Pilgrim Monument and Provincetown Museum (PMPM)

New Season: Small Town, Big History!
Provincetown’s Role in American History and Culture

Opens April 1 - through November 30, 2015

Announcing the new season’s featured museum exhibitions, PMPM Executive Director John McDonagh said, “For a small town of 3,000 on a tiny spit of land, it’s amazing to realize the significant roles it has played in America’s history and culture and that continue to this day.

“Provincetown was actually the scene of the earliest American history because contrary to conventional wisdom as it was here that the Pilgrims first landed and interacted with Native Wampanoag before they discovered Plymouth. During the Golden Age of Whaling, this town was made prosperous by the Captains and seamen who hunted whales, and today it is renowned for its contribution to saving whales. Provincetown was also a center of the earliest important Art movements of the 20th Century, and it’s still a vibrant art colony today.”

Several shows opening April 1 give visitors the chance to discover fascinating events from these eras:

**Captured 1614: Our Story - A Wampanoag History (Through June 30)**

*How the kidnapping of 27 Wampanoag critically affected the tribe, and the later survival of the Pilgrims.*

**The First Landing of the Pilgrims in Provincetown**

*Why the Pilgrims landed in Provincetown, fought with natives on Cape Cod, and then discovered Plymouth.*

**FORGOTTEN PORT: Provincetown’s Whaling Heritage**

*How the town was built by seamen who hunted whales and how it evolved into saving whales.*

**The Fine White Line: Faces Behind the Prints**

*What is a ‘Provincetown Print’? On the 100th Anniversary of the Provincetown Print, artist Bill Evaul pays tribute to the founders with their portraits and demonstrations.*

More information about the exhibits:

Two eye-opening exhibitions that are located in one gallery shed light on each other: Captured 1614: Our Story, A Wampanoag History and The First Landing of the Pilgrims in Provincetown. They reveal critical events that set the course for the founding of Plymouth Colony and American history.
Captured 1614: Our Story - a Wampanoag History

Before the colony was called Plymouth, it was the Wampanoag village of Patuxet, home of a thriving community of nearly 2000 Wampanoags. In 1614, English Sea Captain Thomas Hunt pretended he wanted to trade, but tricked 20 young Patuxet men onto his ship and bound and kidnapped them, along with seven Nausets from Cape Cod, to be sold as slaves in Spain. One of the Patuxet was Squanto, who later became crucial to Plymouth’s survival when the Pilgrims arrived in 1620.

In short dramatic videos, visitors will see members of today’s Wampanoag tribe depict their ancestors, telling the stories of the impact that the kidnappings had on the women, children, and leaders left behind:

**Chief Vernon “Silent Drum” Lopez** reveals the customs of the Wampanoag tribes in 1614.

John Peters Jr. plays a tribal leader in “Season of the Corn” who relates how the men were tricked by the seamen.

Alexandra Lopes-Pocknett speaks of the Patuxet’s immediate reactions, trying to warn the Nausets, and hoping to see the ship sail back in “An Empty Horizon.”

Christian Wessling plays the kidnapped Squanto, who speaks of returning to his people in “I Must Save Hope.”

Nitana Hicks Greendeer plays a young wife who questions what kind of people steal a man in “Who Will Teach My Son To Be A Man?”

In “Freedom for Fool’s Gold,” Linda Coombs tells the story of an earlier kidnapping of Epanow from the island of Nope, now known as Martha’s Vineyard. Epanow was able to trick the English into to taking him back so he could take them to the gold they coveted. Once back in the harbor, he escaped from the ship with the help of his island’s men.

The text accompanying the show tells us through the angry response of England’s Captain John Smith that these actions led the tribes to “move their hate against our Nation.” The mistrust of the English grew through the years. When Squanto, the only one of the Patuxet who returned, came back in 1619, he found his home decimated by the plague. In 1620, when the Pilgrims settled in this land, Squanto became their teacher and interpreter and helped forge a peace with the Wampanoag. Squanto was considered by the Pilgrim’s Governor William Bradford, as “sent from God,” and so important to their survival.

This exhibit was conceived, written and produced by Paula Peters, an active member of the Mashpee Wampanoag tribe, through her firm SmokeSygnals Markeing and Communications, with the Indian Spiritual and Cultural Training Council. Peters says, “It’s a story that needed to be told in the Wampanoag voice. We have many more important stories to tell about our history in the future.”

This is the first educational program presented by the Plymouth 400, Incorporated as part of their Project – Our Story, A Wampanoag History. Plymouth 400 is planning the 2020 commemoration of the 1620 Mayflower Voyage, the Pilgrims’ founding of Plymouth Colony and their relationship with the Native Wampanoag. This exhibit will be at PMPM through June 30 and travelling thereafter. The Wampanoag story will be expanded upon each year through 2020.

Attached are images of the Wampanoag men bound on the ship, photo credit Wes Ennis; Alexandra Lopes-Pocknett, credit Plymouth 400, Inc.

There will be a reception for the exhibition on May 28, 2015. More information will follow.

The First Landing of the Pilgrims in Provincetown

“Did you know that the Pilgrim women of the Mayflower actually washed their laundry on the shores of Provincetown a month before landing in Plymouth?” asks John McDonagh.
“Conventional wisdom has it that the small group of religious Separatists and English settlers sailed from England and arrived in Plymouth, but they actually arrived in Provincetown first. On November 11, 1620, they took one small step for the Pilgrims and one giant step for America as they stepped onto the shores of Provincetown.”

Overcoming many obstacles during their years of planning to seek a better life, the 102 passengers of the Mayflower spent two months on the stormy seas in cramped quarters, suffering from sickness and running out of food. Foul weather set them off course from their original destination at the mouth of the Hudson River. With great relief they finally sighted land at Cape Cod and found a good haven in Provincetown Harbor. Here they signed the Mayflower Compact, the foundation of our American system of self-government, before stepping onto the shore.

The museum’s permanent exhibition in the Mayflower Room presents a replica of the Mayflower, which is 18 feet long, five feet wide, with a 20 foot mast, which was created by Truro artist Courtney Allen. On the walls of the room are five 7 feet by 3 feet paintings by Provincetown artist Al Whittaker. They depict his interpretations of the experiences of the Pilgrims during the month in which they conducted several “discoveries,” explorations to find a place to settle in the Outer Cape.

These events are: First Landing, First Wash Day, First Drink of Fresh Water, Finding Corn, and First Encounter.

The First Landing shows the Pilgrims gathering on the shore. According to their future Governor, William Bradford ...“they fell upon their knees and blessed the god of Heaven who had brought them over the vast and furious ocean... to set their feet upon the firm and stable earth...And no marvel that they were thus joyful.”

The painting of First Encounter depicts the Pilgrims’ first interaction with the native Nauset tribe. The Nausets had been aware of the Englishmen as they searched through their homes and graves, and took away their stored corn. After the kidnapping of their men years earlier, they were distrustful of the English. In this painting, the Nausets charge the Pilgrims. After an exchange of arrows and gunshots, with no casualties on either side, the Nausets withdrew and the Pilgrims continued their exploration.

Realizing that the land and natives were not hospitable toward them, the Pilgrims continued to explore the coast of Cape Cod Bay. When they found a harbor overlooking land that had been cleared for farming and was now empty. This was the land where the Patuxets had lived and their men kidnapped by the English. By now, the town had been decimated by the plague. The Pilgrims thought it a good place to settle. This became Plymouth Colony.

Pilgrim Monument and Provincetown Museum were built to commemorate the landing and history of the Pilgrims in Provincetown. The cornerstone of the 252 foot tower was laid by President Theodore Roosevelt in 1907. In 1910, President William Taft dedicated the completed tower and the museum was opened that year. Since then, millions have enjoyed this very popular Cape Cod attraction.

Attached is an image of The First Landing by Al Whittaker. Also an image of the Pilgrim Monument, photo credit, Droneography by David Cox.

FORGOTTEN PORT: Provincetown’s Whaling Heritage

This exhibition, which opened last year, has been highly praised by adults and children and has been held over by popular demand.

Today, Provincetown is renowned for its excursions to watch the magnificent whales playing in their feeding grounds, but it wasn’t always that way. FORGOTTEN PORT: Provincetown’s Whaling Heritage, tells the story of how the country’s outermost town evolved from hunting whales to saving whales.
John McDonagh said “Few realize the fundamental and enduring impact of the whaling industry in shaping the town’s economy and culture. Because of whaling, by 1870 Provincetown was one of the richest towns in Massachusetts and second in American whaling, rivalled only by New Bedford.”

Author Amy Whorf McGuiggan, is the curator of Forgotten Port: Provincetown’s Whaling Heritage. McGuiggan’s family were major artists in this thriving art colony. She has written about the history of the town extensively and brings her passion for the town to this project. McGuiggan says, “This show takes us from the earliest days of hunting whales through the Golden Age of Yankee Captains to the Portuguese seamen who built a welcoming fishing village that attracted artists. It takes us right up till today and shows us how Provincetown’s Center for Coastal Studies is saving whales from extinction.”

Among many historical artifacts, the show features harpoons and lances from whaling vessels, glass oil lamps, scrimshaw and articles made of whalebone.

The film, ‘Whaling Days,” the only film made of a whaling voyage, is also part of this exhibit. This film was commissioned by Provincetown’s famous Captain John Atkins Cook and shows him leading the actual hunt, the capture, and the rendering of whales onboard.

This is some of the history the exhibition covers:

**Early Whaling:** When the Mayflower’s Pilgrims first landed on Provincetown’s shores in 1620 they saw an abundance of whales playing nearby. They wished their ship had the means to take them as “we might haue made a very rich returne, which to our great griefe we wanted.”

For native cultures, whales – the source of food, clothing, tools and illumination – were the gift of life. Native Americans and early settlers practiced drift whaling. When a whale stranded up on the beach its blubber was boiled for the oil to use for lamps and whalebone dried for tools and corset stays.

**The Golden Age of Whaling:** By the 1850s, the schooners of enterprising Yankee families were sailing from Provincetown to the rich whaling grounds of the Azore islands and returning with skilled Portuguese seamen. These young seamen with an adventurous spirit and drive for better opportunities settled in Provincetown, transforming the Yankee enclave into a Portuguese fishing village.

**The Rise of the Fishing Village:** By 1890, more than half of Provincetown’s population was Portuguese, reshaping the town’s religious, economic and cultural future. They manned the ships, built homes, worked in shops, and became Captains and owners of fleets.

**Transition to an Art Colony:** In 1899, Provincetown’s celebrated art colony took root when Charles Webster Hawthorne, enchanted by the Mediterranean light and picturesque fishing scenes, opened his Cape Cod School of Art. The town’s flourishing bohemianism attracted writers and playwright and, in time, a growing atmosphere of tolerance and freedom encouraged LGBT acceptance and prominence.

**Saving the Whales:** Due to more than a century of hunting and the impact of entanglements and vessel strikes, the North Atlantic Right Whale and the Humpback Whale are endangered species. The Right Whale, with a population of about 500, faces extinction.

In 1978, Provincetown’s Center for Coastal Studies was founded to promote the preservation of marine and coastal habitats and the recovery of the whale species. The Center has become a world leader in saving whales. *Its staff travels the globe teaching effective and safe response techniques to disentangle the powerful, frightened wild animals.*

In 1984, Dr. Charles Stormy Mayo, one of the founders of the Center and a descendent of a whaling entrepreneur, freed a humpback whale named IBIS from a life threatening entanglement. Since then 30 right whales and 80 humpbacks have been rescued and released by their release team.
Richard Delaney, president of today’s Center for Coastal Studies says, “We’re educating people through our Center and on the popular whale watching tours to value the whale in our society. **Today we’ve modified the same tools that were used to catch whales in order to save them.**”

PMPM Executive Director John McDonagh added, “We hope visitors will enjoy this engaging story of our world’s changing relationship to the whale. It seems fitting that that Provincetown, in concert with nature, is playing an important role in this.”

*Attached is an image from the exhibition of seamen hunting a whale.*

**The Fine White Line: Faces Behind the Prints**

*a Celebration of the 100th Anniversary of the Provincetown Print*

With its clear, sparkling light Provincetown has drawn artists from its earliest days and is America’s oldest active art colony. In the 20th Century, it was a bustling center of avant-garde teachers and students of Impressionism and Abstract Expressionism.

It also provided the fertile ground for the camaraderie of a group of innovative printmakers to create a new art form. In 1915, **Bror Julius Olsen Norfeldt** revolutionized the way prints were made, simplifying the process and creating a full color print with one block. These became known as “**Provincetown Prints**” or white-line woodcuts.

**This is the one hundredth anniversary** of this new way of printmaking that has evolved through several generations of artists.

In this exhibit, **The Fine White Line: Faces Behind the Prints**, curator Bill Evaul, contemporary master of the woodblock print and art historian, has immortalized the early leaders of this new form. As a tribute to the founders, he has created beautiful white-line portraits of them, incorporating something representational of each artist depicted.

Many years ago Evaul became fascinated by the early printmakers and researched the movement thoroughly to write an article. Evaul found it “remarkable that they took a 5,000 year old tradition and created a “think-tank” of creativity to nurture experimentation.” He realized that to lecture about the period he needed to understand the process by doing it. He loved the technique and evolved his own style using it, and has become one of its leading artists and teachers.

“The most intriguing thing for me about creating white-line woodcuts is the absolute freedom of color I have. It’s the most painterly of all printing techniques,” Evaul says. “No other process can allow the use of a full palette like this. And if that weren’t enough, the artist can make another print from the same block with an entirely different color scheme. Talk about freedom.”

The exhibit presents ten 22” x 16” portraits. Some of the artists included are: **B.J.O. Nordfeldt, Blanche Lazzell, Agnes Weinrich, Ethel Mars & Maude Squire, Edna Hopkins**. This eye-pleasing and educational exhibit includes a video demonstration by Evaul and a block in the progress of printing.

Evaul exhibits in solo and group shows nationwide, including **The Smithsonian Institute, The Society of American Graphic Artists** and the **Boston Printmakers**. His work is in many private and public collections, including **The Library of Congress** and **The Zimmerli Museum of Art**. A graduate of Pratt Institute, Evaul did graduate work at the **Whitney Museum of American Art**, and was awarded two fellowships to the **Fine Arts Work Center in Provincetown**.

*Attached is a white-line woodblock print of Agnes Weinrich by Bill Evaul.*
About Pilgrim Monument and Provincetown Museum:

Commemorating Pilgrims, Celebrating Provincetown

Dedicated in 1910, the Monument commemorates the first landing of the *Mayflower Pilgrims* in the new world -- in Provincetown in 1620. Here they signed the historic *Mayflower Compact*, the first agreement to establish a government by the people, the cornerstone of American democracy. They explored the Cape for five weeks and discovered Plymouth.

At 252 feet, the Monument is an engineering marvel and the tallest granite tower in the United States. Visitors can climb the Monument’s 116 steps and 60 ramps at a leisurely pace and enjoy a breathtaking view of the entire Cape.

The Provincetown Museum at the base of the Monument presents engaging exhibitions of important chapters in our national heritage and the Town’s history. *The Shallop Cafe* offers light fare and treats.

Open daily: 9am – 5 pm from April 1 to Memorial Day; 9 am – 7 pm from Memorial Day to Labor Day, and 9 am – 5 pm after Labor Day through November. Admission is $12 adults, $10 seniors, $4 children; children under 4 are free. PMPM provides ample parking at its location in the center of town. $12 parking fee includes one free adult admission to the Monument and Museum. For more information, visit [www.pilgrim-monument.org](http://www.pilgrim-monument.org) or call 508-487-1310. Follow PMPM on [Facebook](http://www.facebook.com) and [Twitter](http://www.twitter.com).