and other similar events, it provided a "time out" when the restrictions of everyday life were loosened. On another level, it can be interpreted as a Cherokee response to the social catastrophe of European colonization. It is foreigners, not Cherokees, who behave in such an uncivilized manner, interrupting the peaceful gathering with their outlandish behavior, aggression, and demands for women. Just as the Cherokee must try to calm the Boogers in defense of their people, property, and propriety, the Cherokee have had to struggle for almost 500 years to defend themselves from a hostile world encroaching on their thresholds. While dealing with such issues, the dance also overcomes a social difference built into Cherokee society itself. As anthropologist Raymond Fogelson has pointed out, Booger masks often present images of the old and the infirm. In the Booger Dance and in similar dances found among other Eastern tribes, young men take on the appearance of old men, while old men can see images of themselves carrying on in the unconstrained manner of youth. Vicariously, each receives a taste of the other's experience.

While a finely carved mask was desirable for the dance, masks made from gourds, wasp nests (creating a diseased appearance), and cardboard were also used. Walker Calhoun, one of the last Cherokee elders to participate in the old Booger Dance recalled a dance of his youth in a 1991 recording. "There weren't enough dancers. To help them dance, I just made a paper poke mask to put on. I just wore those long johns. That was the whole outfit. That's all they could find me. Well, I just put that on. I put on the mask and a little sheet, I guess. I remember people how they laughed at me."

In the years since Will West Long's death, mask carving has continued as an art form among the Eastern Cherokee. During Will West Long's time, demand for masks by collectors was already transforming the carvings from dramatic props into art objects. When Fenton and Hargrett visited him to learn about masking and to commission the masks in the Gilcrease collections, he told them that "The traders buy up the masks too fast. We can't keep a set on hand." With the passing of the Booger Dance, the carving of Booger masks is today an artistic end in itself, but in the work of new sculptors, these masks provide a continuing link to the Cherokee past.

CHEROKEE
“MEDICINE” MASK
Will West Long

Buckeye wood, paint, ca. 1946.
Gilcrease, 73.442

Among the North

Carolina Cherokee, medicine masks were once utilized by traditional doctors in curing their patients. Will West Long explained to Fenton and Hargrett that the “medicine man prays for a cure, asks God in Heaven for aid, then frightens the sick person who gets well.” Any kind of frightening mask could work in this way, but the horned being, reminiscent of European demon images, appears to have been Long’s vision of the ideal type of scary mask. While such a treatment might be one aspect of a curer’s practice, Cherokee doctors also possess a large body of spoken formulas with the power to cure various ailments and a wide knowledge of medicinal plants and their uses. When the anthropologist James Mooney conducted field research among the Cherokee in North Carolina during the late 19th century, he identified over 700 medical plants recognized by the Cherokee doctors.



CHEROKEE “MEDICINE”
MASK
Will Long

Buckeye wood, paint, ca. 1995.
Gilcrease, 73.737

Recognizing the importance of the Will West Long mask collection, the Department of Anthropology purchased two new masks in 1996 from the Qualla Arts and Crafts Mutual, Inc., an artists’ cooperative gallery located on the Eastern Cherokee reservation. One of these masks was carved by Will Long, grandson of Will West Long. Viewing this mask together with Will West Long’s example of the “medicine” mask form shows the continuities and variations in an art form closely associated with the Long family. It is regrettable that the museum did not follow the continuing development of the mask carving tradition. Not only have several gifted carvers emerged since the time Will West Long made these masks, but his son Allen was a prolific carver during the period spanning these two Gilcrease masks. An example of his “medicine” mask would illustrate three generations of carving perpetuated within a single family line.



CHEROKEE BOOGER MASK
Will West Long
Buckeye wood, paint, ca. 1946
Gilcrease, 73.446

Among the non-Cherokees lampooned during the Booger Dance were various European-Americans—northerners, southerners, Germans, Frenchmen, as well as other ethnic groups whose often disruptive presence in the Cherokee world was one aspect of the social drama enacted in the ceremony. While the negative consequences of the European entrance into the Cherokee country are relatively easy to understand, this mask’s portrayal of an African-American Booger poses deeper questions. Before the removal of most Cherokee people to Oklahoma, prosperous and acculturated Cherokee leaders were prominent slave holders who emulated the lifestyles of the southern elite. Yet the experience and circumstance of these Cherokee was radically different from that of the subsistence farmers who held close to traditional Cherokee culture. Throughout their history, the Cherokee people have been socially diverse, and this variance extends to their relations with non-Cherokees. Cherokee understandings of African-Americans could range from the contempt of a plantation-owner to the apprehension of a rural mountain farmer who had little familiarity with the world beyond his community.

CHEROKEE BOOGER MASK
Will West Long
Buckeye wood, paint, ca. 1946
Gilcrease, 73.443

Although many examples of Boogers representing Europeans, African-Americans, and non-Cherokee tribes are represented in museum collections, this image of an Asian man, probably intended as Chinese is uncommon, although well in keeping with the shared identity of the Boogers as foreigners to Cherokee society. In his notes, Fenton reports that Will West Long told Hargrett and himself that “the old Cherokee people foretold the coming of whites, negroes, and Chinese.



CHEROKEE “MAGICAL” MASK
Will West Long
Buckeye wood, paint, ca. 1946
Gilcrease, 73.441

According to both Will West Long and his son Allen, masks featuring rattlesnakes, like the horned “medicine masks” in this collection, could be used to cure illnesses. Rattlesnakes have a prominent place in Cherokee sacred stories and rituals. In the narratives he recorded among Cherokee elders and religious leaders, James Mooney was told a story concerning how a man was transformed into the first rattlesnake so that he could save humanity from the sun, which had become hostile towards the people. The rattle of a rattlesnake was sometimes used in ceremonial instruments, such as the gourd rattles used during Cherokee dances. To be used in this way, the snake was killed by a medicine man who knew specific rituals that communicated respect to the snake. Regarded by lay Cherokee people as the chief of the snakes, the rattlesnake was feared, respected and avoided. The contrasting familiarity of ritual leaders and apprehension of lay people helps explain the power a mask such as this can have in curing illnesses through fright.

CHEROKEE "WARRIOR"
BOOGER MASK
Will West Long

Buckeye wood, fur, feather, paint, ca. 1946
Gilcrease, 84.1704



CHEROKEE
"WARRIOR" BOOGER
MASK

Will West Long
Buckeye wood, fur, feather,
paint, ca. 1946
Gilcrease, 84.1703



Just as the Booger Dancers could stereotype Europeans and other non-Indians, they could also caricature members of other tribes. This fact illustrates the continuity between the modern era, when the number one external threat to Cherokee society was Euro-American encroachment, and earlier periods when the world beyond their villages was peopled by hostile tribes with whom they were often in a state of conflict.

CHEROKEE BEAR MASK
Virgil Crowe
Buckeye wood, paint, ca. 1996
Gilcrease, 73.736

While used in hunting and hunting ritual, animal masks such as this bear mask could also be used as part of the Booger Dance. Fenton's notes contain mention of a recounting by Will West Long of a particularly funny incident in which "a man wore a black overcoat and a bear mask. Another masker led him on a string [and the] masker danced like a trained circus bear."

Among the dances of the Eastern Cherokee is also a bear dance. In 1990, I was able to witness several performances of this dance by a dance troupe from Will West Long's community of Big Cove. Many of the dancers were his descendants and the group was led by his nephew, Walker Calhoun, an elder who has filled his place as conservator and teacher of Cherokee dance and music. In the dance, the men and women face one another and wave their hands at each other like bear paws. The Shawnee people of Oklahoma possess this same dance and perform it each summer during their own ceremonials.



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