

ACKNOWLEDGMENTS

Conceiving, researching, writing, and rewriting this book has been an arduous yet fulfilling process that, thankfully, I have not had to undertake alone. The input, advice, words of encouragement, words of caution, research skills, artistry, and empathy of many people made this manuscript possible. I discovered partway through writing it, to my relief and delight, that there existed a community of people willing to nurture this project. I am thankful for the lifelong love and support of my family: my grandmother Alice Banks, who first told me stories and remains my inspiration; my mother, Patricia Miles King, who is my foundation; my husband, Joseph Gone, whose commitment to me and to social justice revived my flagging courage; my father, Benny Miles, and stepmother, Montroue Miles, for continuous encouragement; my stepfather, James King, who understood my intentions from the start; my always-there-when-I-needed-them siblings, Erin and Erik Miles; my sister-in-law, Stephanie Iron Shooter, who asked me why I was writing about Cherokees often enough that I was finally able to articulate an answer; my mother-in-law, Sharon Juelfs, who helped care for my newborn twins while I edited; and my dear friend, Sunita Dhu-randhar, who read and edited the manuscript in dissertation form.

I am forever grateful to and in awe of my primary advisors at the University of Minnesota. David Roediger noticed me in a class where I barely said a word, encouraged the seedling of my idea to grow, and convinced

me that I could become a writer in historian's clothing. Carol Miller never let me forget that the heart of this project lay in its story. Jean O'Brien rescued me from emotional and archival despair and convinced me that if the Shoeboots lived, I would find records. My additional dissertation committee members, Brenda Child and Angela Dillard, offered constructive criticism that helped to reform my outlook on the work.

Along the journey, I was fortunate enough to meet many more good souls who advised me and shaped the book in significant ways. I am deeply grateful to Raymond Fogelson, Nancy Shoemaker, Peggy Pascoe, Rowena McClinton, Celia Naylor-Ojuronbe, Deborah King, and Angela Walton-Raji. I am also grateful to my fellow co-organizers of the Dartmouth College conference on African American and Native American relations, Stephanie Morgan and Celia Naylor-Ojuronbe, and to our advisors, Deborah King, Colin Calloway, Vera Palmer, and Judith Byfield. Our collaborative effort on this project and the gathering of people from many walks of life that resulted illuminated both the trauma and the power inherent in this subject.

I owe a great debt of gratitude to genealogist Tressie Nealy, who ferreted out documents at the Oklahoma Historical Society that became essential to this book. I am thankful also to Jack Baker, to Phyllis Adams, and to all the incredibly helpful people at the Oklahoma Historical Society, as well as to Kristina Southwell and John Lovett at the University of Oklahoma Western History Collections. I am grateful to Clara Sue Kidwell at the University of Oklahoma and to Phyllis Murray of the Montford Inn in Norman for making Oklahoma a welcoming place. I greatly appreciate the indispensable research advice and aid of John Aubrey at the Newberry Library, of Dale Couch and Joanne Smalley at the Georgia State Archives, of Todd Butler at the National Archives, and of Julia Autry and Jeff Stancil at the Chief Vann House Historic Site. For invaluable and at times miraculous research assistance, I would like to thank Nerissa Balce, Joy Greenwood, Lingling Zhao, Denene DeQuintal, Paulina Alberto, and Nanette Reepe. For inspiration through the language of visual art, I would like to thank Jean Rorex Bridges, creator of the *Sister Series* representing Cherokee women's history.

I am appreciative of all those, named and unnamed, whose input and faith influenced this project. Thanks especially to Monica McCormick, Randy Heyman, Mimi Kusch, Chalon Emmons, Ms. A. W. Jo Shoeboot, Mr. André Haskell Shoeboot, Josie Fowler, Philip Deloria, Ariela Gross, Greg Dowd, June Howard, Patricia Penn Hilden, Theda Perdue, Daniel F.

Littlefield, Circe Sturm, Claudio Saunt, Réquel Lopes, Mary Young, Wendy St. Jean, Alex Bontemps, Sharon Holland, Theresa O'Neill, Joseph Jordan, Barbara Krauthamer, Robert Warrior, Donald Pease, Jennifer Brody, Brian Ragsdale, Susan Kent, Frances Smith Foster, Beverly Guy-Sheftall, Werner Sollors, Catherine Clinton, Dian Million, Elizabeth Castle, Ray and Sue McClinton, the Wednesday Night Group at Dartmouth College, my dissertation work group—Catherine Griffin, Adrian Gaskins, Marjorie Bryer, Alex Lubin—and participants in the Newberry Library Lannan Summer Institute 2001.

For the funding that allowed me to eat as well as believe that my project might be worthwhile, I am grateful to the Ford Foundation, Dartmouth College, the University of Minnesota Department of American Studies, the University of California, Berkeley, Department of Ethnic Studies, and the Newberry Library in Chicago.

For allowing me to tell this wondrous story, I would like to thank Dolly Shoeboots.

