

MOVING FORWARD

The Modern Age

FROM WWI

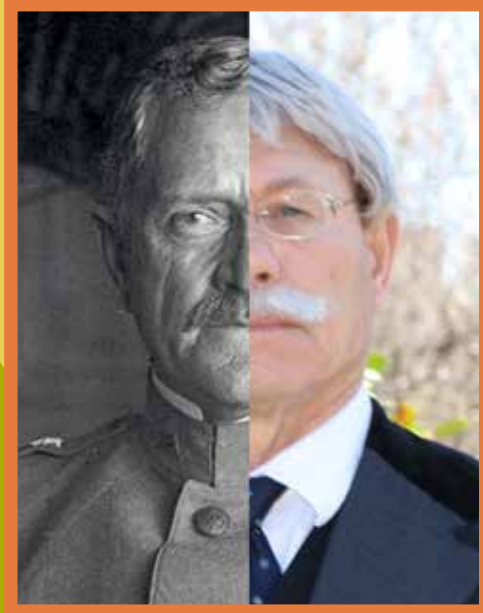


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Welcome to Oklahoma Chautauqua 2018! This year we will explore The Modern Age: Moving Forward from World War I with historical characters from this progressive era who were involved in the war and in the arts around the globe. We will hear history from their perspectives and will learn how they influenced or were influenced by post-war changes.

Over 144 years ago, Chautauqua began as a Bible school teacher training program that, over time, evolved into a study of politics, culture, and science. Lecturers, artists, and musicians began traveling throughout America on what was to become the Chautauqua Circuit. Today, Oklahoma perpetuates this tradition by bringing history to life through an interactive format that invites discussion and stimulates critical thinking. Audiences are invited to attend daily workshops and to enjoy an evening performance where the scholar presents, in first person, a character from history. Following the performance, the audience asks questions first of the historical figure and then of the scholar. Workshops and evening performances are both fun and free.

Every year, the Oklahoma Chautauqua Committee meets to select a theme and to review, debate, and select historical characters from the past offered by scholars from across the country. The committee strives to select scholars who can and will address the voices, culture, thoughts and, yes, propaganda, of the times. It is through the study of history we learn from the successes and mistakes of the past to forge a better future.

We wish to thank the companies, foundations, organizations, and individuals who provide the financial support to make Chautauqua possible. We also thank the talented scholars who research and develop their characters and the many

volunteers who give their time to plan these programs. But, foremost, we thank our wonderful audience. Your love for Chautauqua keeps us going. While funding is certainly necessary, we look forward to your support in sharing your experience and encouraging younger members of your families, friends and community to join us in learning more about our diverse world.

We hope you enjoy the presentations and the workshops this week while we explore some characters we know and, perhaps, some we do not know. Time now to sit back, relax, and prepare to enjoy this opportunity to cultivate a listening, sharing, caring community open to learning more about those who influenced our past.

kindest regards,
Sandra K. Moore
Oklahoma Chautauqua Chair and
The Chautauqua Committees of
Altus, Enid, Lawton and Tulsa

“Funding for this program is provided in part by grants from the Oklahoma Humanities (OH) and the National Endowment for the Humanities (NEH). Any views, findings, conclusions, or recommendations expressed in our programs, publications, exhibitions, and websites do not necessarily represent those of OH or NEH.”

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DAILY WORKSHOPS

(held inside the Tulsa Historical Society)

TUESDAY, JUNE 5TH - SATURDAY, JUNE 9TH, 2018 12:00 PM & 5:30 PM

TUESDAY, JUNE 5

Noon: Hemingway and the Culture of Celebrity
(Scholar: John Anderson)

5:30 p.m.: American Indian Art in Oklahoma, from Mammoths to Masters
(Scholar: Michael Hughes)

WEDNESDAY, JUNE 6

Noon: A Great Migration: African-American Ex-Pats
(Scholar: Vanessa Adams-Harris)

5:30 p.m.:

Now It's Harder to Duck: Transition to Modern War
(Scholar: Doug Mishler)

THURSDAY, JUNE 7

Noon: Unleash the Kracken: How "The Modern" Brought Chaos to America
(Scholar: Doug Mishler)

5:30 p.m.:

All That Money Can Buy
(Scholar: Debra Conner)

FRIDAY, JUNE 8

Noon: Stories from Books Written By & Illustrated by American Indians
(Scholar: Michael Hughes)

5:30 p.m.: "Soldier's Home"
(Scholar: John Anderson)

SATURDAY, JUNE 9

Noon: Inspired by Georgia O'Keeffe
(Scholar: Debra Conner)

5:30 p.m.: Josephine Baker to Hip-Hop Fashion Forward
(Scholar: Vanessa Adams-Harris)



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Enid Chautauqua in the Park is held in beautiful and historic Humphrey Heritage Village at the Cherokee Strip Regional Heritage Center, June 12-16. The week-long program is presented in true Chautauqua style, under a big top tent and includes daily workshops and evening performances with entertainment and food. Each evening begins at 6:30 p.m. with local performers and theatre groups. At 7:30 p.m. the scholars take the stage as historic characters representing the Modern Age. Through the week, workshops are held daily in the historic church at Humphrey Heritage Village beginning at 10:30 a.m. and noon with light refreshments available for purchase. Enid Chautauqua in the Park is a uniquely wonderful experience. Please join us as we explore The Modern Age: Moving Forward from World War I!



// In the event of inclement weather or excessive heat, the feature presentation will be held at the Enid Campus of Northwestern Oklahoma State University, 2929 E. Randolph Ave.

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SCHOLARS



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GENERAL “BLACK JACK” PERSHING:

THE GENERAL BEHIND THE GREAT WAR

I HAVE LIVED MY LIFE BY THE WEST POINT MOTTO... 'DUTY, HONOR, COUNTRY.'

“I WAS TERRIFIED BUT TO THE MEN I HAD TO APPEAR FEARLESS...A GREAT PERFORMANCE.”

To many Americans, General John “Black Jack” Pershing remains the perfect general, even 70 years after his death. He was ramrod straight, inflexible, humorless, with a grim, nearly inhuman determination to vanquish his foes with nerve, guile, and deadly excellence. He has always been portrayed as a martinet, with rigid discipline and duty in place of a heart and soul. His nickname “Black Jack” was the perfect embodiment of Pershing. While much of this depiction is true, some of it is the artifice masking the man underneath.

Pershing became a military legend: fighting Native Americans on the plains, charging with Roosevelt up San Juan Hill, jungle fighting in the Philippines, chasing Poncho Villa half way across Mexico, and ultimately taking on the grand German war machine of World War I when America’s allies were at their lowest ebb. In every situation, he covered himself with glory and demonstrated an exceptional ability to adapt and fight. His greatest achievement, however, was in modernizing the Army for future combat.

Pershing was born in 1860 on a farm near Laclede, Missouri. Completing high school in 1878, he became a teacher of local African-American children. Although he was not interested in army life, Pershing went to West Point in 1882 because it offered a better education than he could get in Missouri. Yet, long before he graduated in 1886 he was a career soldier and quickly became a leader within the corps, even if his grades were merely average. In 1890, Pershing and the 6th Cavalry played a role in suppressing the Lakota. Although his unit did not participate in the Wounded Knee Massacre, it marked him deeply, and he became more sympathetic to the Native American population.

In 1895, now-Lt. Pershing took command of black troops of the 10th Cavalry, formed as a segregated African-American unit and one of the original “Buffalo Soldier” regiments who rounded up and deported a large number of Cree Indians to Canada without violence. Serving at the Point in 1897, his strict and rigid personality caused cadets to label him as “Black Jack,” a name that stuck.

In 1901, Pershing, then serving as a Captain in the Regular Army, served with the 1st Cavalry Regiment in the Philippines. In 1903, Roosevelt was so impressed with Pershing’s abilities that he asked the Army to make him a Colonel, jumping over dozens of more senior officers. The Army General Staff declined. An angry Roosevelt posted Pershing to the American mission in Tokyo where he met and soon married Helen Warren, the daughter of powerful US Senator Francis E. Warren of Wyoming. Pershing observed and learned modern war during the brief but intense Russo-Japanese War. Soon Roosevelt employed his presidential prerogative and made Pershing a Brigadier General (with Congressional approval), thus jumping three ranks and 835 senior officers.

During this period Pershing’s reputation for both stern discipline and effective leadership continued to grow, with one experienced old soldier under his command later saying Pershing was an “S.O.B.” and that he hated Pershing’s guts, but that “as a soldier, the ones then and the ones now couldn’t polish his (Pershing’s) boots.”

One horrible August day in 1915 a fire in the Presidio in California killed his wife and three of his children save his son. Swallowing his near suicidal thoughts, six months later in 1916, Pershing was chasing

Poncho Villa in Mexico. Pershing never re-married.

In 1917 President Wilson named Pershing to command the American Expeditionary Force (AEF) which grew from 27,000 inexperienced men to two Armies totaling over two million soldiers. Wilson and Secretary of War Newton D. Baker gave Pershing unmatched authority to run his command as he saw fit. In turn, Pershing exercised his prerogative carefully, not engaging in politics or disputes over government policy.

Wrangling with the French and British, who wanted to integrate his men into their depleted commands (then near collapse), Pershing held out for a totally American force. Thus, in early 1918, entire divisions were beginning to serve on the front lines alongside French troops. Victory at the Second Battle of the Marne marked the turning point on the Western Front. American successes were largely credited to Pershing, and he became the most celebrated American

**IF AMERICAN TROOPS ARE GOING
TO DIE IN THE MUD, IT WILL BE
UNDER THE AMERICAN FLAG!**



Scholar Biography

Since 1993, Doug has been nationally recognized for “bringing history to life.” Doug has presented figures from Nikita Khrushchev to Theodore Roosevelt, from Ernie Pyle to P. T. Barnum. He has made over 800 first person presentations of over 20 historical figures, including Stonewall Jackson, Henry Ford, Isaac Parker, and now General John “Black Jack” Pershing. The voices in his head keep him busy, but he also is the Managing Artistic Director of Restless Artists’ Theatre, as well as teaching history at the University of Nevada. Like his idol T. R., Doug believes there is still plenty of time to grow up and get a “real job”—but later!



leader of the war.

In 1919, in recognition of his distinguished service during World War I, the U.S. Congress authorized the President to promote Pershing to General of the Armies of the United States, the highest rank possible. There was a movement to draft Pershing as a candidate for president in 1920; he refused to campaign, but indicated that he “wouldn’t decline to serve” if the people wanted him. Though Pershing was a Republican, he failed to win the support of his party’s leaders, who considered him too closely tied to the policies of the Democratic Party’s President Wilson.

In 1921, Pershing became Chief of Staff of the United States Army, serving for three years. He created the Pershing Map, a proposed national network of military and civilian highways. The Interstate Highway System instituted in 1956 bears considerable resemblance to the Pershing map. On his 64th birthday, September 13, 1924, Pershing retired from active military service.

Pershing was essentially the architect of what would become the modern American military. The lessons he learned during his time in Europe he inculcated into the military after the war. First of all, from 1918 till his retirement in 1924, Pershing fought to keep a strong military. He believed, as did many, that a future war in Europe was inevitable and America had to be ready. Yet despite his insistence, the army was cut to 250,000 men in 1919 and cut to 100,000 in 1920. Pershing spent much of his time visiting army bases giving literally pep-rallies to keep the best and brightest components of the wonderful machine he had created in France. He knew well-trained officers would be essential in any future conflict. He especially saw this preparedness as crucial since in the modern world having 18 months to train and mobilize an army to Europe would no longer be realistic.

Pershing’s three most significant moves for modernizing the Army were staggeringly important for the military’s ability in the future. First, he reshaped the War College and military training system for officers to better prepare them for modern war, such as the handling of large units, and better command and control. Pershing had learned the hard way in France that the old ideas of brave men with rifles simply no longer worked on

I NEVER ASKED THE
IMPOSSIBLE OF ANY
OFFICER OR SOLDIER

the modern field as heroism and even simple tactics had given way to logistics and tight command structures of well-trained officers in huge armies. He also created the General Staff system that kept a cadre of seasoned officers (George C. Marshall, Omar Bradley, Douglas MacArthur, and Dwight Eisenhower) constantly planning and preparing for future conflicts, thus greatly enhancing the military's ability to react and prepare--something totally missing in 1917 but abundantly beneficial in 1941. His third major contribution was the "Pershing Map." This often overlooked achievement included a survey and precise mapping of all civilian and military roads in the nation so to best utilize them in time of conflict. It was this map that another former Pershing protégé, Dwight Eisenhower, used as the basic blueprint for the modern interstate



transforming the army from cavalry charges in the 1880s to mechanized infantry in 1910 Mexico to the vast movement of armies through the Great War, Pershing never realized that the modern forces he unleashed would far exceed his own view. Yet, in

"I LEARNED THAT WHILE A LEADER MAY NOT BE LOVED, HE MUST NEVER BE HATED."

highway system. This highway system arguably brought the most important transformation to modern American life.

If modern war was in part shaped by Pershing's deeds, it, also, does not discount that he remained absolutely unprepared for the modern dynamic battlefield of WWII. He watched airplanes sink battleships, watched tanks grow in size and speed, but he never felt that either would be of any more use in war than they had been in 1918. For all his farsightedness in

part, his knowledge of great leaders and great training overcame his myopia on technology. Even in retirement he championed his disciples in the highest ranks of the army and set the path for WWII with Patton, Marshall, Eisenhower, and even a man he personally loathed but believed was a great leader, Douglas MacArthur. In fact, it was Pershing alone who counseled FDR that George Marshall had to be the head of the army if there was any real hope of winning World War II.

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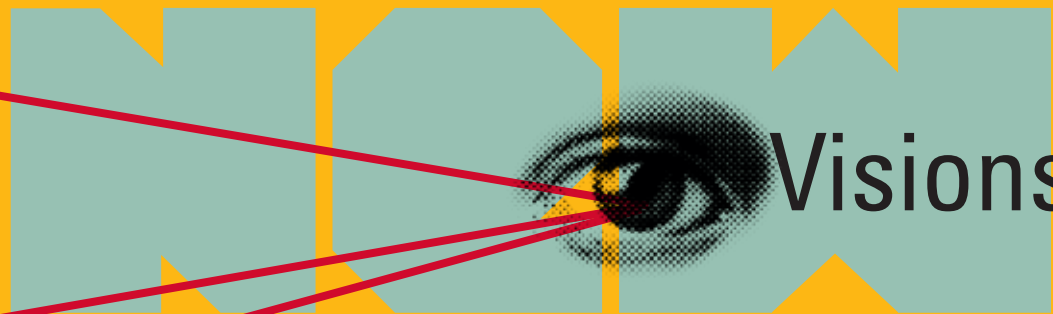


When I first started the sculpture work, my friends took the attitude of...watching one of their number performing a difficult parlor trick. It half amused them, half interested them, but few...took the thing seriously.

GERTRUDE VANDERBILT WHITNEY:



Money,



Visions

Born with a silver spoon in her mouth? That would have been far too ordinary for a Vanderbilt. Gertrude Vanderbilt Whitney might have been born with a platinum spoon in her mouth, one encrusted with emeralds and diamonds. Born in 1875, she was the eldest daughter of the richest family in America, often referred to as “America’s Royalty.” She, however, would not live as one of the idle rich. Instead, she would come into her own after The Great War (World War I) to become an accomplished artist, arts patron, and founder of the Whitney Museum of American Art.

Gertrude Vanderbilt was the great-granddaughter of Cornelius Vanderbilt. Cornelius Vanderbilt, known as “The Commodore,” had made the family fortune. His was a true rags to riches story. Born into poverty, Cornelius Vanderbilt bought a sailboat for \$100 at age sixteen and began ferrying produce and other goods from Staten Island into New York City. His knack for anticipating the next big thing led him to purchase steamships and railroads, ruthlessly driving out his competitors. He amassed a fortune estimated at a value of more than \$2 billion in today’s dollars, more money than was in the United States Treasury at that time. He also fathered thirteen children. After his first wife died, he married (at age 75) a woman less than half his age. He spent his declining years consulting spiritualists and reluctantly agreeing to give a million dollars to a small Nashville college, later named Vanderbilt University.

His son William, Gertrude’s grandfather, inherited his father’s talent for making money. He doubled the family fortune by 1885. A lover of art, he was the first member of the family to give substantial money to worthy causes. He was also known for saying that great wealth was a liability to happiness. It was a lesson that his granddaughter Gertrude would learn well.

Gertrude’s father, Cornelius II, and her mother, Alice Claypool Gwynne, were members of the absurdly extravagant Gilded Age generation. Those were multi-millionaires who competed to build the biggest homes, host the most lavish parties, and purchase the largest yachts. The prize, if there was one, would go to her uncle, George Vanderbilt. He built America’s largest private home, the renowned Biltmore, a 250-room French chateau near Asheville, North Carolina.



Scholar Biography

After watching a Chautauqua-style performer portray the writer Willa Cather, Debra Conner began to dream of doing the same thing. In 1997, she created her first performance as the poet Emily Dickinson. Since then, she has developed other characters, including Titanic survivor Edith Russell, *Gone With the Wind* author Margaret Mitchell, and Civil War surgeon and Medal of Honor recipient, Dr. Mary Walker.

Currently, she lives near Charleston, South Carolina, where she serves as a guide at Middleton Place plantation. Her remaining free time is devoted to the local animal shelter.

Gertrude's family lived in a slightly less grand 137-room, block-long French Renaissance chateau on Fifth Avenue, said to be the largest private home ever built in New York City. During the summer social season, however, the family relocated to their palatial, ocean front estate in Newport, Rhode Island, The Breakers. In these settings, Gertrude dutifully played the role of the Vanderbilt princess, attending parties and shopping in Paris for the latest fashions. She made a suitable match by marrying Harry Payne Whitney, the son of another wealthy family, in 1896. Her life of privilege was mapped out nicely.

Increasingly, Gertrude began to resent that role. Her feelings became divided. On the one hand, she was loath to break convention, and on the other, she yearned for a less constricting life. She wrote, "A great passion of selfishness swept me before it — my life, my desires. I was to build a foundation for myself...I was to touch the core of life." She was a woman coming into her own.

Several catalysts led to Gertrude's growing discontent and her desire to be more than a society matron. One of those was a growing estrangement from her husband. While Gertrude found her calling in the art world and sought a career of her own, Harry found pleasure in racing his yacht and playing polo. Although they would remain married until Harry's death in 1930, they would increasingly lead separate lives.

A second catalyst was the untimely death of two brothers, one to typhoid and the other to an event that shook the world. Her brother Alfred, who nearly sailed on the doomed Titanic, died on the Lusitania when it was struck by a German submarine. The ship sank in eighteen minutes, claimed the lives of 1198 passengers, and catapulted the United States into war. The carefree, pampered life of ease that Gertrude had enjoyed as a young woman was being replaced by a life of activism.

The Great War itself served as a third catalyst in Gertrude's life. Determined not to sit idly by while the Central powers crushed French troops, killing as many as 120,000 in a single day, Gertrude sprang into action, becoming personally involved in the war effort. With \$250,000 of her own money, she established and staffed a hospital in war-torn France. She worked alongside



I should **NOT** be doing the **WORK** I am doing today if it **were** not for the **BATTLE** I had to **FIGHT** to show that I **WAS** not merely **amusing** myself.

medical professionals as they treated battle wounds, the ravages of chlorine gas, and the great typhus epidemic that swept the troops. In 1917 alone, she contributed as much as \$15,000 per month to the hospital.

It was as an artist, however, that Gertrude Vanderbilt Whitney split most radically from her family traditions. After dabbling for a



It is not **good**
for man to
live alone,
BUT it is
very good for
WOMAN
to have many
hours to
HERSELF.

time in painting, Gertrude found her true artistic calling when she began working seriously in sculpture. She cultivated friends among bohemian artists and sought instruction from esteemed teachers. Rodin admired her work and praised her work ethic. She felt, as she entered this new world, "as though I had been admitted into a secret society." Her early subjects were small works of battle-ravaged soldiers. Eventually, her work expanded in scale, and she began to receive critical acclaim.

Her path to success, however, was often fraught with scorn and ridicule, as was the case with other women artists of her time. Her family and friends dismissed her artistic work as "a clever parlor trick" treating her "like a wayward child." Sometimes her famous name was a liability that led critics to dismiss her as a dilettante. Gradually, however, she received more impressive commissions, including a much-admired memorial in Washington D.C. to the men aboard the Titanic who gave their lives so that women and children could live, and the famous equestrian statue of Buffalo Bill Cody in Cody, Wyoming.

A long-time arts patron, she became a savvy col-

lector of modern American art in the post war years and a member of New York's avant-garde salon society. It was a time when the work of American artists, both male and female, was scorned or ignored by the critics. As the artist John Sloan described it, American artists were "like cockroaches in kitchens — not wanted, not encouraged, but nevertheless they remain."

Among the artists she befriended and championed were George Bellows, Thomas Hart Benton, and Edward Hopper. She paid their rent and their medical bills anonymously. She bought their groundbreaking paintings when no one else would. The Metropolitan Museum rejected her offer to donate artworks by these emerging artists, along with enough money to build and maintain a wing to house them, saying, "We have a cellar full of that kind of painting." She retaliated by founding her own museum, the Whitney Museum of American Art in New York City. Her dedication brought American art to the attention of the world.

In the 1930s, she became involved in a high-profile, scandalous battle over the custody of her ten-year-old niece, Gloria Vanderbilt, who would grow up to become a highly successful fashion designer and the mother of today's television journalist Anderson Cooper. It was the most sensational news story of the time, and was one of the first times a judge had to decide whether or not a child's biological mother was capable of raising her.

Gertrude Stein said that after The Great War everything split open. Gertrude Vanderbilt Whitney's world split open as well, transforming her from a pampered, Gilded Age heiress into a modern woman with a career and a list of enduring accomplishments. In a sense, her story is a coming-of-age story for both a woman and a country. It looks back on the pre-war era of opulence and innocence. It also carries us forward into the modern age with the emergence of America as a cultural and artistic leader. Gertrude Vanderbilt Whitney was in the vanguard of a world forever changed.

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**A
C
BLUE
EAGLE:**

A
CREEK
WARRIOR
IN THE
TWENTIETH
CENTURY



“Indian art, yes. . . . [But] you cannot—should not attempt to stop inevitable changes.”

Acee Blue Eagle was among the first Indian instructors of Indian artists in the twentieth-century. Although he was not the most skilled, prolific, or influential of Indian artists, he was perhaps the first teacher to encourage Indian students wishing to experiment with modern styles and individual expression.

During the early twentieth century, Indian artists faced a three-fold challenge. The first was simply to remain Indian. Beginning in 1898, the United States government began to destroy the governments of America's Indian peoples and to semi-forcibly assimilate the Indians into the country's dominant culture. Not until the "Indian New Deal" of 1934-1936 did Indian nations regain identity through self-government. The second challenge was to receive artistic training. After initially allowing art classes in federal Indian schools, the government prohibited the classes and did not lift the ban until 1934. The third obstacle was to break free of the Traditional Indian Style which was, ironically, a very recent style taught by non-Indians.

Acee's youth did not hold the promise of his becoming a warrior for artistic freedom. Alexander C. Macintosh was born August 17, 1907, north of Anadarko, Indian Territory. His father, William Solomon Macintosh, came from generations of Muskogee (Creek) chiefs. His mother, Mattie Odom, was part Pawnee. Blue Eagle's mother died when he was a toddler, and his father died when he was around eight. Blue Eagle said that childhood friends nicknamed him Ah-Say (meaning "that's it!"). His nickname, Acee, was supposedly derived from that, but might simply be the pronunciation of his initials. Acee said his professional surname, Blue Eagle, came from his maternal ancestry in the Pawnee Eagle Clan.

Between the ages of seven and twenty-one, Acee was shifted among five different government and religious boarding schools. At some point, he taught himself to paint. At the final institution, Chilocco Indian School, Blue Eagle learned Pawnee dances and sewed and beaded his first dance regalia.

However, it was art and not dance that in 1931 drew Blue Eagle to the University of Oklahoma and to his first acknowledged elder, Oscar Jacobson. Jacobson had five years earlier enrolled the famed Kiowa Five painters as long-term, non-credit students in his art department. The university was the first of three sources of the Traditional Indian Style, followed by The Studio at Santa Fe Indian School. Bacone

College was to become the third source.

The Traditional Style (or Flat Style) theoretically drew upon the prehistoric art of the Southwest (kiva murals, pottery painting) and the historic ledger book art of the Plains. As in older Indian art, Traditional Style images were created without foregrounds or backgrounds and with no attempt to create the illusions of three-dimensional space and solidly modeled figures. Non-Indian instructors added in the creation of figures composed of "flat" areas of opaque paint. Jacobson's Kiowas, as the later Studio artists, often painted ceremonies, dancers, and warriors. However, the Kiowa Five's paintings were more action-oriented than those from Santa Fe.

Blue Eagle's work was strongly influenced by studying with the Kiowa Five. However, Acee challenged the Traditional Style by including motifs from the modernist Art Deco movement. Such designs included the sunbursts, concentric semicircles, and streamlined birds in his paintings. Blue Eagle usually promoted his Traditional Style work because it was his most acceptable and salable. However, his paintings for himself, friends, and students showed influence from multiple modern movements, including Post-Impressionism and German Expressionism.

Blue Eagle graduated with a B.A. in Fine Arts in 1932. During his single year at OU, his work had hung in a major exhibit in New York City and been published in the New York Times. Over the next three years, his paintings were exhibited at the 1932 Los Angeles Olympics and the 1933-34 Chicago World's Fair. He became one of the first Indians to support himself solely through his art and remarkably did so during the Depression.

In 1934, Blue Eagle joined the WPA Public Works of Art project. The project was short lived, but Blue Eagle was then chosen for the Treasury Department's Section of Painting and Sculpture. A few of Blue Eagle's murals from these programs survive at the University of Science and Arts of Oklahoma and in



Scholar Biography

Dr. Michael Hughes is a retired university professor and lecturer in history, art history, and American Indian studies. He has published some thirty articles in these fields and was an editor of the *Encyclopedia of Oklahoma History and Culture*. Michael has portrayed twelve historical figures (primarily Alexander Graham Bell, Michelangelo, Ernie Pyle, Cherokee Chief John Ross, and Orson Welles) for humanities and historical organizations, park services, Indian nations, and the Library of Congress. Michael has depicted characters in seven states and presented speeches or workshops in eighteen. His last appearance for Oklahoma Chautauqua was in 2017 as Jesse Chisholm.

the post offices of Seminole and Coalgate. The latter murals marked another innovation for Blue Eagle as they are genre scenes and depict Southeastern versus Plains Indians.

In 1935, Acee was invited to lecture on Indian art at Oxford University and “commanded” to perform for Britain’s queen consort and her daughters, one of whom became Queen Elizabeth II. Blue Eagle followed this with a tour of his program *Life and Character of the American Indian* across Europe and the United States. The program combined visual arts with the performing arts: singing, Indian flute playing, and dancing. His program and regalia were syntheses of the traditions of multiple Indian peoples. Blue Eagle’s intent was to communicate the dignity and pride of all American Indians and to exhibit their culture. He would later, periodically, repeat the program to promote the paintings of himself and his students.

Later in 1935 Acee became founding director of the art department of Bacone College in Muskogee. His hiring and the construction of Bacone’s art building were due to Mary Frances Thompson (Chickasaw), known as Te Ata, during her widespread storytelling performances. Blue Eagle and his successor, Woody Crumbo, created the Bacone variation of Traditional Indian Style. The figures in the Bacone work were uniquely created using concentric contour lines of different colors. The Bacone paintings were some of the most masterful, innovative, and influential in the Indian art world.

What made Blue Eagle unusual among Traditional Indian Style teachers (in addition to his being an Indian) was his encouragement of students who wanted to move away from Traditional Style towards modernism and individualism. One such student was Dick West (Southern Cheyenne), who would become a modernist rebel as well as the third art director at Bacone.

Blue Eagle resigned from Bacone in 1938 to travel and study. In 1943, he volunteered for the U.S. Army Air Corps. That winter Acee’s B-17 crashed due to engine failure during a survey flight. Blue Eagle was one of only three survivors from the ten-man crew. His leg was fractured, and his back had been injured. By the time Blue Eagle left the service in 1945, he was suffering from what is now known as Post Traumatic Stress Disorder, and was beginning to drink heavily.

For six postwar years, Blue Eagle found consolation from marriage to an Indonesian ceremonial dancer, Devi Dja. He seemed unwilling or unable to paint at the rate he had before the crash. Instead, he began creating art in other forms. These included silkscreen and woodblock prints, ceramics, and glassware decoration. Many people

**“If Oklahoma has a foundation in Indian art, it is Acee Blue Eagle.”
(Charles Banks Wilson).**

“ [In painting] he expressed his spiritual sensitivity and his reverence for nature and the mystery behind it all.”

(Angie Debo).

know Blue Eagle as the designer of a set of Knox Oil Company tumblers that depict eight leaders of Indian resistance. But his most novel foray was the creation of the Chief Blue Eagle program, an early (1954) children’s television show.

While Blue Eagle was on screen in Muskogee and Tulsa, protests against the formalistic nature of the “Traditional Style” and the paternalism behind it were growing. In 1958, an abstract painting by Oscar Howe (Yanktonai Sioux) was rejected as not authentic by that year’s Philbrook Museum Indian Annual, a critically important juried competition. Howe’s protest articulated what a younger generation of Indian artists were feeling. The next year’s Annual included a division for non-traditional art. This victory was a decisive one for Indian modernists and by association for Blue Eagle.

Only months afterwards, on June 18, 1959, Blue Eagle died of liver disease. His funeral, held on the grounds of Tulsa’s Gilcrease Museum, included songs and ceremonies from several Indian nations. Several anecdotes suggest that Blue Eagle’s second elder, Thomas Gilcrease, earlier intended to bury Blue Eagle on the grounds. However, the museum



had recently been conveyed to the city of Tulsa, and Blue Eagle’s remains were eventually interred at Fort Gibson National Cemetery.

Today few recall when Blue Eagle was named Indian of the Year by the American Indian Exposition in Anadarko. But his paintings speak for him in over thirty-six public collections in the U.S. and in numerous national and royal collections in Europe and Africa. His greatest legacy, however, derives from his roles as an Indian teacher of art and as an advocate for modern artistic freedom.



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THE MYTH OF
JOSEPHINE
BAKER



"In sophisticated circles, life encroaches on art; in the primitive community, the reverse is true. The primitive singer feels that he personally owns his songs. By investing thought, imagination, and heart in his study... he never imitates, he is too much in love with the role as creator." This quote from *Black Song* by John Lowell, Jr. defines Josephine Baker. Ingénue, singer, dancer, entertainer for all times, freedom fighter, humanitarian, spy, and world mother are the anomaly Chez Josephine. Her life of improvisation is the essence of creative artistry, jazz.

Freda Josephine MacDonald entered into an uncomfortable world. From the beginning, there was a wonderment in her existence, a mystery to her beginnings. Her childhood assumed mythological proportions in her autobiographical accounts. She was born to an African-American woman named Carrie MacDonald in an all-white hospital on June 3, 1906, in St. Louis, Missouri. Her father was recorded as an African-American man named Eddie Carson. Further research produced evidence of a relationship between Carrie and a white man of German descent, who took Carrie to the hospital and paid for her care for several weeks. And so the mystery of Freda Josephine "Tumpety" (as in Humpty Dumpty) began. Early photos of Freda Josephine showed an adorable, chubby, big-eyed child. Was that the real Freda Josephine? She promoted the mystery of her life better than anyone. There were so many references about her life, her dancing, her singing, her acquaintances, her homes, her travels, her clothes, her sexual escapades, her costumes, her designs, her speeches, her children, and her needs. To try to list them all would lead to another book.

Young Freda Josephine was the oldest child of Carrie MacDonald's four children. Carrie married a day laborer, Arthur Martin, and they had three children, Richard, Margaret, and Willie Mae. Arthur abandoned Carrie and her four children when they were very young. Freda Josephine scavenged in the train yards and in local markets and was sent by her mother to work as a child domestic

in order to supplement her mother's income as a laundress. Freda Josephine attended Lincoln Elementary School in St. Louis where she learned to read and write. Young Freda Josephine made repeated attempts to run away from home. By the time she was 11 years old she had worked in homes where she was overworked and abused. She experienced the nightmare of childhood by way of the East St. Louis Race Riot of 1917. Young Freda Josephine was sent to live with her grandmother, Elvira McDonald, and her aunt Caroline, who also lived in St. Louis. Her grandmother often recounted stories of enslaved family members, plantation living, and how they had escaped.

Freda Josephine began to work as a waitress in a nightclub known as the Old Chauffeur's Club in Chestnut Valley, a section of the African-American community in St. Louis. There she could listen to the music as well as watch the dancers and musicians. She would dance and play in the street out front, as the sounds of early ragtime rhythms spilled from inside the Booker T. Washington Theater, an 800-seat tent-like structure built for the African-American community.

It was while dancing on the streets with the Jones Family Band that she was noticed and put into her first show, the Dixie Steppers. She began to travel across the South and later to Chicago and Philadelphia. Traveling vaudeville shows for these early pioneer performers was still a minstrel show, with slapstick comedy routines. They were not necessarily fun times because of the conditions under which they performed. The racial threats and taunts were a preview of what she would experience while performing in prewar Europe and South America. In Philadelphia in 1921, Freda Josephine MacDonald met and married a railway porter, William Howard Baker. She kept his surname throughout her lifetime.

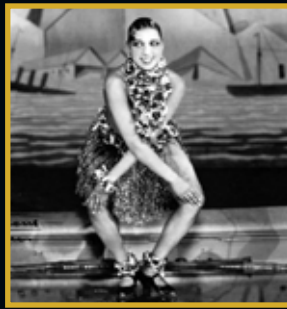
In 1922, as part of the chorus for the road cast of Sissle and Blake's *Shuffle Along*, she began touring. She was a natural and got noticed for her funny faces and quirky movements. She then was cast as a clown in blackface in Sissle and Blake's *Chocolate Dandies*

**SURELY THE DAY WILL COME
WHEN COLOR MEANS NOTHING MORE THAN SKIN
TONE, WHEN RELIGION IS SEEN UNIQUELY AS A
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BREEDS LOVE AND BROTHERHOOD.**

on Broadway. In Harlem she shared a room with singer Alberta Hunter with whom she became a dear friend. While working at the Plantation Club in 1925, she was chosen by a female producer, Caroline Dudley Regan, to travel abroad, and Josephine shuffled along to Paris. She left for Paris on September 25, and opened in *La Revue Nègre* at Théâtre des Champs Élysées on October 2.

There have been more than a dozen books written about Freda Josephine. She herself penned five autobiographies, a collection of fairy tales about her vision of universal brotherhood, and a novel. She performed in Paris, Japan, South America, North Africa, Cuba, Egypt, and the United States. She was acquainted with political figures such as Fidel Castro, Eva and Juan (Presidente) Peron, and General Patton. Upon meeting General Patton, she fainted in his arms. Literary, arts, and social figures included the activist and artist of her time Shirley Graham Dubois (the wife of W.E.B. Dubois), Walter White, Langston Hughes, Grace Kelly, Rev. Martin Luther King, Jr., and Gertrude Vanderbilt Whitney. They were all quite impressed by her performances. Alexander Calder was so inspired that he made a sculpture of her. Josephine was acquainted with dance master George Balanchine and was photographed as the *Black Venus* by Madame d'Ora. Ernest Hemingway was enthralled by seeing her perform, as was Pablo Picasso. To Parisians she was Harlem, New York. She was "a jazz baby." Josephine's life sat at the intersection of the modern era and the postmodern future.

The Josephine Baker Papers are housed at Emory University, in Atlanta, Georgia since 2013 and consist of approximately 1,200 letters, four press books, news clippings, sheet music, a collection of material related to Château des Milandes (her home in the south of France), and 13 original posters drawn by hand for her



J



B



and displayed at Les Milandes. There are approximately 80 letters exchanged with her husband, Jo Bouillon (about whom she wrote in one of her autobiographies, *The Josephine Baker Story*), as well as various correspondence. These materials were found in the home at Les Milandes.

Paris and New York became kindred spirits with the success of World War I and the new-found expressions of the two modern countries. The 1925 Paris Exposition exposed thousands of American tourists to a new aesthetic in architecture, art, design, literature, music, and performance. Artistic ideas were borrowed and explored back and forth from one genre to the other. New York's visual culture was almost immediately impacted as were Paris's music halls, and artists were enthralled and influenced by jazz, a purely African-American-created music style. Jazz was the sound of war with its crashing, loud, improvisational style. But jazz really spoke of the freedom of expression and freedom from oppression which complemented the new modern style of dance, art, music, and literature for both cities.

Seeing African art and artifacts at the Musée de l'Homme, Josephine recognized that Africa was beautiful to the French. The African influence was incorporated into her shows and her posters. The influence of African aesthetics on the modern art movement in Paris was reflected in her performances. Giving each show a new dimension, she was the embodiment of those African sculptures and artifacts. She was the myth of the imaginations of her male counterparts in France and beyond.

It appears that she identified with the struggle for freedom that France was striving for, and would often say that her two loves were "my country and Paris." Her dark-skinned body was not covered up but was accepted; yet, she was stereotyped by the French in a colonial understanding

of the African continent and the colonized French islands.

In September, 1939, France entered World War II after Germany's attack on Poland. Josephine met Commander Jacques Abtey and joined the French Counterespionage Services and Free France in September. In 1940 she opened at the Casino de Paris with Maurice Chevalier in the revue *Paris-Londres*; this

I DON'T DESERVE THIS GREAT HONOR. IT SHOULD BE SHARED BY EACH MAN AND WOMAN ON THIS EARTH WHO STRUGGLES TO LOVE AND LIVE IN PEACE WITH HIS NEIGHBOR AND HIMSELF.

(Statement about her nomination for the Nobel Prize, 1970)

was her last public performance in Paris during the war years. She premiered in Marseille in the lead role of Jacques Offenbach's comic opera *La Creole* on December 24 as she awaited instructions from General Charles de Gaulle and Commander Jacques Abtey. In 1941 she left for North Africa as a counterespionage agent. She wrote messages in invisible ink on her sheet music and pinned notes to her undergarments. From 1941 to 1946 she was a diligent agent for the Resistance movement and received the Resistance Medal with Rosette from the French government.

Her political framework developed almost by chance. She molded her image of multiculturalism in a French environment, while drawing on memories of her American past. In claiming her new understanding, she began to clarify her ideas and consolidate her image. Josephine's equality crusades for all cultures and peoples began during a period when modern political organizations were just starting to experiment with the use of performance and publicity to mobilize.

Josephine Baker died in Paris of a cerebral hemorrhage on April 12, 1975.



SCHOLAR BIOGRAPHY

Vanessa Adams-Harris is an actor, producer, director, documentary filmmaker, playwright, and human rights activist. In award-winning solo shows, she has portrayed Rosa Parks, Ada Lois Sipuel-Fisher, and Big Mama in Hannibal Johnson's "Big Mama Speaks - A 1921 Tulsa Race Riot Survivor."

Vanessa portrayed Ada Lois Sipuel-Fisher in Lawton's 2017 *Soulful Story* program. For Oklahoma Chautauqua she has portrayed Lena Lowery Sawner, a master educator in Chandler, and Johanna July, a Black Seminole woman who used a unique approach to break horses for riders on the cattle trails.

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The Importance of Being

Ernest

Hemingway



In June 1918, eighteen-year-old Ernest Hemingway arrived in Europe to drive ambulances for the American Red Cross. A year out of high school, Hemingway had not gone to college as his parents urged. Instead, he had worked for six months as a cub reporter for the Kansas City Star before volunteering as an ambulance driver. He was assigned to the Italian front. On July 8, 1918, he was distributing chocolate and cigarettes to soldiers in a bunker when a mortar landed near him. He was badly wounded and over two hundred pieces of shrapnel were removed from his leg. Hemingway was sent to Milan to recover.

It was a dramatic beginning to one of the most celebrated lives of the twentieth century. Hemingway would cultivate his fame as strenuously as he hunted, fished, and wrote. As his estranged friend, the poet Archibald MacLeish, wrote of Hemingway, "And what became of him? Fame became of him." He would move forward from his wartime experiences to become the image of modern American manhood and authorship.

In January 1919, just seven months after he was wounded, his first move was backward, to his home in Oak Park, Illinois, near Chicago. He returned as a decorated war hero. After less than a month on the front lines, the rest of his time in Europe had been spent recovering from his wounds and falling in love with his American nurse Agnes von Kurowsky.

After the war, Hemingway was at loose ends for a time, like the character Harold Krebs in his 1925 story set in Oklahoma, "Soldier's Home." Krebs, a wounded veteran of the Great War, finds himself alienated and unable to adjust to being home again. Hemingway was hit by another kind of bombshell a few months after coming home. In a "Dear John" letter from Agnes, whom he had expected to marry, she told him that her feelings for him were more motherly than romantic and that, eight years his senior, she was "now

and always will be too old."

Hemingway sought to regain his equilibrium by spending time hunting, fishing, and writing at his family's vacation home in Michigan. Clarence and Grace Hemingway lost patience with their son and kicked Ernest out of the cottage in Michigan. After a brief stint in 1920 in Canada, where he began writing for the Toronto Star, he moved to Chicago. There he met two people who would profoundly change his

life personally and professionally. Hadley Richardson of St. Louis (like Agnes, eight years older than Ernest) would become the first of Hemingway's four wives. The writer Sherwood Anderson encouraged him to go to Paris, and gave him letters of introduction to the avant-garde writers Gertrude Stein and Ezra Pound. In September 1921, ten months after they met, Ernest and Hadley were married, and they sailed for Paris three months later.

Nearly three decades after Hemingway left Paris in 1928 to return to the United States, Hemingway would draft a memoir of his life in Paris in the 1920s that he left incomplete at his death. The untitled manuscript was edited and published in 1964 by his fourth wife and widow, Mary Welsh Hemingway, a journalist. She chose the title, *A Moveable Feast*, from something Hemingway said to a friend about Paris staying with him wherever he went for the rest of his life.

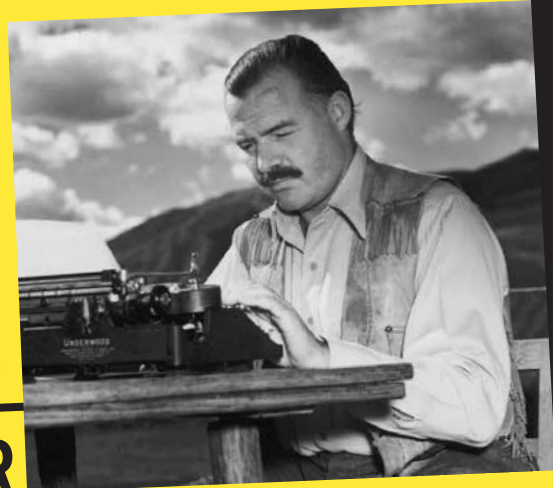
In the Paris of the 1920s Hemingway encountered new modes of art and literature that inspired him to develop his distinctive, deceptively simple writing style. Gertrude Stein invited him to her famous salon at 27 rue de Fleurus where she displayed her extensive collection of modern art. She talked to him about creating the verbal equivalent of cubist painting through rhythm and by using words in repetition. Stein and Hemingway's friendship would eventually sour, but he clearly benefitted from her mentorship. Ezra Pound, who would remain in Hemingway's good graces, emphasized the importance of verbal compression and presentation through images, lessons Hemingway learned well. In return, Hemingway gave Pound boxing lessons.

“ The dignity of movement of an iceberg is due to only one-eighth of it being above water. A good writer does not need to reveal every detail of a character or action. ”

Hemingway soon established himself as a major figure in literary modernism in the 1920s by writing three books that helped define the new style and spirit of the postwar era. These were the story collection *In Our Time* (1925) and the novels *The Sun Also Rises* (1926) and *A Farewell to Arms* (1929).

In Our Time, Hemingway's most experimental work, alternates between short prose poems and stories that are shaped using Hemingway's "iceberg" theory of omission. According to this theory, the writer omits key elements of the story to make the reader feel something more strongly than merely understanding it. This is demonstrated most famously in the two-part story "Big Two-Hearted River" from *In Our Time*. "The story was about coming back from the war but there was no mention of the war in it," Hemingway declared.

In a draft of "Big Two-Hearted River" (and in letters to Gertrude Stein), Hemingway stated that he wanted to write the way Paul Cézanne painted. Like the painter's use of abstract patches of color that gained meaning from their placement in context, Hemingway wanted in his writing to provide simple but intense verbal surfaces that created a feeling of depth. Hemingway broke with traditional literary language by using denotative words and avoiding adjectives and adverbs. His distinctively modern style also reflected



SCHOLAR BIOGRAPHY

JOHN DENNIS ANDERSON, A NATIVE OF WACO, TEXAS, NOW LIVING ON CAPE COD, IS A PERFORMANCE STUDIES SCHOLAR AND ASSOCIATE PROFESSOR EMERITUS IN THE DEPT. OF COMMUNICATION STUDIES AT EMERSON COLLEGE. HE HAS APPEARED AT THE OKLAHOMA CHAUTAUQUA TWICE EACH AS HENRY JAMES AND WILLIAM FAULKNER, AND ALSO AS WASHINGTON IRVING AND LYNN RIGGS. IN OTHER CHAUTAUQUAS, HE HAS PERFORMED AS ROBERT FROST AND LOUIS BROMFIELD. HE WAS THE 2013 CO-RECIPIENT OF THE LESLIE IRENE COGER AWARD FOR DISTINGUISHED PERFORMANCE AND RECEIVED THE 2014 PERFORMANCE STUDIES DIVISION'S DISTINGUISHED SERVICE AWARD, BOTH FROM THE NATIONAL COMMUNICATION ASSOCIATION.

his experience as a journalist, when he had to submit stories via telegram as tersely as possible in so-called "cablese."

With the publication of his novel, *The Sun Also Rises*, in 1926, Hemingway became recognized as the voice of his generation. The first epigraph of the novel attributes to Gertrude Stein the phrase, "You are all a lost generation," referring to the hard-drinking and disillusioned survivors of the Great War. Hemingway argued, though, that his second epigraph from Ecclesiastes, the source of the novel's title, refuted Stein's claim by emphasizing his generation's endurance in the face of loss. In spite of his protest, the "lost generation" label stuck.

The expatriate characters of *The Sun Also Rises* do seem lost as they carouse in Paris before decamping to Pamplona, Spain, for the bullfights at the festival of San Fermin. Gertrude Stein had shared with Hemingway her enthusiasm for bullfights, and in 1923 he started attending and writing about them. *The Sun Also Rises* grew out of Hemingway's turbulent trip to Pamplona in the summer of 1925 with a group of expatriates that included Lady Duff Twysden and Harold Loeb, the models for his characters Brett Ashley and Robert Cohn.

In *The Sun Also Rises*, Hemingway achieved his first success by combining postwar angst conveyed in a terse modern style with an accessible, titillating account of booze and sex in high society. Following

James Joyce's 1922 novel *Ulysses*, which was banned as obscene until 1933, *The Sun Also Rises* advanced the move toward more relaxed standards of expression after the war.

Publicity for Hemingway's fiction capitalized on his good looks and larger-than-life personality. Soon after the publication of *The Sun Also Rises*, he divorced Hadley and married Pauline Pfeiffer, an heiress and fashion editor for *Vogue*. He became celebrated as much for his hyper-masculine exploits in the arenas of war, boxing, and bullfighting as for his books.

With *A Farewell to Arms* in 1929, Hemingway secured his place as a serious writer with wide popular appeal. The tragic love story of Frederic Henry and Catherine Barkley was a huge success, selling over 50,000 copies in a few months even as the stock market crashed. In this novel of the Great War, Hemingway documented

the hollowness of "abstract words such as glory, honor, courage" for the postwar generation. If they were not themselves lost, they had certainly lost confidence in these inherited values. Their challenge, chronicled by Hemingway, was to move forward with grace into the uncertain future of a modern world.

Hemingway would go on to widely publicized adventures on African safaris, Cuban fishing expeditions, the Spanish Civil War, and World War II. He would receive the Nobel Prize for Literature in 1954 for a body of work that comprised his *Complete Short Stories*, nonfiction works such as *Death in the Afternoon* and *The Green Hills of Africa*, and novels that included the classics *For Whom the Bell Tolls* and *The Old Man and the Sea*. At his death by suicide on July 2, 1961, he left behind countless attempts to act with "grace under pressure," to write "one true sentence."



"YOU INVENT FICTION, BUT WHAT YOU INVENT
IT OUT OF IS WHAT COUNTS. TRUE FICTION
MUST COME FROM EVERYTHING YOU'VE EVER
KNOWN, EVER SEEN, EVER FELT, EVER LEARNED"

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