

PASSAGE I

This passage is adapted from an article on the California Gold Rush.

In 1848, gold was discovered in California, and newspapers quickly spread the word. President James K. Polk confirmed the discovery in his 1848 State of the Union message to Congress. The president's words and the knowledge that taking the precious metal was completely unregulated in California were enough to trigger the greatest national mass migration in US history and a global gold fever now called the California Gold Rush.

5 People used their life savings, mortgaged their homes, and sold everything they had to travel to California in hopes of becoming wealthy. At the time gold was discovered, there were approximately 11,000 non-Native Americans living in California. Between the discovery and 1852, some 300,000 people, mostly young and male, traveled to California from all quarters.

Regardless of where the hopeful travelers originated, the months-long trip was perilous. A journey across the

10 continent meant rough conditions and possibly skirmishes with Native Americans and attacks by other travelers, both of which could result in injury and even death. Those coming by sea from Europe and the eastern United States had to travel around stormy Cape Horn. The sea journey could be shortened by going overland through the jungles of the Isthmus of Panama, but it was a region rife with cholera and other

15 diseases. From San Francisco, getting to the mining areas was difficult. There was little housing, disease was rampant, and food prices were astronomically high.

There were tales of people finding thousands of dollars of gold in only a few weeks, but most miners just encountered hard times. To survive, some left mining or worked for wages in other men's operations. The

20 problem for many was that they couldn't afford to return home, and any news of other people striking it rich would renew hope. Many people lost, but a few lucky ones won. By 1860, approximately \$600 million in gold had been mined—more than \$10 billion today.

PASSAGE II

This passage is adapted from the book Old Indian Days by Charles Eastman.

It was now dark. The night was well-nigh intolerable for Antoine. The buffalo milled around him in countless numbers, regarding him with vicious glances. It was only by reason of their natural aversion to man that they gave him any space. The bellowing of the bulls grew louder, and there was a noticeable uneasiness on the part of the herd. This was a sign of an approaching storm.

- 5 On the western horizon, Antoine saw flashes of lightning. The cloud which had been a mere speck increased to large proportions. Suddenly the wind came, and lightning flashes became more frequent, showing the ungainly forms of the animals like strange monsters in the white light. The colossal herd was again in violent motion in a blind rush for shelter. There seemed to be groaning in heaven and earth—millions of hoofs and throats roaring in unison. As a shipwrecked man clings to a piece of wood, so Antoine, although almost
10 exhausted with fatigue, stuck to the saddle of his pony. As the mad rush continued, every flash of lightning displayed heaps of bison in death struggle under the hoofs of their companions.

- The next morning, when Antoine awoke, he saw the herd had entered the strip of timber which lay on both sides of the river, and it was here that Antoine conceived his first distinct hope of saving himself. “Waw, waw, waw!” was the hoarse cry that came to his ears, perhaps from a human being in distress. Antoine strained his
15 eyes and craned his neck to see who it could be. Through an opening in the branches ahead, he saw a large grizzly bear lying along an inclined limb and hugging it desperately to maintain his position. The bear was completely surrounded by the buffalo. He had taken his unaccustomed refuge after making a brave stand against several bulls, one of which lay dead nearby, while he himself was bleeding from several wounds. Antoine had been assiduously looking for a friendly tree, by means of which he hoped to effect his own escape
20 from captivity by the army of bison. His horse, by chance, made his way directly under the very box-elder that was supporting the bear, and there was a convenient branch just within his reach.

- He saw at a glance that the occupant of the tree would not interfere with him. The two were, in fact, companions in distress. Antoine tried to give a war-whoop as he sprang desperately from the pony’s back and seized the cross-limb with both his hands. By the middle of the afternoon, the main body of the herd had
25 passed, and Antoine’s captivity had at last come to an end. He swung himself from his limb to the ground and walked stiffly to the carcass of the nearest cow, which he dressed, and prepared himself a meal. But first he took a piece of liver on a long pole to the bear!

PASSAGE IV

This passage describes the American folk art, fraktur.

Fraktur is a uniquely American folk art rooted in the Pennsylvania Dutch (Pennsylvania German) culture. In German, *fraktur* refers to a particular typeface used by printers. Derived from the Latin *fractura*, “breaking apart,” *fraktur* suggests that the letters are broken apart and reassembled into designs. Fraktur as a genre of folk art refers to a text (usually religious) that is decorated with symbolic designs.

- 5 Fraktur was primarily a private art dealing with the role of the individual in Pennsylvania Dutch society and its various rites of passage: birth and baptism; puberty and schooling; courtship and marriage; and death and funeral rites. Special fraktur documents were associated with each: the *Taufschein* or Birth-Baptismal Certificate, the *Vorschrift* for the student, the *Trauschein* for marriage, and the *Denkmal* or Memorial. Of these, the *Taufschein* and the *Vorschrift* are the most numerous. Wedding and death certificates are rare because of
- 10 the availability of alternative forms of memorialization, the wedding plate with its humorous inscription and the engraved tombstone.

- In Pennsylvania during the early settlement era, fraktur art flowered, at least in part, to fill an artistic vacuum that existed in the everyday world of the Pennsylvania Dutch farmer. While fraktur was produced by folk artists, these were not studio artists producing public art for a wealthy clientele, but individuals who, in
- 15 addition to their major occupation, produced private art for individuals. The great majority were either ministers in the Lutheran or Reformed Church or schoolmasters in parochial schools. Because of the close association with religious life, fraktur was permitted as an art form in a culture that frowned upon public display in general. As art, fraktur both delights the eye and refreshes the spirit with its bright colors, ingenious combination of text and pictures, and symbols drawn from folk culture. For example, mermaids
- 20 were often put on baptismal certificates to represent water spirits that, in Germanic mythology, were believed to deliver newborns to midwives who then took them to their waiting mothers. Still, though art, fraktur was rarely displayed even in the home. Instead, it was usually kept in Bibles or other large books, pasted onto the inside lids of blanket chests, or rolled up in bureau drawers.

- Fraktur is uniquely Pennsylvania Dutch, but manuscript art did develop in other American sectarian groups.
- 25 The New England Puritans decorated family registers, the Shakers produced “spirit drawings,” and the Russian-German Mennonites created *Zierschriften* or ornamental writings.

PASSAGE V

John James Audubon (1785–1851) was an ornithologist and naturalist whose descriptions and paintings of wild birds remain among the best ever made. In this essay on the wild turkey, his superb powers of observation are evident.

The great size and beauty of the wild turkey, its value as a delicate and highly prized article of food, and the circumstance of its being the origin of the domestic race now generally dispersed over both continents, render it one of the most interesting of the birds indigenous to the United States of America.

The unsettled parts of the States of Ohio, Kentucky, Illinois, and Indiana, an immense extent of country to the northwest of these districts, upon the Mississippi and Missouri, and the vast regions drained by these rivers from their confluence to Louisiana, including the wooded parts of Arkansas, Tennessee, and Alabama, are the most abundantly supplied with this magnificent bird. It is less plentiful in Georgia and the Carolinas, becomes still scarcer in Virginia and Pennsylvania, and is now very rarely seen to the eastward of the last mentioned States. In the course of my rambles through Long Island, the State of New York, and the country around the Lakes, I did not meet with a single individual, although I was informed that some exist in those parts. Turkeys are still to be found along the whole line of the Allegheny Mountains, where they have become so wary as to be approached only with extreme difficulty. While in the Great Pine Forest, in 1829, I found a single feather that had been dropped from the tail of a female, but saw no bird of the kind. Farther eastward, I do not think they are now to be found. I shall describe the manners of this bird as observed in the countries where it is most abundant, and having resided for many years in Kentucky and Louisiana, may be understood as referring chiefly to them.

The turkey is irregularly migratory, as well as irregularly gregarious. With reference to the first of these circumstances, I have to state, that whenever the mast of one portion of the country happens greatly to exceed that of another, the turkeys are insensibly led toward that spot, by gradually meeting in their haunts with more fruit the nearer they advance towards the place where it is most plentiful. In this manner flock follows after flock, until one district is entirely deserted, while another, as it were, overflowed with them. But as these migrations are irregular, and extend over a vast expanse of country, it is necessary that I should describe the manner in which they take place.

About the beginning of October, when scarcely any of the seeds and fruits have yet fallen from the trees, these birds assemble in flocks and gradually move towards the rich bottom lands of the Ohio and Mississippi. The males, or, as they are more commonly called, the gobblers, associate in parties of from ten to a hundred, and search for food apart from the females; while the latter are seen either advancing singly, each with its brood of young, then about two-thirds grown, or in connection with other families, forming parties often amounting to seventy or eighty individuals, all intent on shunning the old cocks, which, even when the young birds have attained this size, will fight with and often destroy them by repeated blows on the head. Old and young, however, all move in the same course, and on foot, unless their progress be interrupted by a river, or the hunter's dog force them to take wing. When they come upon a river, they betake themselves to the highest eminences, and there often remain a whole day, or sometimes two, as if for the purpose of consultation.

During this time, the males are heard gobbling, calling, and making much ado, and are seen strutting about, as if to raise their courage to a pitch befitting the emergency. Even the females and young assume something of the same pompous demeanor, spread out their tails, and run round each other, purring loudly, and performing extravagant leaps. At length, when the weather appears settled, and all around is quiet, the whole party mounts to the tops of the highest trees, whence, at a signal, consisting of a single cluck, given by a leader, the flock takes flight for the opposite shore.