

PRIMITIVE PIECES

The Newsletter of The Museum of Primitive Art and Culture

1058 Kingstown Road, Room 5

Peace Dale, R.I. 02879 ♦ (401) 783-5711 ♦ www.primitiveartmuseum.org

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Native Americans in Indian Territory in the Civil War

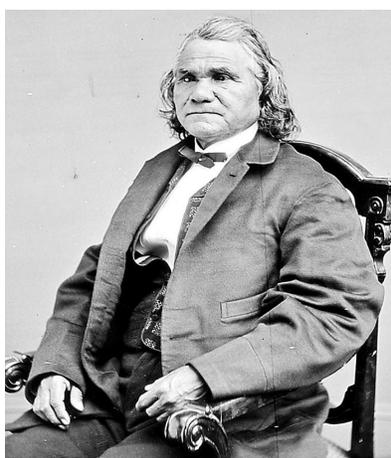
The brutality of the Civil War was not limited to the Northern and Southern states, but extended into present-day Oklahoma, the heart of the area then known as Indian Territory.



Indian Territory was inhabited by the Five Civilized Tribes— the Cherokee, Chickasaw, Choctaw, Creek (Muskogee), and Seminole— so called because they had adopted many European-American cultural attributes, including religion, dress, and in some cases ownership of African slaves. They were settled in Indian Territory after being removed by force from their homelands in the 1830s. The Five Civilized Tribes had only recently adapted to life in a new place, gained a measure

of economic stability, and started to repair the rifts among and within their tribes when the Civil War broke out.

They were in the worst possible place— there was a Union state to the north and Confederate states to the east and south, so they were in the direct path of armies from both sides.



Brigadier General Stand Watie, a Cherokee, the last Confederate general to surrender.

Tribal leaders who urged neutrality were ignored. Members of the five tribes joined the Union and Confederate armed forces in roughly equal numbers.

How and why Indian Territory was created, and what happened to its inhabitants when war swept over them like a powerful and deadly storm, is the subject of Frank J. Williams's presentation on Thursday, October 6.



Judge Williams, who retired as Chief Justice of the Rhode Island Supreme Court in 2009, has mediated settlements in a number of high-profile lawsuits during his retirement. He is a noted authority on Abraham Lincoln and the Civil War.

The presentation will take place in the Museum Gallery at 7:00 p.m. Refreshments will be served. Admission is free, but a small donation from non-museum members is appreciated.

THURSDAY, OCTOBER 27

In Search of Wabi-Sabi: The Japanese Tea Ceremony *Jay Lacouture*

In Japan, the art of drinking tea in a ritual manner is at the center of a traditional aesthetic that is uniquely Japanese. This illustrated talk will focus on the objects and principles of the Tea Ceremony and how they relate to the transcendent notions of wabi-sabi, a Japanese world view centered on the acceptance of transience and imperfection. The aesthetic is sometimes described as one of beauty that is imperfect, impermanent, and incomplete. It is a concept derived from the Buddhist teaching of the three marks of existence— impermanence, suffering, and non-self or absence of self-nature. Professor Lacouture will explain the philosophical construct and the many objects that make up this practice.



Kisaemon Ido teabowl

Jay Lacouture is a professor of art at Salve Regina University, where he teaches ceramics and aesthetics. His work has been exhibited across the U.S. as well as in Asia. He has been an artist in residence in both China and Japan as well as at the Archie Bray Foundation in Helena, Montana. He holds a Master of Fine Arts degree in ceramics from West Virginia University and a Bachelor's degree in studio art/ceramics from Rhode Island College. His studio is in Carolina, R. I., where he fires in a two-chamber Japanese style wood-fired kiln.

THURSDAY, NOVEMBER 10

American Indian Silver and Turquoise Jewelry *Sarah Peabody Turnbaugh*



To wrap up our Fall Lecture Series, Museum Curator Sarah P. Turnbaugh will discuss Southwestern American Indian silver and turquoise jewelry. In this illustrated talk, she will explain how to recognize Navajo, Zuni, Hopi, and Rio Grande Pueblo styles, as well as pawn pieces. Some makers favor a lot of silverwork, while others emphasize turquoise and use almost no metal. She'll talk about the hallmarks and markings on the backs and undersides of some pieces, and how to tell the difference between the work of individual silversmiths and early and mid-twentieth-century Harvey House and products made in shops like Maisel and Bell. Please wear or bring a piece of Indian jewelry for Sarah to identify and discuss.

Each program in our Fall Lecture Series begins at 7:00 p.m. in the Museum Gallery on the second floor of the Peace Dale Office Building, 1058 Kingstown Road, across from the Peace Dale Library. Refreshments will be served. Admission is free for Museum members. A donation by non-members is appreciated.

The Museum of Primitive Art and Culture

1058 Kingstown Road, Room 5 • Peace Dale, Rhode Island 02879 • (401) 783-5711

www.primitiveartmuseum.org

Beth Hogan, Museum Administrator

Louise Weaver, Administrative Assistant

Mary Brown, Educator

The Museum Gallery is open Wednesdays 10 a.m. to 2 p.m. and by appointment

From the Curator's Desk

By Sarah Peabody Turnbaugh

This fall launches the 125th anniversary of the establishment of our collection and our 87th year in our historic Gallery. When you stop by the Museum, have you ever taken a good look at the interesting room itself? The Gallery is actually quite historic, and in 2004 it was listed on the National Register of Historic Places.

It all began in 1856 when its home, the stone Peace Dale Office Building, was constructed to serve as a dormitory for unmarried women working in the Hazard family's woolen mill across the street.



In the 1920s, Mary Pierrepont Bushnell Hazard, the widow of Rowland G. Hazard II (1855-1918), applied for the contract to open a local branch of the U.S. Postal Service in the space now occupied by Beekman Violin. To secure the contract, she and her sons renovated the building and added electricity, steam heat, plumbing, and other conveniences. Mrs. Hazard also wanted to honor her late husband's will, in which he wished to perpetuate the collection of flint instruments, and his trust, in which he transferred any ownership rights to the collection itself.

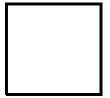
In the late 1920s, Mrs. Hazard hired a well-known architectural firm to tear out two stories of mill workers' rooms and renovate the 20-by-40-foot interior space that became the Gallery, and it soon resembled Southwest Mission-style museums in California.

In 1992, when the Museum observed the 100th Anniversary of its community collection with a catalog celebrating the 1892 collection and its 1983 incorporation as a Museum with 501(c)(3) not-for-profit status, my husband and catalog co-author William Turnbaugh and I researched the history of the Gallery in archival and family papers. Try as we might, we could not locate the name of the architectural firm. The catalog went to press without it. One morning about 15 years later, an anonymous former museum member (not a member of the Hazard family) walked into the museum office and handed me a reference to the 1929 renovations. (The document is now in the Rhode Island Historical Society archives with related papers.) It contained the name of the well-known architectural firm Perry, Shaw, and Hepburn of Boston and the contractee Mary Pierrepont Bushnell Hazard.

Bill knew that these architects, under the leadership of senior partner William Perry, were simultaneously creating for John D. Rockefeller, Jr. the master plan for the restoration of Colonial Williamsburg. Perry's partner Thomas Mott Shaw, who favored Mission-style features, may have led our Peace Dale museum renovation.

Stay tuned as we enter our 125th year and further explore this connection.

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Return Service Requested



Visitors enjoy a children's program in our historic Museum Gallery.