They brought their Bibles and their hymn
ures besides their material possessions.

The Indians of the Five
universal thirst for things of the spirit
adventure contains the most dependable
was Castanada, and his account of the
felt impelled to write a book. His name
hundred years ago, included a man who,
turers who came with Coronado four
white men to see Oklahoma, the adven-
torate, draw, paint, act. The very first
brought its own peculiar culture, and its
which has swept over Oklahoma has
EVERY
successive wave of immigration
began their publishing venture, English
literature and an indigenous art made their
began their publishing venture, English
hundred drawings which adorn his book
famous Dragoon Expedition of 1834 made
in what is now Oklahoma; one of the
Creek, did a great
deal of verse writing; his book also is
impelled to create, to write, sing, build,
orate, draw, paint, act. The very first
Indian poet, Alexander Posey, a
made itself felt. The Indians of the Five
hundred years ago, included a man who,
region to which the Cherokees
began to come from Oklahoma was a
impelled to write a book. His name
"Trail of Tears," a good many treas-
stronger or his climate, or perhaps it is in
a popular English-speaking
poets of his day. His book published
in 1868, is one of the rarest and most
precious collector's items as yet emanating
from Oklahoma. Another
hundred:
Alexander Posey, a Creek, did a great
deal of verse writing; his book also is
a rare, much-sought volume.

At almost the same time the
began their publishing venture, English
literature and an indigenous art made their
beginnings. Washington Irving wrote his
Tour of the Prairies from material gleaned
in what is now Oklahoma; one of the
most exciting episodes in the book oc-
curred not far from the halfway point
between Oklahoma City and Norman.

And George Catlin, who accompanied
the famous Dragoon Expedition of 1834 made
while in southern Oklahoma the three
hundred drawings which adorn his book
on the American Indian.

Shortly after the Civil War several
books appeared, not properly literature,
but belonging to the history of culture.
They were diaries, memoirs and
among those mentioned, Mary McDoug-
alar intervals from 1921 to 1929.

Among these contributors were, in ad-
to those mentioned, Mary McDoug-
 student, began writing the lyrics which
producing verse of a very high order.

Lynn Riggs, Stanley Vestal (W. S. Camp-
early, Muna Lee, also an O. U.
student, began writing the lyrics which
producing verse of a very high order.

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Lynn Riggs, Stanley Vestal (W. S. Camp-
early, Muna Lee, also an O. U.
with it, and certainly none excells it. The campus has, through the Press, become the Mecca for aspiring writers throughout the West.

Some of its triumphs include publication of John Joseph Mathew’s Wah’ Kon-Tah, a long prose-poem devoted to the portrayal of two of the most interesting types of all humanity, the American pioneer and the American Indian; Paul B. Sear’s Deserts on the March, the book which awoke America to the prodigal waste of her natural resources; and Angie Debo’s The Rite and Fall of the Chocaw Republic which won the John H. Dunn Prize in American History in 1935. Mathew’s book was a choice of the Book-of-the-Month Club in 1932—the only university press book in the United States ever to win such a distinction.

Perhaps the most important relation which the University has had with the growth of literature was the expansion of the University Press under the direction of Joseph A. Brandt, who became president of the University in 1940. His successor Savoie Lottinville has fully maintained his standard. When Mr. Brandt took charge of the Press at the invitation of President W. B. Bizzell, he immediately began a program of book publishing which has placed the Press in the very front rank of scholarly-regional publishing in the nation. Not more than one or two other university presses compare

It might almost be said that historical writing in Oklahoma is a University Press monopoly. To be sure many valuable histories have been published elsewhere, but new discoveries such as the Stand Watie-Boudinotte Letters, edited by E. E. Dale and Gaston Litton under the title Cherokee Cavaliers; Grant Foreman’s books, Indian Removal, The Five Civilized Tribes, and a dozen others, Morris Wardell’s Political History of the Cherokee Nation, Angie Debo’s third book The Road to Disappearance, a history of the Creek Nation, all of which represent pioneering in the field of original scholarship, flowed naturally to the Press for their outlet. They constitute a body of knowledge on the past of the Southwest, and especially on local history, which is not surpassed in any region of the United States.

However, the Press has not confined its publishing to works on the past, nor to work of a rigidly regional character. Sociology, economics, criticism, the sciences, and many technical fields have been invaded by the members of the faculty, past and present, whose books have been brought out by the Press. In this connection the following, among others, deserve especial mention: President Emeritus W. B. Bizzell, Dean A. B. Adams, Elgin Groszclaw, Gustav Mueller, Royden J. Dangerfield, Cortez A. M. Ewing, Wilbur F. Cloud and Ernest C. Ross. Scholars and investigators from all over the country regularly offer their works to the Press for consideration. Nor do the Press-sponsored books appeal to the learned alone; dozens of Press books have been on the “Recommended List” of the Book-of-the-Month Club and similar organizations, and a great many titles have gone through several editions.

In addition to the Press, three other projects connected with the University helped as well as encouraged literary work in the State.

The Frank Phillips Historical Collection of which E. E. Dale is custodian, contains thousands of books, documents and photo-stats which have proved a veritable gold mine for writers not only of history, but also of fiction.

The literary page of the Daily Oklahoman, the only outlet adequate in the State for critical opinion on current literary production has had, in existence, two editors, both of them University members. This page featured books by Oklahoma writers, and has consistently offered information concerning our literary treasures which has proved a strong stimulus, not only to local pride but to aspiring writers generally.

Four or five years ago W. S. Campbell, who under the pen name of Stanley Vestal may justly be called the historian of the Plains Indians, instituted a series of courses in professional writing. His assistant in this work is Foster Harris, well known magazine writer. Campbell and Harris have trained a large number of young men and women, many of whom make their living solely from writing. During the past year students and former students in this department made an average of a sale every other day month after month.

In the field of music the University has always taken an active lead. Under the late Dean Holmberg, the Symphony Orchestra was a bright spot in the cultural pattern of the State. The influence the School of Music has exerted through the teachers and professional musicians it sent out, through the meets and contests it has sponsored, through the choir, glee club and orchestra tours which it makes over the State, is simply incalculable. The school takes great pride in the fact that Joseph H. Benton, formerly a leading tenor in the Metropolitan Opera Company, received his early training on the campus.

Oklahoma should offer the composer a field of raw material similar to that it offers the writer. Mingled with the wild and stirring themes of native Indian music go the haunting, sad melodies of the Negro, the plaintive wail of the lonesome cowboy, and the rollicking dance tunes of the “play party.” All of these are genuine and should be brought into the musical forms of folk music. Perhaps the musicians who in time to come, shall interpret them in more dignified form will have made a significant contribution to the music treasures of the world. To date the University is represented in the field of original composition by, among others, the late Oscar J. Lehrer, composer of anthems and cantatas, and by Spencer Nor-

Short Grass Culture Pattern

(Continued from Page 15)
tan, composer of a number of pieces which involve native Southwestern themes, notably the symphonic poem *Cibola*.

There is no such thing as a distinctive Oklahoma architecture, although the Indian teepee, the sod house, the log cabin all have elements which deserve development. Various members of the School of Architectural Engineering have essayed experiments in architecture which are interesting and stimulating. But the example which the University sets in the beautifully proportioned, chaste collegiate Gothic of the Administration Building, the Library and the Business Administration and Biology Building, exerts a silent influence for good taste which will in time bear fruit in the general level of architecture throughout the State.

Oklahoma has been particularly fortunate in the staff of the School of Art. Individual faculty members and students, among them O. B. Jacobson, Edith Mahier, Joseph Taylor, Dorothy Kirk, Leonard Good, Olinka Hrdy, John O’Neil and others, have created secure places for themselves; but the most spectacular phase of art in Oklahoma is the development of a large group of Indian artists, among them five Kiowas, Stephen Mopope, Monroe Tsatoke, James Auchiah, Jack Hokeah and Spencer Asah, Acee Blue Eagle, the Potawatomi Woodrow Crumbo, the Cherokee Franklin Gritts, and the Cheyenne Richard West. They owe their success to the fact that Jacobson insisted that they should use Indian themes and a style deriving from the historical pictorial art in use by aboriginal Indians. More than thirty artists of Indian blood have been trained in the University. In 1930 Jacobson selected and edited a portfolio of beautiful colored reproductions of the work of the five Kiowas mentioned above, which was published in France and which created something of a furore in America as well as abroad. Murals by these artists adorn the walls of a great many public buildings in the State as well as in the East, notably in Washington.

Literature and the arts are as yet in the formative stage. Much of the important work in writing has been in what might be called the spade work in literature. There is not yet a discernible Oklahoma school of writing or art, although local pride burns fierce and high. But the very fact that our State has telescoped into a generation the cultural experience of the whole human race, that its ethnological and social elements are the most varied to be found anywhere on the globe in a similar area, that the State was born in drama, and is growing up in a tense, exciting era, makes significant artistic expression inevitable. Oklahoma is full of contrast, color, and natural cultural riches. The University of Oklahoma must continue to lead in developing them into a substantial culture.

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