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J. M. Stanley,
Portraits of North American
Indians.

PERPUSTAKAAN NASIONAL

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PERPUSTAKAAN NASIONAL
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PERPUSTAKAAN NASIONAL

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PORTRAITS

OF

NORTH AMERICAN INDIANS,

WITH SKETCHES OF SCENERY, ETC.,

PAINTED BY

J. M. STANLEY.

DEPOSITED WITH

THE SMITHSONIAN INSTITUTION.



WASHINGTON:
SMITHSONIAN INSTITUTION.
DECEMBER, 1852.

BAT. GENOOTSCHAP VAN K.E.N.W.

PREFACE.

THE collection embraced in this Catalogue comprises accurate portraits painted from life of forty-three different tribes of Indians, obtained at the cost, hazard, and inconvenience of a ten years' tour through the South-western Prairies, New Mexico, California, and Oregon. Of course, but a short description of the characters represented or of the leading incidents in their lives is given. But even these brief sketches, it is hoped, will not fail to interest those who look at their portraits, and excite some desire that the memory, at least, of these tribes may not become extinct.

J. M. STANLEY.

PERPUSTAKAAN NASIONAL

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SEMINOLES.

THE Seminoles originally belonged to the Creek family; but, owing to some internal dissensions, they left them and formed a separate and independent band. The Creeks gave them the appellation of *Seminoles*, which signifies "runaways." On their removal west of the Mississippi, the government assigned to them a portion of the Creek country; but being unwilling to come under the then existing Creek laws, they refused to occupy it, and took up their abode in the Cherokee nation, in the vicinity of Fort Gibson. Here they resided until the spring of 1845, when they met the Creeks in council; and through the exertions of Major Wm. Armstrong, Superintendent of Indian Affairs in the South-west, Gov. P. M. Butler, Cherokee Agent, and Col. Jas. Logan, Creek Agent, their causes of dissatisfaction were removed, and they accordingly took up their abode in the Creek Nation, upon the waters of Little River.

1.

CO-WOCK-COO-CHEE, OR WILDCAT.

(Painted Dec. 1842.)

A Seminole Chief, and one of the most celebrated of his tribe; possessed of much vanity and an indomitable spirit; he has won for himself an exalted name and standing among his people.

At the outbreak of the Florida War, he was a mere boy; but he shouldered his rifle, and fought with so much courage and desperation, that he was soon looked up to as a master-spirit. This gathered a band of warriors about him, who adopted him as their chief leader. At the head of this party he became a formidable enemy of the United States troops, and gave them much trouble during that campaign, and probably would never have fallen into the hands of the whites, had he been able to procure food and ammunition for his band: being reduced to a state of starvation, he was obliged to surrender, and, by treaty stipulations with the United States Government, was with his people removed west of the Mississippi.

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2.

AL-LECK TUSTENUGGEE.

(Painted Dec. 1842.)

This Chief is at the head of the Mikasukie band, and during the Florida War was one of the most active among the Seminoles.

During this war, his band perpetrated some of the most cruel murders on record; among them was that of Mrs. Montgomery, who was brutally massacred while riding on horseback, within a short distance of the post, where her husband, Lieut. Montgomery, of the U. S. A., was stationed. Since the removal of his people west of the Mississippi, they have been quite peaceable, but not altogether contented. Great numbers have died from local diseases, and the intemperate use of whiskey, which they procure on the frontier.

He inquired particularly after the health of Gen. Worth, of the U. S. A., of whom he spoke in the highest terms. He wore many ornaments and articles of dress, the gifts of that distinguished officer.

I asked of him the privilege of painting one of his wives. He replied that his women had been hunted through the everglades of Florida until they were unfit to be seen; but whenever they recruited, he would not object to their being painted.

3.

NOKE-SUKE TUSTENUGGEE.

(Painted Dec. 1842.)

A Seminole Sub-chief of the Mikasukie band. A warrior of distinction, and Al-leck Tustenuggee's aid.

4.

AL-LECK TUSTENUGGEE, NOKE-SUKE TUSTENUGGEE, CUDJO, and GEO. W. CLARKE.

(Painted Dec. 1842.)

Cudjo is a negro Interpreter, who served the United States during the Florida War; and Geo. W. Clarke is Seminole Agent.

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5.

TUSTENUGGEE CHOP-KO, OR THE BIG WARRIOR.

(Painted Dec. 1842.)

A Seminole Mikasukie Sub-chief, and one of the most distinguished warriors of his tribe. He is six feet three inches in height, and well proportioned, and is esteemed one of the best ball-players among his people. His countenance indicates any thing but intelligence or shrewdness; on the contrary, it exhibits evidence of a capacity to commit any act, however cruel and atrocious, at the bidding of his chief. He is said to have cut off the hands of Mrs. Montgomery after her murder, for the purpose of procuring the rings upon her fingers.

6.

CHO-CO-TE TUSTENUGGEE.

(Painted Dec. 1842.)

A Sub-chief, of some note as a warrior, but abandoned and dissipated; he is painted in the costume in which he presented himself, with a bottle of "fire-water" in his hand. He possesses an amiable disposition, and is passionately fond of joking, which has acquired for him the celebrity of punster to the band.

7.

HAL-BURTA-HADJO, OR ALLIGATOR.

(Painted Aug. 1843.)

A Seminole Chief, celebrated for his prowess as a warrior. His name has been frequently before the public, as the instigator and perpetrator of many atrocious murders, during the Florida campaign. He has suffered much from sickness since his removal, and looks dejected and careworn.

8.

COT-SA, OR TIGER.

(Painted Dec. 1842.)

A Seminole Warrior, and son of Alligator.

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9.

SEM-I-WOC-CA.

(Painted Sept. 1843.)

Represented as about crossing a small stream, with a corn-basket under her arm. She is attired in the costume peculiar to the Creek and Seminole women. Their dress consists of calico, of a coarse, cheap kind, worked to the depth of from twelve to fifteen inches from the bottom with different colours, in various devices.

I found it exceedingly difficult to get the women of this tribe to sit for their pictures, owing to the opposition of their chiefs, who do not consider them worthy of such an honour.

CREEKS.

THESE people formerly resided in Georgia and Alabama, but were removed by the United States Government in 1836, and are now residing on the Arkansas, seven hundred miles west of the Mississippi. They are somewhat advanced in civilization and the arts. They mostly follow agricultural pursuits, having extensive farms and many negroes. The principal productions of the soil are corn and sweet potatoes; they raise some cotton, from which they manufacture a very substantial cloth, suitable to their own wants. Vegetables of almost every description are produced in abundance. They raise large stocks of horses, hogs, and cattle, to which their country is well adapted, being mostly prairie, and one of the finest grazing countries in the world.

They adhere tenaciously to all their ancient customs, with a superstitious awe and veneration, having among them their rain-makers, medicine or mystery men, in the potency of whose charms they are firm believers.

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10.

OPOETH-LE-YO-HOLO.

(Painted July, 1843.)

Speaker of the Upper Creeks. "This man holds the rank of principal counsellor, or speaker of the councils, over which he presides with great dignity. His influence is so great, that the questions submitted to council are generally decided according to his will; for his tribe consider him as the organ of their chief, and suppose he only speaks as he is directed.

"His power is such over them, that they have frequently requested him to submit himself as a candidate for the principal chieftainship; but he prefers his position as speaker, which brings him more immediately in contact with his people, and gives him the advantage of displaying his address and eloquence.

"During the late unhappy contest between the United States and the Seminole Indians, it was to be expected that the sympathies of the Creeks would be strongly excited in favour of the latter, who are a wandering tribe, descendants from the Creek nation. Accordingly, in 1836, when the war grew hot, and the Seminoles were successful in several sanguinary engagements, the spirit of revolt spread through the Creek nation, and many of that people were urged, by the fatal destiny which seemed to have doomed that whole race to extinction, into open war. Sau-gah-at-chee, one of the towns of Opoeth-le-yo-holo's district, was the first to revolt. The warriors, without a single exception, painted themselves for war; the young men rushed out upon the highways, and murdered all the travellers who fell in their way. Opoeth-le-yo-holo, on hearing the intelligence, immediately placed himself at the head of the warriors of his own town, marched upon the insurgents, burned their village, and, having captured some of their men, delivered them over to the military, by whom they were imprisoned."—*McKinney*.

11.

OPOETH-LE-YO-HOLO.

(1843.)

Represented in the manner in which he paints himself when going to war. One would hardly recognise this celebrated chief in this disguise. He insisted on being thus painted, and it was with diffi-

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culty that he was afterwards induced to wash his face, and sit for a portrait which his friends would be able to recognise. See No. 10.

12.

A CREEK BUFFALO DANCE.

(Painted Aug. 1843.)

This dance is enacted every year during the season of their busk or green-corn dances; and the men, women, and children, all take an active part in the ceremony. They invest themselves with the scalp of the buffalo, with the horns and tail attached, and dance about in a circle, uttering sounds in imitation of the animal they represent, with their bodies in a half-bent position, supporting their weight upon their ball-sticks, which represent the forelegs of the buffalo.

13.

TUSTENUGGEE EMATHLA.

(Painted June, 1843.)

"This is a fine-looking man, six feet and one inch in height, and well proportioned, of manly and martial appearance and great physical strength, and is well calculated to command the respect of a band of savage warriors. He is generally known by the name of Jim Boy. Tustenuggee means 'warrior;' and Emathla, 'next to the warrior.'

"He is and always has been a firm and undeviating friend of the whites: he led a party of seven hundred and seventy-six warriors to Florida, and endeavoured, first as mediator, to induce the Seminoles to abandon the bloody and fruitless contest in which they were engaged, but was unsuccessful.

"Soon after his arrival at Tampa, he joined the camp of Col. Lane, by whom he was sent, with two hundred of his warriors, to look after the Seminoles. He fell in with a party of the latter, and drove them into a swamp, from which they opened a fire, and wounded several of his men. He was then sent to meet Gov. Call, and arrived at the spot where Gen. Gaines was surrounded, soon after that officer had been relieved. On the following day, he joined Gov. Call, and proceeded to Fort Drane, where the Seminoles, though numerous, refused them battle, fled, and were pursued. The Creeks were unable to overtake them; but the Tennessee horse fell in with them on the following day, and a fight ensued, in which several were killed on

each side. Tustenuggee Emathla and his party joined the army again at Fort Dade; and the Seminoles being in a swamp hard by, an attack was planned, in which the Creeks were invited to go foremost, an honour which they promptly declined, while they cheerfully agreed to advance side by side with the white men. In this fight the Creeks lost four men, besides one who was accidentally killed by the whites, but the Seminoles were beaten. He was afterwards sent to a place towards St. Augustine for provisions, and was in several skirmishes not worth recording.

"He says he joined our army under a promise made by the commanding general, that in the removal of his people west of the Mississippi, about to take place, his property and family should be attended to, and that he should be indemnified for any loss that might happen in consequence of his absence. These stipulations, he alleges, were broken by the removal of his women and children, while he was absent in the service of the government, whereby his entire property was destroyed. Nor was this the worst of his misfortunes. His family, consisting of a wife and nine children, were among the unfortunate persons who were on board of the steamboat Monmouth, when that vessel was sunk by the mismanagement of those to whose care it was intrusted, and two hundred and thirty-six of the Creeks, including four of his children, were drowned. Melancholy as such an occurrence would be under any circumstances, the catastrophe is infinitely the more deplorable when happening to an ignorant people, while emigrating, unwillingly, under the charge of our public agents, and to a people whose whole intercourse with the whites has tended to render them suspicious of the faith of civilized men."—*McKinney*.

He speaks English quite fluently, but will not converse with a man unless well acquainted with him; and he will not then speak it, in the presence of the Indians, lest he should compromise the dignity characteristic of Indian greatness. For his interference in the Florida war, he has entailed upon himself the lasting hatred of the Seminoles: they hold him in such utter abhorrence and detestation, that they would never look upon his portrait, while in my studio, without manifesting dissatisfaction and disgust.

He is about fifty-two years of age, vigorous and active, and is still able to undergo much fatigue and hardship. He is beloved and respected by his people, and is one of the leading men of his nation.

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14.

TO-MATH-LA-MICCO, OR THE LITTLE KING.

(Painted June, 1843.)

Principal Chief of the Upper Creeks. Distinguished only as a Warrior, he was elected to the chieftainship through the instrumentality of Opoth-le-yo-holo, who has great influence over him. He is painted in the attitude of holding a red stick, which is invariably carried by him, during the ceremonies of the busk or green-corn dance. It is emblematical of the red-stick or late Creek war.

Possessing no merit as an orator or counsellor, his will is easily swayed by his speaker. He is mild and amiable in his disposition, and much beloved by his people.

15.

TUCK-A-BACK-A-MICCO, OR THE MEDICINE-MAN OR PHYSIC-MAKER.

(Painted June, 1843.)

This is the great Medicine or Mystery Man of the Creeks; his fields of corn are cultivated by the people of the town in which he resides, and a salary of five hundred dollars per annum is allowed him from the treasury of the nation, for his services.

They suppose him to be indued with supernatural powers, and capable of making it rain copiously at will.

In his town is a building of rather a singular and peculiar construction, used during their annual busk or green-corn dances as a dancing-house. It is of a circular form, about sixty feet in diameter and thirty feet high, built of logs; and was planned by this man in the following manner:—

He cut sticks in miniature of every log required in the construction of the building, and distributed them proportionately among the residents of the town, whose duty it was to cut logs corresponding with their sticks, and deliver them upon the ground appropriated for the building, at a given time. At the raising of the house, not a log was cut or changed from its original destination; all came together in their appropriate places, as intended by the designer. During the planning of this building, which occupied him six days, he did not partake of the least particle of food.

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He has in his possession, and wears, a medal said to have been presented to his parents by Gen. Washington.

He is painted in the costume which he usually wears.

16.

TAH-COO-SAH FIXICO, OR BILLY HARDJO.

(Painted Aug. 1843.)

Chief of one of the Upper Creek towns. He is a merchant or trader among his people; also, has an extensive farm and several negro slaves, which enable him to live very comfortably. He is much beloved and respected by his people. The dress in which he is painted is that of a ball-player, as they at first appear upon the ground. During the play they divest themselves of all their ornaments, which are usually displayed on these occasions, for the purpose of betting on the result of the play: such is their passion for betting, that the opposing parties frequently bet from five hundred to a thousand dollars on a single game.

17.

CHILLY McINTOSH.

(Painted June, 1843.)

An Upper Creek Chief. This man is a brother of Gen. McIntosh, who was killed some years since by his people, for negotiating a treaty with the United States Government, contrary to the laws of his country. Chilly was pursued by the same party who massacred his brother, but succeeded in making his escape by swimming a river, which arrested his pursuers.

"Menawa, who is called the *Great* Warrior, was commissioned by the chiefs to raise a party to march to the Indian Springs and execute the judgment of their law upon McIntosh on his own hearthstone. With the usual promptitude of the Indians in the prosecution of bloody business, Menawa was soon at the head of one hundred of his Oakfuskee braves, and, after a rapid march, arrived before the house of the fated McIntosh before day, on the morning of the first of May, just seventy-seven days after the signing of the treaty. The house having been surrounded, Menawa spoke:—'Let the white people who are in the house come out, and also the women and children. We come not to injure them. McIntosh has broken the law made by himself, and we are come to take his life.'"

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This summons was obeyed by all to whom it was addressed. Chilly, who, having signed the treaty, was in the list of meditated victims, was enabled by his light complexion to pass out with the whites, and escaped.

Out of this occurrence arose two parties among the Creek Indians. One was composed of the bulk of the nation—the other of the followers of McIntosh, headed by Chilly.

He speaks English fluently, and has seen much of civilized life, having spent much time at Washington, transacting business with the heads of Departments, in behalf of his people. He is among the first men of his nation.

18.

KEE-SEE-LAH AND AH-SEE-HEE.

(Painted Aug. 1843.)

Daughters of Opoeth-le-yo-holo. The latter is commonly denominated the Young Queen. The remaining figure on the right is a half-breed and the wife of a white trader.

CHEROKEES.

THIS nation's territory borders on Arkansas and Missouri. They are a semi-civilized people, and are more advanced in the arts and agriculture than any other Indian Nation. They number about twenty thousand souls. Most of them cultivate the soil with much success. Their farms are cultivated by slaves, of which they own great numbers. Corn is the staple production of the soil, although they raise some small grain, and enough cotton for home consumption. Many of them manufacture cloth sufficient for themselves and slaves. They display much taste in the formation of their patterns, many of which are truly beautiful. A sample may be found among the various Indian Curiosities attached to the Gallery.

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The National Authorities have established schools in every district throughout the nation, and engaged competent teachers to take charge of them. Missionaries of various denominations are assiduously engaged among them, from whose pious and exemplary conduct they are receiving lasting benefits.

19.

COO-WIS-COO-EE, OR JOHN ROSS.

(Painted Sept. 1844.)

Principal Chief of the Cherokees. Mr. Ross has been for a number of years at the head of his people, which fact is sufficient evidence of the high estimation in which they hold him as a man capable of discharging the responsible duties devolving upon the office. Mr. R. is a man of education, and as a statesman would do honour to the legislative halls of any country. His hospitality is unbounded; from his soft and bland manners, his guests are at once made to feel at home, and forget that they are far from the busy scenes of civilization, and surrounded by the red men of the forest. His house is the refuge of the poor, starved, and naked Indian; when hungry, he is sure to find at the abode of this exemplary man something wherewith to appease his hunger, and if naked, a garment to cover his nakedness. Of his private and political history much might be said; but we leave it to those who are more competent to the task, and able to do him that justice due to so eminent a man.

20.

KEETH-LA, OR DOG.

(Painted 1844.)

Commonly called Major George Lowery, Second or Assistant Chief of the Cherokees; an office which he has filled for a number of years with much credit to himself and the entire satisfaction of his people. He is about seventy years of age, speaks English fluently, and is an exemplary Christian.

He is painted in the attitude of explaining the wampum, a tradition of the manner in which peace was first brought about among the the various Indian tribes. (See No. 27.)

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21.

STAN WATIE.

(Painted June, 1843.)

A highly gifted and talented Cherokee. This man is a brother of Boudinot, who was murdered some years since for his participation in negotiating with the United States the New Echota treaty, (which has caused so much internal dissension among the Cherokees,) contrary to the laws of his country. Stan Watie was also one of the signers of that instrument, but has thus far escaped the horrible death that befell his brother. He is reputed to be one of the bravest men of his people. During the session of the International Council, at Tah-le-quah, in June, 1843, he sat for his portrait; he was surrounded by hundreds of his enemies at the time, but did not manifest the least symptoms of fear during his sojourn. A biography of this man's life would form a very interesting volume.

22.

THOMAS WATIE.

(Painted 1842.)

Brother of STAN WATIE, a fine-looking man, but abandoned and dissipated. He is a printer by trade, and speaks English fluently and writes a good hand.

23.

YEAH-WEE-OO-YAH-GEE, OR THE SPOILED PERSON.

(Painted 1844.)

This man was one of the signers of the first treaty made with the Cherokees by the United States Government, during the administration of General Washington. He says he was at that time quite a young warrior, but he distinctly recollects how the General looked, and all that took place. He describes the manner in which the Indians were received by their Great Father as follows:—"The white men stood like geese flying, the Great Father standing at the head. The Indians were told by the interpreter, that they must not shake hands with any one until they had shaken the hand of their Great Father; they all passed through the centre, and each in his turn shook him by the hand." He also gave an amusing description of the dinner which was prepared for them on that occasion.

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During the Creek war he fought with the whites against the Creeks, and at the battle of Horse Shoe received several wounds. He is now about 88 years of age, and receives a pension from the United States for his services during that war: he is still in the full enjoyment of all his faculties, having ridden thirty miles on horseback to sit for the portrait now exhibited.

24.

OH-TAH-NEE-UN-TAH, OR CATCHER.

(Painted 1844.)

A Cherokee Warrior.

25.

CHARLES McINTOSH.

(Painted 1842.)

A Cherokee half-breed, about twenty-three years of age, little known among his people until December, 1842. He then distinguished himself by killing a man upon the Prairies, by the name of Merrett, an escaped convict from the jail at Van Buren, Arkansas, who with his brother was under sentence to the State Prison, had escaped, and fled to the Prairies, where they carried on a sort of land piracy, robbing and murdering all travellers whom chance threw into their power.

26.

WE-CHA-LAH-NAE-HE, OR THE SPIRIT.

(Painted 1844.)

Commonly called John Huss. A regular ordained minister of the Presbyterian denomination, and speaks no English. He is a very pious and good man. The following letter, written in the Cherokee language, which I received from him, will give the reader some idea of the situation of the people under his pastoral charge.

TAH-LE-QUAH, CHEROKEE NATION,
January 30th, 1844.

MY FRIEND:—You wish that I should tell you something about the Cherokees living on Honey Creek. I suppose you wish to know whether the people are acting as a civilized or uncivilized people. I am very glad to hear that you wish to know something about the

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Cherokees. I will write to you in Cherokee, it being the only language which I can write. I cannot write the English language as the Whites. You can get some person to interpret this for you.

When we came to this country and settled on Honey Creek, there were but few who emigrated from east of the Mississippi, that formerly were connected with the church, who had settled in this place; but now there are a great many, and we have built a house of God, and on the Sabbath-day we pray to him at that place, and we have the gospel of God preached to us, and we meet here every Sabbath. The people attend to what is said during divine service, and we have a Sunday-school. The children attend to learn to read, both in Cherokee and English; we have also formed a Temperance Society, and have met once, which was on the first of the month; it was a very cold day, and only few attended, but I think about fifty signed the pledge. We have lately formed a Bible Society in this neighbourhood, and have met once. There were about thirty subscribed their names to give money to buy good books. There were only twenty dollars received. In this manner the people are gradually improving under the influence of the gospel, and I believe they have become acquainted with God and his Son.

I am your ob't servant,
JOHN HUSS.

27.

INTERNATIONAL INDIAN COUNCIL.

(Painted 1843.)

This council was convened by John Ross, at Tah-le-quah, in the Cherokee Nation, in the month of June, 1843, and continued in session four weeks. Delegates from seventeen tribes were present, and the whole assemblage numbered some ten thousand Indians. During the session, each of the chiefs and warriors of the several delegations delivered a "talk;" but want of space compels us to confine ourselves to the explanation of the wampum belt, and the speech of Mr. Ross.

Major George Lowrey, Second Chief of the Cherokees, (No. 20,) in explanation of the wampum, spoke as follows:—

"You will now hear a talk from our forefathers. You must not think hard, if we make a few mistakes in describing our wampum; if we do, we will try and rectify them.

"My BROTHERS, you will now hear what our forefathers said to us.

"In the first place, the Senecas, a great many years ago, devised a plan for us to become friends. When this plan was first laid, the Seneca rose up and said, I fear the Cherokee, because the tomahawk is stuck in several parts of his head. The Seneca afterward remarked, that he saw the tomahawk still sticking in all parts of the Cherokee's head, and heard him whooping and hallooing say that he was too strong to die. The Seneca further said: Our warriors in old times used to go to war; when they did go, they always went to fight the Cherokees; sometimes one or two would return home—sometimes none. He further said, The Great Spirit must love the Cherokees, and we must be in the wrong, going to war with them. The Seneca then said, Suppose we make friends with the Cherokee, and wash his wounds and cause them to heal up, that he may grow larger than he was before. The Seneca, after thus speaking, sat down. The Wyandot then rose and said, You have done right, and let it be. I am your youngest brother, and you are our oldest. This word was told to the Shawnees: they replied, We are glad, let it be; you are our elder brothers. The Senecas then said, they would go about and pray to the Great Spirit for four years to assist them in making peace, and that they would set aside a vessel of water and cover it, and at the end of every year they would take the cover off, and examine the water, which they did: every time they opened it, they found it was changed; at the end of four years they uncovered the vessel and found that the water had changed to a colour that suited them. The Seneca then said, The Great Spirit has had mercy upon us, and the thing has taken place just as we wished it.

"The Shawnee then said, We will make straight paths; but let us make peace among our neighbouring tribes first, before we make this path to those afar off.

"The Seneca then said, Before we make peace, we must give our neighbouring tribes some fire; for it will not do to make peace without it,—they might be travelling about, and run against each other, and probably cause them to hurt each other. These three tribes said, before making peace that this fire which was to be given to them should be kindled in order that a big light may be raised, so they may see each other at a long distance; this is to last so long as the earth stands; they said further, that this law of peace shall last from generation to generation—so long as there shall be a red man living on this earth; they also said, that the fire shall continue

among us and shall never be extinguished as long as one remains. The Seneca further said to the Shawnees, I have put a belt around you, and have tied up the talk in a bundle, and placed it on your backs; we will now make a path on which we will pass to the Sioux. The Seneca said further, You shall continue your path until it shall reach the lodge of the Osage. When the talk was brought to the Sioux, they replied, We feel thankful to you and will take your talk; we can see a light through the path you have made for us.

"When the Shawnee brought the talk to the Osages, they replied, By to-morrow, by the middle of the day, we shall have finished our business. The Osage said further, The Great Spirit has been kind to me; he has brought something to me, I being fatigued hunting for it. When the Shawnee returned to the lodge of the Osages, they were informed that they were to be killed, and they immediately made their escape.

"When the Shawnees returned to their homes whence they came, they said they had been near being killed.

"The Seneca then said to the Shawnees, that the Osages must be mistaken. They sent them back to them again. The Shawnees went again to see the Osages—they told them their business. The Osages remarked, The Great Spirit has been good to us,—to-morrow by the middle of the day he will give us something without fatigue. When the Shawnees arrived at the lodge, an old man of the Osages told them that they had better make their escape; that if they did not, by the middle of the following day, they were all to be destroyed, and directed them to the nearest point of the woods. The Shawnees made their escape about midday. They discovered the Osages following them, and threw away their packs, reserving the bag their talk was in, and arrived at their camp safe. When the Shawnees arrived home, they said they had come near being killed, and the Osages refused to receive their talk. The Seneca then said, If the Osages will not take our talk, let them remain as they are; and when the rising generation shall become as one, the Osages shall be like some herb standing alone. The Seneca further said, The Osages shall be like a lone cherry-tree, standing in the prairies, where the birds of all kinds shall light upon it at pleasure. The reason this talk was made about the Osages was, that they prided themselves upon their warriors and manhood, and did not wish to make peace.

"The Seneca further said, We have succeeded in making peace with

all the Northern and neighbouring tribes. The Seneca then said to the Shawnees, You must now turn your course to the South: you must make your path to the Cherokees, and even make it into their houses. When the Shawnees started at night they took up their camp and sat up all night, praying to the Great Spirit to enable them to arrive in peace and safety among the Cherokees. The Shawnees still kept their course, until they reached a place called Tah-le-quah, where they arrived in safety, as they wished, and there met the chiefs and warriors of the Cherokees. When they arrived near Tah-le-quah, they went to a house and sent two men to the head chiefs. The chief's daughter was the only person in the house. As soon as she saw them, she went out and met them, and shook them by the hand and asked them into the house to sit down. The men were all in the field at work—the girl's father was with them. She ran and told him that there were two men in the house, and that they were enemies. The chief immediately ran to the house and shook them by the hand, and stood at the door. The Cherokees all assembled around the house, and said, Let us kill them, for they are enemies. Some of the men said No, the chief's daughter has taken them by the hand; so also has our chief. The men then became better satisfied. The chief asked the two men if they were alone. They answered, no; that there were some more with them. He told them to go after them and bring them to his house. When these two men returned with the rest of their people, the chief asked them what their business was. They then opened this valuable bundle, and told him that it contained a talk for peace. The chief told them, I cannot do business alone; all the chiefs are assembled at a place called Cho-qua-ta, where I will attend to your business in general council. When the messengers of peace arrived at Cho-qua-ta, they were kindly received by the chiefs, who told them they would gladly receive their talk of peace. The messengers of peace then said to the Cherokees, We will make a path for you to travel in, and the rising generation may do the same,—we also will keep it swept clean and white, so that the rising generation may travel in peace. The Shawnee further said, We will keep the doors of our houses open, so that when the rising generation come among us they shall be welcome; he further said, This talk is intended for all the different tribes of our red brothers, and is to last to the end of time; he further said, I have made a fire out of the dry elm—this fire is for all the different tribes to see by. I have put one chunk toward the rising sun, one

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toward the setting sun, one toward the north, and one toward the south. This fire is not to be extinguished so long as time lasts. I shall stick up a stick close by this fire, in order that it may frequently be stirred, and raise a light for the rising generation to see by; if any one should turn in the dark, you must catch him by the hand, and lead him to the light, so that he can see that he was wrong.

"I have made you a fire-light, I have stripped some white hickory bark and set it up against the tree, in order that when you wish to remove this fire, you can take it and put it on the bark; when you kindle this fire it will be seen rising up toward the heavens. I will see it and know it; I am your oldest brother. The messenger of peace further said, I have prepared white benches for you, and leaned the white pipe against them, and when you eat you shall have but one dish and one spoon. We have done every thing that was good, but our warriors still hold their tomahawks in their hands, as if they wished to fight each other. We will now take their tomahawks from them and bury them; we must bury them deep under the earth where there is water; and there must be winds, which we wish to blow them so far that our warriors may never see them again.

"The messenger further said, Where there is blood spilt I will wipe it up clean—wherever bones have been scattered, I have taken them and buried them, and covered them with white hickory bark and a white cloth—there must be no more blood spilt; our warriors must not recollect it any more; our warriors said that the Cherokees were working for the rising generation by themselves; we must take hold and help them.

"The messengers then said that you Cherokees are placed now under the centre of the sun; this talk I leave with you for the different tribes, and when you talk it, our voice shall be loud enough to be heard over this island. This is all I have to say."

Mr. Ross then arose and addressed the Council as follows:

"BROTHERS: The talk of our forefathers has been spoken, and you have listened to it. You have also smoked the pipe of peace, and shaken the right hand of friendship around the Great Council-fire, newly kindled at Tah-le-quah, in the west, and our hearts have been made glad on the interesting occasion.

"Brothers: When we look into the history of our race, we see some green spots that are pleasing to us. We also find many things to make the heart sad. When we look upon the first council-fire kindled by our forefathers, when the pipe of peace was smoked in

brotherly friendship between the different nations of red people, our hearts rejoice in the goodness of our Creator in having thus united the heart and hand of the red man in peace.

"For it is in peace only that our women and children can enjoy happiness and increase in numbers.

"By peace our condition has been improved in the pursuit of civilized life. We should, therefore, extend the hand of friendship from tribe to tribe, until peace shall be established between every nation of red men within the reach of our voice.

"Brothers: When we call to mind the only associations which endeared us to the land which gave birth to our ancestors, where we have been brought up in peace to taste the benefits of civilized life; and when we see that our ancient fire has there been extinguished, and our people compelled to remove to a new and distant country, we cannot but feel sorry; but the designs of Providence, in the course of events, are mysterious—we should not, therefore, despair of once more enjoying the blessings of peace in our new homes.

"Brothers: By this removal, tribes that were once separated by distance have become neighbours, and some of them, hitherto not known to each other, have met and become acquainted. There are, however, numerous other tribes to whom we are still strangers.

"Brothers: It is for reviving here in the west the ancient talk of our forefathers, and of perpetuating for ever the old fire and pipe of peace brought from the east, and of extending them from nation to nation, and for adopting such international laws as may be necessary to redress the wrongs which may be done by individuals of our respective nations upon each other, that you have been invited to attend the present council.

"Brothers, let us so then act that the peace and friendship which so happily existed between our forefathers, may be for ever preserved; and that we may always live as brothers of the same family."

The following compact was then introduced by Mr. Ross, for the deliberation and action of the council:—

"*Whereas*, the removal of the Indian tribes from the homes of their fathers, east of the Mississippi, has there extinguished our ancient council-fires, and changed our position in regard to each other; and whereas, by the solemn pledge of treaties, we are assured by the government of the United States that the lands which we now possess shall be the undisturbed home of ourselves and our posterity for ever. *Therefore*, we the authorized representatives of the several

nations, parties hereunto assembled around the Great Council-fire, kindled in the west, at Tah-le-quah, in order to preserve the existence of our race, to revive and cultivate friendly relations between our several communities, to secure to all their respective rights, and to promote the general welfare, do enter into the following compact:

"1st. Peace and friendship shall be for ever maintained between the parties to this compact, and between their respective citizens.

"2d. Revenge shall not be cherished, nor retaliation practised for offences committed by individuals.

"3d. To provide for the improvement of our people in agriculture, manufactures, and other domestic arts, adapted to promote the comfort and happiness of our women and children, a fixed and permanent location on our lands is an indispensable condition. In order, therefore, to secure those important objects, to prevent any future removal, and to transmit to our posterity an unimpaired title to lands guarantied to our respective nations by the United States, we hereby solemnly pledge ourselves to each other, that no nation, party to this compact, shall, without the consent of all the other parties, cede, or in any manner alienate to the United States any part of their present territory.

"4th. If a citizen of one nation commit wilful murder, or other crimes, within the limits of another nation, party hereto, he shall be subject to the same treatment as if he were a citizen of that nation. In cases of property stolen, or taken by force or fraud, the property, if found, shall be restored to the owner; but if not found, the convicted person shall pay the full value thereof.

"5th. If a citizen of any nation, party to this compact, shall commit murder or other crime, and flee from justice into the territory of any other party hereto, such criminal shall, on demand of the principal chief of the nation from which he fled, (accompanied with reasonable proof of his guilt,) be delivered up to the authorities of the nation having jurisdiction of the crime.

"6th. We hereby further agree, that if any of our respective citizens shall commit murder or other crime upon the person of any such citizen in any place beyond the limits of our several territories, the person so offending shall be subject to the same treatment as if the offence had been committed within the limits of his own nation.

"7th. Any citizen of one nation may be admitted to citizenship in any other nation, party hereto, by the consent of the proper authorities of such nation.

"8th. The use of ardent spirits being a fruitful source of crime and misfortune, we recommend its suppression within our respective limits; and agree that no citizen of one nation shall introduce them into the territory of any other nation, party to this compact."

The foregoing compact was, however, only signed by two or three tribes; it was something new to the delegates, and a project they did not feel authorized to act upon without consulting their respective constituents; each delegation was furnished with a copy for future deliberation and action.

Although the council failed in its main object, we doubt not that much good will result from the commingling of so many different tribes, who have often been arrayed against each other in deadly strife, upon the immense plains which supplies most of them with the means of subsistence.

During the whole session the utmost good feeling and harmony prevailed; the business was brought to a close at sundown, after which the various tribes joined in dancing, which was usually kept up to a late hour.

28.

THREE CHEROKEE LADIES.

(Painted 1842.)

29.

TWO CHEROKEE GIRLS.

(Painted 1842.)

30.

CADDO COVE, CADDO CREEK, ARKANSAS.

(Painted 1843.)

Gov. P. M. Butler and party on their return from council with the wild Indians.

31.

VIEW OF THE ARKANSAS VALLEY FROM MAGAZINE MOUNTAIN.

(Painted 1844.)

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32.

NATURAL DAM IN CRAWFORD COUNTY, ARKANSAS.
(Painted 1844.)

33.

VIEW OF DARDANELLE ROCK ON THE ARKANSAS.
(Painted 1844.)

CHICKASAW.

34.

ISH-TON-NO-YES, OR JAMES GAMBLE.
(Painted 1843.)

Chickasaw Interpreter. A young man of education, and speaks English fluently.

POTOWATOMIES.

THESE people formerly owned and occupied a large tract of land in Michigan, and have by treaty stipulations been removed west of the Mississippi; they are at present located on the Missouri, in the vicinity of Council Bluffs. A portion of them raise some corn and a few vegetables, but do not cultivate the soil to any great extent. They are supposed to have originally belonged to the Chippewa family, as their language, manners, and customs bear a similarity to them.

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35.

WA-BON-SEH, OR THE WHITE SKY.

(Painted June, 1843.)

Principal Chief of the Prairie Band of Potowatomies, residing near Council Bluffs. This chief is a bold and sagacious warrior, but possesses no merit as an orator; his will is submitted to his people through his speaker, a man possessed of great powers of oratory.

Many of his war exploits are of a thrilling and exciting nature; but the want of room compels us to restrict ourselves to one or two instances only of his firmness and bold daring.

Some years since, a war-party of Osages visited their country and made an unexpected attack upon them, killing many of their warriors and escaping with their scalps. Immediate retaliation was out of the question. Years passed away, during which time many of his people died with the small-pox and intemperate use of whiskey, thereby reducing his warriors to a mere handful. Notwithstanding this dire calamity, Wabonseh still cherished that spirit of revenge so dear to an Indian's heart, and determined to avenge the death of his people.

He accordingly collected a small party, visited the Osage country, and made a descent upon one of their villages, which contained triple their own number of warriors. Nothing daunted, he determined to make an attack. They consequently secreted themselves in the neighbourhood, and waited the approach of night. It was dark and cloudy, and well suited to their purposes. A spy was despatched to learn the position of their enemies, with orders to return to camp when the Osages were slumbering. About midnight he made his appearance, bringing the intelligence that all was quiet. Wa-bon-seh and his party made their way to the village, crept upon the warriors who lay sleeping around the embers of their camp-fires, unconscious of the fate that awaited them. At a signal from the chief the work of death commenced; those who escaped this fate were aroused by the noise, and fled in terror.

Wa-bon-seh, having been successful in procuring the scalps of several of their warriors, did not pursue them, but set fire to their lodges, and made good his retreat. At sunrise they were far on their way towards their homes.

This man was in attendance at the great international council held at Tah-le-quah, in the Cherokee nation, during the month of June,

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1843. Shortly after his arrival he entered the camp of his old enemies, the Osages. The old chief, Black Dog, and some six of his warriors were seated upon the ground, busily engaged in mending their moccasins, and did not for some time perceive him. After maintaining silence for some time, and gazing upon the timeworn visage of the Osage chief, he asked him, through the interpreter, if he recollected the facts above alluded to. Black Dog replied, that he remembered the circumstance well; he then told him that he was the warrior who led the party upon that occasion. Black Dog and his party immediately sprang to their feet, and each in his turn shook the venerable chief by the hand, and assured him that hereafter they would be firm and lasting friends. The pipe of peace was then lit, and they sat down to enjoy a friendly smoke.

This little circumstance tends to show the friendly feeling that existed among the several tribes assembled upon that occasion.

"In 1812, he and his tribe were among the allies of Great Britain, and actively engaged against the United States. But at the treaty held at Greenville, in 1814, he was one of those, who, in the Indian phrase, took the seventeen fires by the hand and buried the tomahawk. He has ever since been an undeviating friend of the American government and people.

"He was one of the chiefs who negotiated the treaty of the Wabash in 1836. At the close of the treaty, and while encamped on the bank of the river near the spot where the town of Huntingdon now stands, he engaged in a frolic, and indulged too freely in ardent spirits. A mad scene ensued, such as usually attends a savage revel, in the course of which, a warrior who had the station of friend or aid to Wa-bon-seh, accidentally plunged his knife deep in the side of the chief. The wound was dangerous, and confined him all winter; but Gen. Tipton, then agent of our government in that quarter, having kindly attended to him, he was carefully nursed, and survived. His sometime friend, fearing that he might be considered as having forfeited that character, had fled as soon as he was sober enough to be conscious of his own unlucky agency in the tragic scene.

"Early in the spring, Gen. Tipton was surprised by a visit from Wa-bon-seh, who came to announce his own recovery, and thank the agent for his kindness. The latter seized the occasion to effect a reconciliation between the chief and his fugitive friend, urging upon the former the accidental nature of the injury, and the sorrow and alarm of the offender. Wa-bon-seh replied instantly, 'You may send

to him and tell him to come back—a man that will run off like a dog with his tail down, for fear of death, is not worth killing. I will not hurt him.' We are pleased to say he kept his word."—*McKinney.*

36.

OP-TE-GEE-ZHEEK, OR HALF-DAY.

(Painted June, 1843.)

Principal Speaker and Counsellor of the Potowatomies. This man is justly celebrated for his powers of oratory. By his dignity of manner, and the soft and silvery tones of his voice, he succeeds admirably in gaining the most profound attention of all within hearing. At the council which he attended in the Cherokee nation he attracted universal attention, both from his eloquence and the singularity of his dress, the style of which he probably obtained from the Catholic missionaries residing upon the frontier.

37.

NA-SWA-GA, OR THE FEATHERED ARROW.

(Painted 1843.)

Principal Chief of a band of Potowatomies, residing on the waters of Little Osage River; he is distinguished as a bold warrior.

STOCKBRIDGES.

38.

THOMAS HENDRICK.

(Painted 1843.)

PRINCIPAL Chief of the Stockbridges. Of this tribe but few are living, and they have united themselves with the Delawares, with whom they cultivate the soil in common. This man speaks good English, and is very affable in his manners.

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MUNSEES.

39.

JIM GRAY.

(Painted 1843.)

PRINCIPAL Chief of the Munsees, a small tribe residing with the Delawares.

OTTAWAS.

40.

SHAB-A-NEE.

(Painted 1843.)

AN Ottawa Chief. This man is well known throughout the northern part of Michigan and Illinois, his people having formerly occupied and owned the soil in that region. During the late war he was one of the most prominent actors, and one of Tecumseh's counsellors and aides-de-camp. He says he was near Tecumseh when he fell, and represents him as having been stabbed through the body with a bayonet, by a soldier: he seized the gun with his left hand, raised his tomahawk, and was about to despatch him, when an officer, wearing a *chapeau* and riding a white horse, approached him, drew a pistol from his holster, and shot him. He and the remaining few of his people reside with the Potowatomies, near Council Bluffs, on the Missouri.

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CHIPPEWAS.

41.

SAUSH-BUX-CUM, OR BEAVER DRAGGING A LIMB.

(Painted 1843.)

A CHIPPEWA CHIEF. This man is chief of a small band of Chippewas, residing in the Potowatomie country; these are more advanced in civilization than those living on the Northern Lakes; they are not unlike the Potowatomies in their manners and customs.

DELAWARES.

THE history of this once powerful tribe is recorded in the early settlements of Pennsylvania, New Jersey, Delaware, Ohio, Indiana, and Illinois. There is perhaps no tribe who have been more encroached upon by the whites, or who have more manfully resisted civilized invasion, as they have been forced from the graves and hunting-grounds of their forefathers, than the Delawares. They now occupy a small tract of country west of the Missouri river, and subsist by cultivation.

42.

CAPT. KETCHUM.

(Painted 1843.)

A Delaware Chief.

43.

SECOND EYE.

(Painted 1843.)

A Delaware Chief.

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44.

RO-KA-NOO-WHA, THE LONG TRAVELLER.

(Painted 1843.)

Commonly called Jim Second Eye, Head War-Chief of the Delawares.

Some years since, a small band of Delawares, while on a hunting and trapping expedition on the Upper Missouri, were surprised by a large party of Sioux, who fell upon them and murdered all but one of the party, who succeeded in making good his escape and returned to his people. Second Eye immediately started with a small force to avenge the death of his warriors; after travelling several weeks, they fell in with the identical party who committed the depredation. The Sioux, anticipating an attack, retreated to a deep ravine in the mountains in order to defend themselves more advantageously. Second Eye, perceiving the many disadvantages under which he laboured, but having an indomitable spirit, determined to surmount all obstacles, and obtain that vengeance which the death of his warriors loudly called for. He waited until all was quiet within the ravine, raised the war-whoop, rushed madly upon them, and massacred the whole party; he having with his own hands cut off the heads of sixteen Sioux, which he threw to his warriors to scalp.

He speaks some English, and is frequently employed by the United States and Texas as a "*runner*" to the wild Indians, with whom he carries on a very successful trade. He derives his name of Long Traveller from the fact that he has crossed the mountains to Oregon, and has visited Santa Fé, California, and the Navahoe Village.

45.

AH-LEN-I-WEES.

(Painted 1843.)

A Delaware Warrior of distinction in his tribe.

46.

CAPT. McCALLAH.

(Painted 1843.)

Principal Chief of the Texan Delawares. This man is very influential among his people; he also exerts a great influence over the wild Indians, and his presence is considered indispensable at all

councils convened either by the United States or Texas, for the purpose of negotiating treaties.

17.

PA-CON-DA-LIN-QUA-ING, OR ROASTING EARS.

(Painted 1843.)

Second or Assistant Chief of the Texan Delawares, and Principal Orator and Councillor.

The following is the interpretation of a speech he made at a council on the river Brasos, called by the government of Texas, and to which council Gov. P. M. Butler was sent as commissioner on the part of the United States, to assist the Texan commissioners in making a treaty with the wild Indians:—

"FRIENDS: I am much pleased to meet you here at this hour of the morning.

"Dear Brothers: I am rejoiced to see the course you are pursuing in this business. I am likewise much pleased to hear that which you have spoken. Understanding that you were about to enter into this business, and having the welfare of my people at heart, I now appear before you. I wish you, my friends, to endeavour to make peace with our red brothers; and I pledge myself to aid and assist you all in my power. It will be very well that you implicitly obey the orders of your chief. I do nôt wish you, my friends, to notice things of little importance, but to turn your attention to things which deserve it, and I will act in the same manner. The Great Spirit is now looking down upon us, and will mark whether we are now telling the truth; and if he find we do, he will cause the peace we are about to make to be religiously kept.

"My Friends: I wish to go hand in hand with you. The treaty must affect alike both men and women; and I also tell you, that you must prevent your young men from committing depredations on my red brothers, and I will do the same with mine.

"Gov. Butler has been sent here by our great and mutual father, the President of the United States, to witness the treaty we are about to enter into. Let this not be children's play, but as men who are determined on entering into the firm bonds of friendship and peace. For the present I have but little to say, but what I have spoken is true, and it came from my heart. While I stand in the midst of this assemblage, I am at a loss for words to express my ideas. You will therefore excuse me for the present."

WEEAHS.

48.

WAH-PONG-GA, OR THE SWAN.

(Painted 1843.)

PRINCIPAL Chief of the Weeahs. Once a powerful tribe, but now reduced to the small number of two hundred warriors. They formerly resided in Indiana, and are at present located with the Piankeshaws, about forty miles south of Fort Leavenworth, on the Missouri.

SHAWNEES.

THE history of this once powerful tribe is so closely connected with that of the United States in the revolutionary and last war, that it is pretty well understood. They formerly occupied the states of Pennsylvania and New Jersey, and for many years past a part of the states of Indiana and Ohio.

They now occupy a rich tract of country west of the Missouri River, enjoying all the comforts of a civilized life.

49.

QUAH-GOM-MEE.

(Painted 1843.)

Principal Chief of the Shawnees.

50.

SHAC-EE-SHU-MOO.

(Painted 1843.)

An hereditary Shawnee Chief.

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51.

PAH-QUE-SAH-AH, OR LITTLE TECUMSEH.

(Painted 1843.)

A son of Tecumseh. He has none of the extraordinary traits of character for which his sire was celebrated, and is of very little note in his tribe; he was in the battle in which his father fell.

SACS AND FOXES.

52.

KEOKUK.—HEAD CHIEF.

(Painted May, 1846.)

"THE former residence of the Sacs was on the banks of the St. Lawrence, where they were driven by the Six Nations, with whom they carried on a long and bloody war. As they retired toward the west, they became embroiled with the Wyandots, and were driven farther and farther along the shores of the lakes, until they found a temporary resting-place at Green Bay.

"Here they were joined by the Musquakees, (Foxes,) who, having been so reduced by war as to be unable to maintain themselves as a separate people, sought refuge among their kindred. They subsequently removed to Illinois on Rock River; where, surrounded by the choicest beauties of nature, it would seem that a taste for the picturesque, a sense of the enjoyment of home and comfort, and an ardent love of country would have been implanted and fostered. But we find no such results—and the Sacs of Illinois presented the same character half a century ago which they now exhibit. They are savages as little ameliorated by place or circumstance as the Comanches—or other of the wild Prairie tribes.

"In early life he distinguished himself by killing a Sioux warrior

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with a spear, under circumstances which rendered the exploit conspicuous—and for which he was feasted.

"Shortly after this event, and while Keokuk was yet too young to be admitted to the council, a rumour reached the village that a large body of American troops was approaching to attack it. So formidable was this enemy considered, that, although still distant, and the object of the expedition not certainly ascertained, a great panic was excited by the intelligence, and the council, after revolving the whole matter, decided upon abandoning the village. Keokuk, who stood near the entrance of the council-lodge awaiting the result, no sooner heard this determination than he stepped forward and begged to be admitted.

"The request was granted. He asked permission to address the council, which was accorded; and he stood up for the first time to speak before a public assemblage.

"Having stated that he had heard with sorrow the decision of his elder brethren, he proceeded, with modesty, but with the earnestness of a gallant spirit, to deprecate an ignominious flight before an enemy still far distant, whose numbers might be exaggerated, and whose destination was unknown.

"He pointed out the advantages of meeting the foe, harassing their march, cutting them up in detail, driving them back, if possible, and finally of dying honourably in defence of their homes, their women, and their children, rather than yielding all that was dear and valuable without striking a blow. 'Make me your leader,' he exclaimed, 'let your young men follow me, and the pale-faces shall be driven back to their towns. Let the old men and the women, and all who are afraid to meet the white man, stay here; but let your braves go to battle: I will lead them.' This spirited address revived the drooping courage of the tribe,—the recent decision was reversed, and Keokuk was appointed to lead the braves against the invaders.

"The alarm turned out to be false; and after several days' march it was ascertained that the Americans had taken a different course. But the gallantry and eloquence of Keokuk, in changing the pusillanimous policy at first adopted, his energy in organizing the expedition, and the talent for command discovered in the march, placed him in the first rank of braves of the nation.

"The entire absence of records, by which the chronology of events might be ascertained, renders it impossible to trace, in the order of their date, the steps by which this remarkable man rose to the chief

place of his nation, and acquired a commanding and permanent influence over his people.

"Keokuk is in all respects a magnificent savage. Bold, enterprising, and impulsive, he is also politic, and possesses an intimate knowledge of human nature, and a tact which enables him to bring the resources of his mind into prompt operation. His talents as a military chief and civil ruler are evident from the discipline which exists among his people.

"This portrait was painted in the spring of 1846, on the Kansas River, where he, with his people, were temporarily residing after their removal from the Desmoines River.

"He said he had been painted before, when he was a young man, and they had represented him as a war-chief, but that he was now an old man, and wished to be painted with his peace-pipe."—*McKinney.*

53.

SAC CHIEF, AND FOX BRAVE.

(Painted May, 1846.)

54.

KEP-PEO-LECK, OR RED WOLF.

(Painted May, 1846.)

55.

SAC WAR CHIEF, IN WAR PAINT.

(Painted May, 1846.)

56.

WIFE AND DAUGHTER OF BLACK HAWK.

(Painted May, 1842.)

57.

MEDICINE DANCE OF THE SACS.

(Painted May, 1846.)

The Medicine Dance of the Sacs is performed once every year, for the purpose of initiating the mystery or medicine-men into this sacred custom of their tribe.

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On this occasion the spirits of all who have died through the year (or since the holding of their annual ceremony) are relinquished to the Great Spirit; and notwithstanding months may have elapsed since death, the great principle of life, the spirit which never dies, does not wing its flight to the land of the happy hunting-grounds until it is set free by the potent charm of the medicine-man.

The names of the deceased are called out, when the father or other near relative steps forward, and in a long speech relates the war or other exploits which distinguished him through life. The chiefs and relatives endorse the recital with hearty grunts of approbation, and the spirit, having been previously prepared with provisions for his journey, is supposed to leave the body.

The lodge consecrated to these mystic rites is made of rush-mats, stretched over poles in the form of an arch, and fifty feet in length. Appemus, the chief physic-maker, and his assistants, attired in the robes of their office, dance through the lodge, holding in both hands, in an horizontal position, a highly ornamented otter-skin medicine-pouch. In the dance, the otter-skin is made to imitate the animal it represents, and with its nose to the ground, and carefully up the sides of the lodge, as in the act of scenting any thing that may affect the charm of his medicine or offend the Great Spirit. The chiefs seated in the lodge are often obliged to move their seats, as the sagacious animal continues to scent the ground upon which they sit, as if suspecting that something might be concealed.

The dance is continued in a careful manner until the lodge is thoroughly examined. During this part of the ceremony, the squaws, gaily clad in embroidered dresses, are arranged around the interior of the lodge, facing the centre, and dancing sideways in slow and measured step, in time to the drum, which they accompany with their voices. After the medicine-men are satisfied with the otter's scenting of the lodge, they deposit their medicine-bags upon the ground, and, apparently overcome with their efforts, fall prostrate, writhing as if in great bodily pain; placing their hands on different parts of the body, as the pain shifts from limb to limb, until, overcome by a severe fit of coughing, they vomit a white bean. With this magical bean they perform wonderful cures and all the superstitious rites of their profession on this occasion.

All the medicine-men having procured the bean in like manner, they take their medicine-bags, and with the bean in the palm of the hand proceed around the lodge, and exhibit it to the chiefs and war-

riors, who give evident signs of satisfaction by emphatic grunts of approbation. The bean is then put in the medicine-pouch and held in the manner before described, and the dance continued with more rapidity and energy, the performers making a low grumbling sound, in imitation of the animals whose skins they hold. This is continued some minutes with a spirited step and action of the figure, when they commence shooting the bean from the medicine-pouch at the chiefs and braves, and sometimes at the medicine-men assisting in the ceremony, who immediately fall, and in writhing contortions of the limbs and face vomit the bean, and resume their seats or places in the dance.

The ground is sometimes covered with prostrate figures, uttering cries and groans of pain, mingling with their wild chants and monotonous drum, forming a scene as wild and interesting as it was curious and novel.

This part of the ceremony continued about one hour, and, like all their religious rites, was conducted with great solemnity. The ground around the lodge was crowded with visitors from three Sacs villages, and some eight hundred were witnessing the grand fête.

At this time, the guard, composed of some sixty of Keokuk's principal braves, dressed in their war-paint, and wearing all their trophies of the battle and chase, armed with spears, war-clubs, and bows, and mounted on their favourite horses, painted and decorated with feathers, came charging madly around the medicine-lodge, putting to flight scores of women and children.

The principal war-chief approached the mouth of the medicine-lodge and related his war exploits, the number of scalps he had taken to entitle him to the honour of the post he occupied as chief brave and one of the guards of the medicine-lodge.

Appemus, his squaw, and a young warrior, and several medicine-men of lesser attainments in the mystical rites, danced slowly around, with heads inclined towards the ground, halting at the end of the lodge, speaking with great energy and spirit of the virtues and heroism of the persons of his town who had died the past year, and more particularly of his son (a young warrior) and daughter, saying that he now yielded them to the Great Spirit, and wishing them a pleasant journey on the white path to the happy hunting-grounds.

His wife and a young brave were then prepared for initiation in the mysteries of medicine-lodge. They first spread down upon the ground a piece of broadcloth and calico; the squaw and brave were

then placed in a kneeling posture on one end of the cloth to receive the medicine. The medicine-men commence their dance on the opposite end of the cloth—slowly at first—but as they approach their subjects they become more energetic, and when within a few feet of them, they shoot them with the magical bean—they fall senseless and lifeless. The medicine-men rub them with their medicine-bags, breathe in their faces, and chafe their limbs until they are partially restored. They are then denuded of their clothes, and rapped in the cloth upon which they knelt, in which they remain until the bean is vomited up, which is exhibited to the chiefs. They are then dressed in a new suit, and the same scene again performed upon other subjects; after which, a general dance comes off, in which all take a part. Then follows the feast. The guests are invited by the presentation of a short stick, marked with devices. Being a medicine-man, I had the honour of participating in this part of the ceremony.

58.

THE CHIEFTAIN'S GRAVE.

(Painted Jan. 1851.)

A form of burial practised by many tribes inhabiting the borders of Missouri and Iowa.

BLACK-FOOT.

59.

FLIGHT OF A MOUNTAIN TRAPPER.

(Painted 1851.)

THE flight of a Mountain Trapper from a band of Black-Foot Indians, constitutes an incident in the life of Capt. Joe Meek, the present marshal of Oregon Territory. He was a native of Ohio, and early in life enlisted in the service of the American Fur Company as a trapper; in which service he spent eighteen years in the Rocky Mountains.

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This picture represents one of the many thrilling incidents in his life, characteristic of the trapper and pioneer. Finding himself pursued by a large party, he hoped, by the aid of a well-bred American horse, to escape a personal encounter; but the Indians, taking advantage of the broken country, soon overtook him, and were showering their arrows at him while in full pursuit, using their horses as a shield. Joe, reserving his fire for a favourable moment, selected the war-chief who was foremost, and, with well-directed aim, hit both horse and rider, which caused them to abandon the pursuit.

Joe was one of the early pioneer residents of Oregon, and one of its first representatives under the provisional government.

60.

THE TRAPPER'S ESCAPE.

(Painted 1851.)

Joe is seen in the middle ground of the picture, waving his gun in exultation at his lucky escape.

61.

BLACK-FOOT INDIANS IN AMBUSH, AWAITING THE APPROACH OF AN EMIGRANT PARTY.

(Painted 1852.)

A composition characteristic of Indian warfare.

OSAGES.

THE territory of this tribe adjoins that of the Cherokees.

They cultivate some corn, but depend mostly upon the chase for subsistence, and repel all attempts towards civilization. The influence exerted over their neighbours, the Cherokees and Creeks, by the introduction of missionary and civilized arts among them, has but little weight with them.

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One admirable trait in their character is, however, worthy of remark, viz. their aversion to ardent spirits. Such is their abhorrence of the "fire-water," as they term it, that they cannot be induced to drink it. This may be thought strange, but it is nevertheless true. It is generally supposed that all Indians are passionately fond of it, those particularly who are brought more immediately into contact with the whites. We note this fact as an exception to the general rule.

They possess a great passion for thieving, which they gratify upon every occasion; and, like the Spartans, they deem it one of the attributes of a great man to pilfer from his neighbour or friend and avoid detection. Any thing placed in their possession they will take the best care of and defend with their lives. When called upon, it will be restored; but the next instant they will steal it, if they can do so without being detected.

Among the collection will be found a portrait of one of the principal chiefs, and some of his warriors.

We regret to say that we have not portraits of their women, but shall endeavour to procure them at some future period.

62.

TECHONG-TA-SABA, OR BLACK DOG.

(Painted 1843.)

Principal Chief of the Osages. A man six feet six inches in height, and well proportioned, weighing some two hundred and fifty pounds, and rather inclined to corpulency. He is blind of one eye. He is celebrated more for his feats in war than as a counsellor; his opinions are, however, sought in all matters of importance appertaining to the welfare of his people. The name Black Dog was given to him from a circumstance which happened some years since, when on a war expedition against the Comanches. He, with his party, were about to surprise their camp on a very dark night, when a black dog, by his continued barking, kept them at bay. After several ineffectual attempts, being repelled by the dog, Techong-ta-saba became exasperated, and fired an arrow at random, hitting him in the head and causing instant death. By this name he is familiarly known to the officers of the army and white traders in that section of country.

In the latter part of the summer of 1843, a party of fifteen Pawnees went on a trading expedition among the Comanches: having been

prosperous in their enterprise, and feeling themselves secure from the attack of enemies on their route homeward, they were induced to barter most of their guns, ammunition, and a few of their horses, of which the Comanches stood much in need. They then took their departure homeward. At the Wichetaw village they halted for a few days to recruit. An Osage, sojourning with the Wichetaws, seeing the large amount of skins in the possession of the Pawnees, and learning their defenceless situation, immediately mounted his horse, proceeded homeward, and informed Black Dog of the facts. Knowing the trail the Pawnees would take on their route, he immediately started with a war-party for the point they were expected to pass, on the head waters of Canadian River, where they lay in wait for them. Several days elapsed, during which time they sent out runners in every direction to give notice of the approach of the Pawnees. They were at last espied, wending their way leisurely along, unconscious of their close proximity to their deadliest enemies—their horses laden with the fruits of months of fatigue and hardship, destined for the white trader in exchange for guns, ammunition, and blankets. The Osages were in active preparation for the attack. They secreted themselves and awaited the approach of the Pawnees, when they suddenly fell upon and massacred the whole party, securing all their peltries, horses, &c. They departed for their town in savage exultation at the death of their enemies; happy undoubtedly in the belief that they had done their people good service, and enriched themselves without toil.

63.

SHU-ME-CUSS, OR WOLF.

(Painted 1843.)

A nephew of Black Dog, and a warrior of distinction among his people.

64.

CROW-SUN-TAH, OR BIG SOLDIER.

(Painted 1843.)

An Osage Chief and Brave; is about seventy years of age, vigorous and active. He, together with a number of his tribe, were taken to France some years since by an American citizen for the purpose of giving exhibitions of their various dances. After having made a

large sum of money by the operation, he abandoned them, leaving them entirely destitute of money and a protector. In this situation they contracted disease incidental to the climate, and most of them died. La Fayette, being in Paris, found Crow-sun-tah and a woman, the only survivors, and took them home with him, treated them with the utmost kindness, and finally sent them home to the American government, by whom they were again restored to their people and the quiet of their native forest. He wore a medal presented him by La Fayette, which he prizes above every thing on earth; he often spoke of him and his kind treatment.

He was in attendance at the large International Council held at Tah-le-quah, in the Cherokee Nation, during the month of June, 1843, and participated in the various dances and amusements with as much zest as any of the young warriors. He spent a week with me the following September. He died during the summer of 1844.

65.

NE-QUA-BA-NAH.

(Painted 1843.)

An Osage Warrior.

66.

CHA-PAH-CAH-HA, OR EAGLE FEATHER.

(Painted 1843.)

An Osage Warrior. His head-dress is composed of the skin from the head of a buffalo, with the horns attached.

67.

THE OSAGE MIMIC.

(Painted 1843.)

This picture is painted from an incident that took place in my studio at Tah-le-quah, in the Cherokee nation, during the session of the International Council, in 1843.

I was often absent for a short time, sketching, and listening to the various speeches made in council. My door being of rather a rude construction, fastened only by a common wooden latch, all Indians who chose had free ingress. Among those who paid me frequent visits, was an Osage boy, about seventeen years of age, by the

name of Wash-cot-sa, an hereditary chief, possessed of an amiable disposition and inquiring mind. He seemed to observe every thing going on in my studio, and would endeavour to imitate any thing done by me. On one occasion I had been absent for a short time, and during the interim he and one of his companions sauntered in; and finding themselves alone, he concluded to try his hand at painting. He assumed the palette and brushes, placed his subject in a favourable position, and had made some few chalk-marks upon the canvas, when I entered; he immediately discovered me, and, dropping the palette and brushes and pointing to the canvas, said it was *pe-shee* very bad. I endeavoured to induce him to return to his work, but to no purpose.

He expressed a great desire to learn English, and would endeavour to repeat every thing he heard spoken, without knowing the meaning of it: at every visit he would ask me by signs to count for him, which I would do, he repeating after me; then he would count in his own language for me to repeat after him in like manner. At the close of the council, Mr. Ross, Principal Chief of the Cherokees, induced him to remain with him to learn the English language; he however staid but a short time; for, hearing of a skirmish between his own people and the Pawnees, he immediately left for his own country, regretting that he had lost so favourable an opportunity of distinguishing himself as a warrior.

68.

AN OSAGE SCALP-DANCE.

(Painted 1845.)

All tribes of wild Indians scalp their captives, save the women and children, who are treated as slaves, until ransomed by the United States Government.

On returning from the scene of strife, they celebrate their victories by a scalp-dance. The chiefs and warriors, after having painted themselves, each after his own fancy, to give himself the most hideous appearance, encircle their captives, who are all placed together. Thus stationed, at a tap on their drums, they commence throwing themselves into attitudes, such as each one's imagination suggests as the most savage, accompanied by yells, for the purpose of striking terror into the hearts of their captives.

This picture represents the scalp-dance of the Osages around a

woman and her child; and a warrior in the act of striking her with his club, his chief springing forward and arresting the blow with his spear.

QUAPAWS.

69.

KI-HIC-CA-TE-DAH, OR PASSING CHIEF.

(Painted 1843.)

PRINCIPAL Chief of the Quapaws. Once a very powerful and warlike tribe, but now reduced to a small number; they reside with the Senecas. This chief is represented by the agent as being a very good man, and possesses the entire confidence of his whole people.

IOWAS.

70.

WO-HUM-PA, AN IOWA CHIEF, AND THE ARTIST.

(Painted 1843.)

IT was with much difficulty that I induced this chief to sit for his portrait. I was anxious to paint one of his warriors upon the same canvas with him; to this he objected, saying that they were *no good*, and that chiefs only were worthy of such a distinguished honour;

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he insisted on being painted in the act of shaking hands with me, so that when the Great Father (the President of the U. S.) saw it, he might know that he was a friend of the white man. He is a great warrior, his arms bearing evidence of this fact, having been pierced with balls and arrows in several places from the hands of the Sioux. He was very particular as to the correct imitation of the painting on his blanket, which is to him the history of his war exploits. The hands represent the scalps taken from the heads of his enemies. I tried repeatedly to get some of his warriors to sit, but they could not be induced to do it without the consent of their chief. Such was their fear of him, that they dared not enter my studio while he was present without his invitation.

WICHETAWS, OR PAWNEE PICTS.

THIS tribe live on the head-waters of Red River; are similar in their manners and customs to the Wacoes, Caddoes, and Comanches; they live in villages and raise some corn, but depend mostly upon the chase for their subsistence. They are a small tribe, numbering about three hundred warriors, are extremely poor, and use the bow and spear, having no fire-arms among them.

71.

KA-SA-ROO-KA, OR ROARING THUNDER.

(Painted 1842.)

Principal Chief of the Wichetaws or Pawnee Picts. This chief, together with his brother, visited the Cherokee Nation in the fall of 1842, and remained until after the close of the International Council in June, 1843. During his stay he spent his time with John Ross, the Principal Chief; he spoke no English, and having no interpreter, he manifested all his wants by signs. He was treated with the utmost kindness and friendship by Mr. Ross, to whom he became very much attached. He is painted as he appeared on the morning after his arrival at Fort Gibson from the prairies.

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72.

NASH-TAW, OR THE PAINTER.

(Painted 1842.)

Second Chief of the Wichetaws or Pawnee Picts, and a brother of Ka-sa-roo-ka.

73.

RIT-SA-AH-RESCAT, OR THE WOMAN OF THE HUNT, AND BRACES OR BABY.

(Painted 1842.)

Wife of Nashtaw, and Child. On the arrival of the two chiefs and this woman at Fort Gibson, I took them to my studio for the purpose of painting their portraits. They very willingly acceded to my wishes, and manifested by signs that they wanted something to eat. I accordingly had as much meat cooked as would appease the appetite of six men, which they ate in a short time, and then asked for more. I again procured about the same quantity, which, to my astonishment, they also devoured. It was the first meat they had eaten for some five or six days.

They remained one day with me, and then took their departure for Mr. Ross's.

CADDOES.

THE Caddoes are one of the many small tribes residing on the western borders of Texas.

74.

BIN-TAH, THE WOUNDED MAN.

(Painted 1843.)

Principal Chief of the Caddoes. He derived his name from the fact of his having been wounded in the breast by an Osage; he wears a piece of silver suspended from his nose, as an ornament.

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75.

AH-DE-BAH, OR THE TALL MAN

(Painted 1843.)

Second or Assistant Chief of the Caddoes. Painted in the act of striking the drum.

76.

SE-HIA-AH-DI-YOU, THE SINGING BIRD.

(Painted June, 1843.)

Wife of Ah-de-bah, seated in her tent. A view on Tiwoccany Creek, Texas.

77.

HA-DOON-COTE-SAH.

(Painted 1843.)

A Caddo Warrior.

ANANDARKOES.

78.

JOSE MARIA.

(Painted 1843.)

PRINCIPAL Chief of the Anandarkoes. This chief is known to the Mexicans by the name of José Maria, and to the Caddoes as Iesh. He has fought many battles with the Texans, and was severely wounded in the breast in a skirmish with them.

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WACOES.

Once a powerful tribe, living on the Brazos River, Texas.

79.

KA-KA-KATISH, or THE SHOOTING STAR.

(Painted 1843.)

Principal Chief of the Wacoes. This man is justly celebrated for his powers of oratory, being probably one of the greatest natural orators now living among the Indians. At the council held upon the River Brazos, he was the principal speaker; and by his dignity and grace of manner succeeded in gaining the attention and respect of these wild and untutored sons of the forest, whose implicit confidence he enjoys.

The following is a copy of the speech made by him on that occasion:—

"Brothers: I am very glad to hear that we have all met here in friendship to-day. Amidst this assemblage I do not wish to utter falsehoods, and I believe that my Texan friend has spoken nothing but the truth. The soil I now stand upon was once mine; it is now the land of the Texans, and my home is far off in the west. I am now here on this soil, where in my young days I hunted the buffalo and red deer in peace, and was friendly with all, until the Texan came and drove me from my native land. I speak the truth—I wish for peace that shall last so long as the sun rises and sets, and the rivers flow. The wild-fire of war has swept over the land, and enveloped my home and people in smoke; but when I return and tell them what I have heard, the smoke will be dissipated, and they can find their way to the council-ground of our white brothers of Texas, and combine to quench this fire that heats our blood and impels us on to war. It made my heart glad to hear my Texan brother say, that lands and countries would be given the red men for homes, and that liberty should be granted for the red men to hunt the wild game in the forest. The chiefs of all tribes who dwell with me, and far beyond, shall hear of the true words you have spoken, and they cannot fail to be pleased. I will bear your words to the north, this

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great captain to the east, and my Texan friend can bear the glad tidings to the south.

"I have nothing else to say; but I do implore the Great Spirit to bear witness that it is my fond wish that war and trouble for ever cease between us."

NATCHITOCHES.

80.

CHO-WEE, OR THE BOW.

(Painted 1843.)

PRINCIPAL Chief of the Natchitoches. This man had a brother killed by the Texans, some four or five years since, while on a hunting expedition, whose death he afterwards avenged by taking the scalps of six Texans.

TOWOCCONIES.

81.

KEECHE-KA-ROOKI, OR THE MAN WHO WAS NAMED BY THE GREAT SPIRIT.

(Painted 1844.)

PRINCIPAL Chief of the Towocconies, and acknowledged Chief of the allied tribes of Texas.

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82.

KO-RAK-KOO-KISS.

(Painted 1844.)

A Towoccono Warrior. This man distinguished himself among his people by a daring attempt at stealing horses, in the night, from Fort Milan, on the western frontier of Texas. He succeeded in passing the sentries, and had secured some eight or ten horses to a lariat, and was making his way to the gates of the fort, when he was discovered and fired upon. The night being dark, the shots were at random; he was, however, severely wounded by two balls, received two sabre wounds upon his arms, and narrowly escaped with his life. He is about twenty-three years of age, and by this daring feat has won the name and standing of a warrior among his people.

KEECHIES.

83.

KO-RAN-TE-TE-DAH, OR THE WOMAN WHO CATCHES THE SPOTTED FAWN.

(Painted 1844.)

A KEECHIE Woman, wife of Ko-rah-koo-kiss.

84.

KOT-TAN-TEEK.

(Painted 1844.)

Principal Chief of the Keechies.

85.

A BUFFALO HUNT.

(Painted 1845.)

On the South-western Prairies.

COMANCHES.

A POWERFUL and warlike tribe, divided into twenty different bands. They are migratory in their habits, subsisting upon buffalo and other game, with which their country abounds.

86.

POO-CHON-E-QUAH-EEP, OR BUFFALO-HUMP.

(Painted 1844.)

Second Chief of the Hoesh Band of Comanches, and head war-chief of all the Comanches. This chief was painted at a council of the wild Indians on the head-waters of Red River. The principal chief was in mourning for the loss of a son, and was unable to attend the council, and sent this chief with the following "talk:"—

Poo-chon-e-quah-eep stated in council, that he had been sent in by Pa-ha-eu-ka, who had spoken to him thus:—"It has pleased the Great Spirit to visit me with sorrow and trouble—I mourn the loss of my only boy, who met his death in the war-path. I must cry and mourn till green grass grows; I have burnt my lodges, killed my mules and horses, and scattered ashes on my head. I can do nothing during the season of my grief; but you, my chief, (addressing Poo-chon-e-quah-eep,) I send you afar off to meet in council the captain from the white nations of the east. You must make peace with all nations and tribes, for I am sick of hearing the cry of my people mourning the loss of some relative killed in battle. Should you meet any captain from Texas, tell him that we have heard that the people of Texas believe that we still hold many prisoners taken from their country; but such is not the case, there is but one, and he, a young man, has been raised among us from his infancy, and is now absent on a war-party against the Spaniards. If they believe not this statement, they have permission to come among us and examine for themselves; and they shall come and go freely, safely, and unmolested. We have waned, waned, and waned beyond the memory of our grandsires. We now desire to be at peace with all mankind. We want permission to travel among the white settlements in the east to learn

the white man's method of planting corn, and also to seek for some of our people whom we have lost. I want the chiefs and headmen of all nations and tribes to hear my talk and know that it is a good one. I want you, my chief, to make peace with all nations, a peace that will continue as long as there is ground for us to walk upon."

87.

PO-CHON-NAH-SHON-NOC-CO, OR THE EATER OF THE BLACK BUFFALO HEART.

(Painted 1844.)

One of the principal warriors of the Hoesh Band, or Honey-Eaters.

88.

WIFE OF PO-CHON-NAH-SHON-NOC-CO.

(Painted 1844.)

89.

O-HAH-AH-WAH-KEE, THE YELLOW PAINT HUNTER.

(Painted 1844.)

Head Chief of the Ta-nah-wee Band of Comanches.

90.

NAH-MOO-SU-KAH.

(Painted 1844.)

Comanche Mother and Child.

91.

A COMANCHE DOMESTIC SCENE.

(Painted 1844.)

A Sleeping Warrior. Landscape on the head-waters of Red River.

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92.

A COMANCHE GAME.

(Painted 1844.)

This game is played exclusively by the women. They hold in their hand twelve sticks about six inches in length, which they drop upon a rock; the sticks that fall across each other are counted for game: one hundred such counts the game. They become very much excited, and frequently bet all the dressed deer-skins and buffalo-robes they possess.

PUEBLOS.

HISTORY of the "Pueblos of San Diego de Tesuque," and their customs—written by their present chief:—

"The origin and antiquity of the country and of our first ancestors date many ages back. We are wholly ignorant of the year and the time past by which to regulate the history correctly, nor is my ability sufficient to give information of a nation so ancient.

"Without doubt, this nation from its beginning was called Tegua. It was a rude, infidel nation, without religion—idolatrous, and without the observance of any worship; but their customs were extremely good and agreeable to the inhabitants of this Pueblo.

"They were governed by the cacique and a war captain, and other principal men of the Pueblo. So good were the customs which they themselves had chosen and established for the common-weal, and which they loved and embraced rigorously, and with much pleasure, that all were happy. Their crops were in abundance, all their goods in common, and they were favoured by the Almighty with union and good conduct.

"They lived under the rule of their magistrates and chiefs from among themselves, during the first conquest. At that time they knew religion, and were Catholics. In a short time the Spaniards were driven from the country to their own land by the Indians,

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and in a few years came the second conquest, which remains permanent to this time.

"During the preceding years they were held in dislike by their conquerors. All the Indians of the country were under arms, and despised and persecuted by the Spaniards.

"This nation was so warlike that the Spaniards did not find any action conclusive, till a man of much force, and possessing the endurance of a nation which had passed through many troubles, appeared in all the manliness and energy of character that can be imagined. The gentleman mentioned was a native of the Pueblo of San Diego de Tesuque—his name is Don Domingo Romeo. This great man established a peace with the Spaniards for his people—a peace wise and eternal. As to the other Pueblos, they again took arms against the Spaniards: this Pueblo was not seduced by the other Pueblos."

93.

JOSE MARIA VIGIL ZUAZO.
(Painted 1852.)

94.

CARLOS VIGIL, EX-GOVERNOR OF PUEBLO.
(Painted 1852.)

95.

JUAN ANTONIO VIGIL.
(Painted 1852.)

96.

JOSE AHAYEA.
(Painted 1852.)

97.

JOSE DOMINGO HERURA.
(Painted 1852.)

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APACHES.

THIS predatory tribe have no fixed home, but roam over a large extent of mountainous country that divides the waters of the Del Norte from the waters flowing into the Pacific. Game is scarce, and they gain their subsistence by plundering the settlements of Sonora, Chihuahua, and other lesser towns in the Del Norte valley—whence they supply themselves with large herds of cattle, and choice horses, which enable them to retreat with rapidity and safety.

98.

BLACK KNIFE.

(Painted 1846.)

An Apache Chief, reconnoitring the command of General Kearney on his march from Santa Fe to California.

99.

VIEW ON THE GILA RIVER.

(Painted 1851.)

"About two miles from camp, our course was traversed by a seam of yellowish-coloured igneous rock, shooting up into irregular spires and turrets, one or two thousand feet in height. It ran at right angles to the river, and extended to the north and south, in a chain of mountains, as far as the eye could reach.

"One of these towers was capped with a substance many hundred feet thick, disposed in horizontal strata of different colours, from deep red to light yellow. Partially disintegrated, and lying at the foot of the chain of spires, was a yellowish calcareous sandstone, altered by fire, in large amorphous masses. In one view could be seen clustered the Larrea Mexicana, the Cactus, (King) Cactus, (Chandelier) Greenwood Acacia, Chamiza, Prosopis Odorata, and a new variety of Sedge."

"For a better description of the Landscape, see the Sketch by Mr. Stanley."—*Lieut.-Col. W. Emory's Report to the Secretary of War.*

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REPUBLIK INDONESIA

PIMOS.

THE Pimos reside on the Gila, about ninety miles from its confluence with the Rio Colorado, and subsist chiefly by agriculture. They manufacture an excellent article of blanket from cotton, which they cultivate, and which constitutes their only article of dress.

100.
PIMO CHIEF.
(Painted 1846.)

101.
PIMO SQUAW.
(Painted 1846.)

MARICOPAS.

THIS tribe also resides on the Gila, to the west of the Pimo villages.

102.
MARICOPA CHIEF AND INTERPRETER.
(Painted 1846.)

SHASTE.

THIS tribe reside west of the Rocky Mountains, and are of the wildest of the Oregon Tribes.

103.
SHASTE SQUAW.
(Painted 1847.)
A slave to the Clackamus Indians.

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REPUBLIK INDONESIA

UMPQUAHS.

THIS tribe reside in the valley of the Umpquah River, in the southern part of Oregon. Their country abounds in game, upon which they subsist.

104.

ENAH-TE, OR WOLF.

(Painted 1848.)

A young Warrior.

KLAMETHS.

A ROVING band of Indians, subsisting chiefly upon game. Their country is contiguous to that of the Umpquahs.

105.

TE-TO-KA-NIM.

(Painted 1848.)

Klameth Chief.

106.

ENISH-NIM.

(Painted 1848.)

Wife of Te-to-ka-nim.

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REPUBLIK INDONESIA

CALLAPOOYAS.

THIS tribe formerly resided in the southern part of the Willamette valley. They are now reduced to a few in number, and have no fixed home.

107.

YELSTO.

(Painted 1848.)

A Callapooya.

CHINOOKS.

THIS once powerful nation reside in the vicinity of Astoria, Oregon Territory. They are few in number, and gain their subsistence by fishing.

108.

STOMAQUEA.

(Painted 1848.)

Principal chief of the Chinooks.

109.

TEL-AL-LEK.

(Painted 1848.)

Chinook Squaw.

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REPUBLIK INDONESIA

CLACKAMUS.

THIS degraded remnant of a once numerous tribe reside on the Clackamus River, near Oregon City.

110.
QUATYKEN.
(Painted 1847.)

111.
DR. JOHN McLAUGHLIN.
(Painted 1848.)

Former Chief Factor of the Hon. Hudson's Bay Company, and founder of Oregon City.

112.
GOV. P. S. OGDEN.
(Painted 1848.)

Hon. Hudson's Bay Company, Oregon.

113.
OREGON CITY.
(Painted 1848.)

WILLAMETTE FALLS INDIANS.

114.
WA-SHA-MUS.
(Painted 1847.)

PRINCIPAL Chief of the Willamette Falls Indians. This once

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numerous band is now reduced to some half-dozen lodges, and confined to a few barren acres of ground on the west bank of the Willamette, where they maintain a miserable existence by fishing at the falls of that river.

Although reduced in circumstances and degraded by dissipation, Wa-sha-mus retains much of that native dignity which gave him the ascendency over a brave band of warriors.

In the days of his prosperity he made frequent excursions to the mountain tribes, with whom he carried on an extensive traffic in the exchange of dried salmon for slaves, horses, dried meat, and articles of clothing or ornament. On his return from one of these excursions, he was attacked by a large party of Roque River Indians, and in the skirmish lost his left eye by an arrow. In this battle he took many scalps, which he presented to the commander of one of Her Majesty's ships, and received in return a naval officer's suit, a part of which he still retains; and when intoxicated, he may be seen in the mixed costume of an English admiral and Indian chief.

It is a very common practice of the Shaste, Umpqua, and Roque River Indians, to sell their children in slavery to the tribes inhabiting the banks of the Columbia River. During my tour through the Willamette valley in 1848, I met a party of Tlickitacks returning from one of these trading excursions, having about twenty little boys, whom they had purchased from the Umpqua tribe.

115.

MARY AND ACHATA.

(Painted 1847.)

Willamette Falls Squaws. This group belong to the great family of Chinooks, or Flat-Heads.

116.

WILLAMETTE FALLS.

(Painted 1848.)

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REPUBLIK INDONESIA

TLICKITACKS.

117.

CASINO.

(Painted 1848.)

This chief is one of the Tlickitack Tribe, and the principal chief of all the Indians inhabiting the Columbia River, from Astoria to the Cascades. In the plenitude of his power he travelled in great state, and was often accompanied by a hundred slaves, obedient to his slightest caprice. The bands over whom he presided paid him tribute on all the furs and fish taken, as also upon the increase of their stock, to support him in this affluence.

He was the petted chief of the Hudson's Bay Company, and through him they are undoubtedly much indebted for the quiet ascendancy they always maintained over these tribes.

It is said that on visiting Fort Vancouver, his slaves often carpeted the road, from the landing to the fort, with beaver and other furs, a distance of a quarter of a mile; and that on his return, the officers of the Hudson Bay Company would take the furs, and carpet the same distance with blankets and other Indian goods, as his recompense. He is now an old man, having outlived his prosperity and posterity, to see a once numerous people reduced to a few scattered lodges, which must soon disappear before the rapidly growing settlements of the adventurous pioneers.

WALLA-WALLAS.

They reside on the Walla-Walla River, in the northern part of Oregon, and subsist chiefly upon salmon, with which their streams abound.

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118.

PEO-PEO-MUX-MUX, OR YELLOW SERPENT.

(Painted 1847.)

Principal Chief of the Walla-Wallas, commonly called by the Hudson's Bay Company, Serpent Jaune.

There are many incidents of thrilling interest in this man's life, one of which will serve to show his cool, determined courage.

In the year 1841, his eldest and favourite son, of twenty-two years, had some difficulty with one of the clerks of the Hudson Bay Company, which terminated in a hand-to-hand fight. The young chief coming off second best, carried, with the tale of his inglorious exploit, a pair of black eyes to his father's lodge. The chief's dignity was insulted, and the son's honour lost, unless the officer in charge of the fort, Mr. Archibald McKinley, should have the offender punished.

The old chief, at the head of one hundred armed warriors, went into the fort, and demanded the person of the clerk for punishment. Mr. McKinley, not having heard of the difficulty, was taken quite by surprise, and after instituting inquiries, he found nothing to censure in the conduct of the young man. This decision, having been made known to the old chief, resulted in an animated discussion of the case. The Indians were not to be appeased, and some of the warriors attempted to seize the clerk; but being a powerful and athletic man, he defended himself until Mr. McKinley gave him a pistol, reserving two for himself, and charging him not to fire until he should give the word. The crisis was now at hand—the war-cry was sounded, and the savages had raised their weapons to spill the white man's blood. Mr. McKinley rushed into an adjoining room, and seizing a keg of powder, placed it in the centre of the floor, stood over it with flint and steel raised, and exclaimed that they were all brave men, and would die together. The result was the immediate flight of all the Indians, save the old chief and his son.

As soon as the warriors had gained the outer walls of the fort, the gates were closed against them; while they, halting at a respectful distance, were in momentary expectation of seeing the fort blown to atoms.

Mr. McKinley then quietly seated himself with the old chief and his son, and amicably arranged the difficulty.

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CAYUSES.

THE principal settlement of this nation is on the banks of a small creek flowing into the Walla-Walla River, about twenty miles from its confluence with the Columbia.

Under the superintendence of the late Dr. Whitman, (their missionary,) this nation cultivated large fields of corn, wheat, potatoes, and other vegetables, which, with the fish that annually visit the streams watering their country, enabled them to live in comparative affluence.

They also raised large stocks of cattle and horses, which they bartered to the Hudson's Bay Company for articles of European manufacture; so that they were not only above want but the wealthiest tribe in Oregon.

119.

TE-LO-KIKT, OR CRAW-FISH WALKING FORWARD.

Principal Chief of the Cayuses, and one of the principal actors in the inhuman butchery of Wailetpu. Was hung at Oregon City, June 3d, 1850.

120.

SHU-MA-HIC-CIE, OR PAINTED SHIRT.

(Painted 1847.)

One of the chief Cayuse Braves, and son of Te-lo-kikt, and one of the active murderers of the Mission family.

After the massacre, this man was one who took a wife from the captive females—a young and beautiful girl of fourteen. In order to gain her quiet submission to his wishes, he threatened to take the life of her mother and younger sisters. Thus, in the power of savages, in a new and wild country, remote from civilization and all hope of restoration, she yielded herself to one whose hands were yet wet with the blood of an elder brother.

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During the negotiations for these captives, (by Chief-factor Ogden,) and subsequent to their delivery, this man spoke with much feeling of his attachment to his white wife, and urged that she should still live with him. He said he was a great warrior, possessed many horses and cattle, and would give them all to her—or if she did not like to reside with his people, he would forsake his people, and make the country of her friends, the pale faces, his home.

121.

TUM-SUC-KEE.

Cayuse Brave. The great ringleader and first instigator of the Wailetpu massacre—was hung at Oregon city, June 3d, 1850.

122.

WAIE-CAT—ONE THAT FLIES.

Cayuse Brave and son of Tum-suc-kee. This man, though young, was an active participator in the massacre of Dr. Whitman, and committed many atrocities upon the defenceless captives. He escaped the ignominious death which awaited those not more guilty than himself.

123.

Massacre of Dr. Whitman's family at the Wailetpu Mission, in Oregon, 29th of November, 1847.

124.

Abduction of Miss Bewley from Dr. Whitman's mission.

125.

CASCADES OF THE COLUMBIA RIVER.

126.

SALMON FISHERY ON THE HEAD-WATERS OF THE COLUMBIA.

127.

MOUNT HOOD.—(OREGON.)

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NEZ PERCES.

THIS tribe occupies the country on the head waters of Snake River. They are numerous and warlike.

128.

TIN-TIN-METZE.

(Painted 1847.)

A Nez Percé Chief.

PELOUSES.

A SMALL band occupying the valley of the Pelouse, near its confluence with Snake River.

129.

KEOK-SOES-TEE.

(Painted 1847.)

A Pelouse Brave.

130.

VIEW ON THE PELOUSE RIVER.

131.

PELOUSE FALLS.

This beautiful cascade is situated about nine miles from the junction of the Pelouse with Snake River, and is estimated at three hundred feet in height. According to an old tradition, the Great Spirit caused this barrier to rise, to prevent the salmon from passing to a band of Indians living on its head-waters, with whom he was displeased.

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132.

VIEW IN THE CASCADE MOUNTAINS.

133.

VIEW ON THE COLUMBIA.

134.

VIEW ON THE COLUMBIA.

135.

THE ARTIST TRAVELLING IN NORTHERN OREGON IN THE MONTH OF DECEMBER.

136.

VIEW OF MOUNT HOOD.

137.

CASCADES OF THE COLUMBIA.

138.

THE GREAT DALLES BASIN, AND VIEW OF MOUNT HOOD.

SPOKANES.

RESIDE on the Spokane River, and occupy the country on the Columbia River as high as the 49° of latitude.

They subsist chiefly on salmon, which are caught in great abundance during the fishing season, and dried for winter consumption. Owing to a scarcity of game, and their improvidence, they are frequently reduced to great want, and exist for months on moss and roots. Small parties join the Flat Heads, and the Cœur-de-Lions, (who occupy the adjacent territory,) in their buffalo-hunts on the side of the Rocky Mountains.

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139.

SE-LIM-COOM-CLU-LOCK, OR RAVEN CHIEF.

(Painted 1847.)

Commonly called Ugly Head. Principal Chief of the Spokanes, or Flat-Heads, residing on the waters of the Spokane River. When about to commence the painting of this portrait, the old chief made a sign for me to stop, as he wished to give me a talk. He spoke near an hour, and said that his people had always been friendly with the whites—that some of the first "*long knives*" that came to his country had taken wives from among his women, and had lived among them —they were his brothers—he had adopted the white man's religion, and had used his influence to promote Christianity among his people. Shortly after the butchery at the Wailetpu Mission, a rumour reached the Spokanes that the Cayuses were coming to murder the families of Messrs. Walker and Eels, missionaries located among them at Fishimakine. The old chief collected his people, and with their lodges surrounded the mission, declaring the Cayuses should first murder them. In the mean time, Messrs. Walker and Eels prepared themselves, by barricading their houses, to resist the fate of their co-labourers to the last extremity. At this exciting moment, a report reached the Spokanes, that a number of their people residing in the Willamette valley had been killed by the Americans, in retaliation for the Wailetpu massacre. The young warriors collected for the purpose of protecting Messrs. Walker and Eels from the hands of the murderous Cayuses, now became clamorous, and were with great difficulty restrained from spilling their blood themselves. The old chief told them the rumour might be false; and, by his influence and good sense, the lives of these pious labourers in the cause of Christianity were spared.

Messrs. Walker and Eels were subsequently taken from the mission to Fort Colville by the old chief, fearing the responsibility of protecting them from the Cayuses and his own impetuous warriors, if the rumoured death of their friends in the Willamette should prove true. After remaining some weeks at Fort Colville, they were taken by a company of Oregon volunteers to the settlements, where they still reside.

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140.

KWIT-TEAL-CO-KOO-SUM.

(Painted 1847.)

Big Star Chief, a Medicine-man of the Spokanes. Whenever a person is sick, this tribe suppose that the spirit has left the body, and hovers invisibly in the air, until it can be charmed or brought back through the agency of the medicine-man. To accomplish this end, the patient is placed in a sitting posture, enveloped in a buffalo-robe, or other covering, having only the top of the head exposed.

The medicine-man then commences dancing and singing around the patient, gesticulating mysteriously, and often clutching in the air with his hands, as if in the act of catching something. The spirit is supposed to be attracted by the chant, and to hover near the aperture at the top of the lodge; and the dance is often continued for an hour before it can be caught. It is then pressed and rubbed, as the medicine-man pretends, through the patient's skull, whose recovery, if not soon effected, he supposes to be thwarted by his having caught the spirit of some other person; and it then becomes necessary to undo his work by setting it at liberty, and repeating the performance until the right spirit is caught.

During my stay among this people much sickness prevailed, and I was often kept awake all night by the wild chant and monotonous drum.

This chief has four wives, whom he supports in Indian affluence by the successful practice of his art of conjuration. He possesses a countenance of great intelligence, and seemed to doubt my ability to transfer it correctly to the canvas. But the picture proved to be highly satisfactory, and he became my daily visitor, and acknowledged me to be "big medicine."

141.

KAI-MISH-KON, OR MARKED HEAD.

Spokane Chief.

142.

KAI-ME-TE-KIN, OR MARKED BACK.

Spokane Brave.

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143.

PA-SE-LIX.

Spokane Squaw.

144.

TIN-TIN-MA-LI-KIN, OR STRONG BREAST.

STONY ISLAND INDIANS.

RESIDE in the vicinity of Fort Okanagan, Upper Columbia River, and subsist by fishing.

145.

HI-UP-EKAN.

Stony Island Brave.

146.

LAH-KIES-TUM.

Stony Island Squaw.

147.

SO-HA-PE.

Stony Island Brave.

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OKANAGANS.

148.

WAH-PUXE.

CHIEF of the Priest's Rapid.

149.

KO-MAL-KAN, OR LONG HAIR.

An Okanagan Medicine-man.

150.

SIN-PAH-SOX-TIN.

Okanagan Squaw.

151.

VIEW ON THE SPOKANE RIVER.

152.

J. M. STANLEY, THE ARTIST.

Painted by A. B. Moore, 1851.

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