

it was shown, and that it was a faithful portrait of the horse that he sold to Keokuk for three hundred dollars, and that it was the finest horse on the frontier belonging either to red or white men."

Mr. Catlin was many years in early Iowa, and I am surprised to find but little mention of him in the works on early Iowa.

In A. R. Fulton's clever work, "The Red Men of Iowa," I cannot even find his name mentioned, at least not in the index. His several works abound with descriptions of Iowa and her Indians.

He was a spectator of the treaty with the Sac and Fox nation, on the site of the present city of Davenport, in September, 1836. He accompanied General Street to the treaty grounds where he met General Dodge, Keokuk, Black Hawk and others. He remained several weeks with the Sac and Fox and painted many scenes of the life, customs, and games. The pictures that he painted at that time now form a portion of the Catlin Gallery now in the National Museum, Smithsonian Institution, viz.:

- No. 439. Begging Dance, Sac and Fox.
- No. 442. Dance to the Berdash.
- No. 444. Dance to the Medicine, Bag of the Braves.
- No. 448. Discovery Dance (of game or an enemy).
- No. 450. Slave Dance.
- No. 463. Smoking Horses.

The following list of portraits of Sac and Fox Indians, by George Catlin, are also in the same collection in the National Museum. The numbering is Mr. Catlin's as well as the spelling of the tribal and proper names. Some of them are incorrect according to modern usage, but they can all be easily identified. Mr. Catlin prepared this data in 1834-8 and 1862.

SAC AND FOX INDIAN PORTRAITS

BY GEORGE CATLIN

Sacs (Sáu-kies)

A tribe of Indians residing on the upper Mississippi and Des Moines rivers. Present number (in 1840) about 5000. The smallpox carried off half their population a few years since, and a considerable number were destroyed in the Black Hawk War in 1832-3.

This tribe shave the head, leaving only a small tuft of hair on the top which they call "scalplock."

[The acute accent is used in the spelling of the Indian names merely to denote the emphasis.]

1. Kee-o-kúk, The Running Fox, present chief of the tribe. Shield on his arm and staff of office (scepter) in his hand; necklace of grizzly bear's claws over the skin of a white wolf, on his neck. This man during the Black Hawk War, kept two-thirds of the warriors of the tribe neutral, and was therefore appointed chief by General Scott, in treaty, with the consent of the nation.

No. 1 A, "Keokuk on Horseback," painted in 1834. (Copy sent Iowa by Thomas Donaldson.)

2. Múk-a-tah-mish-o-káh-kaik, the Black Hawk in his war dress and paint. Strings of wampum in his ears and on his neck, and his medicine bag (the skin of the black hawk) on his arm. This is the man famed as the conductor of the Black Hawk War. Painted at the close of the war while he was a prisoner at Jefferson Barracks in 1832.

3. Náh-se-us-kuk, the Whirling Thunder, eldest son of Black Hawk. A very handsome man. He distinguished himself in the Black Hawk War.

4. Wa-sáw-me-saw, the Roaring Thunder, youngest son of Black Hawk. Painted while a prisoner of war.

5., wife of Kee-o-kúk (No. 1). In a dress of civilized manufacture, ornamented with silver brooches. This woman is the eldest of seven wives whom I saw in his lodge, and being the mother of his favorite son, the most valued one. To her alone would he allow the distinguished honor of being painted and hung up with the chiefs.

6. Me-sou-wahk, the Deer's Hair, the favorite son of Kee-o-kúk, and by him designated to be his successor. Now (1886) Rev. George Keokuk, chief of the Sac and Fox of Indian Territory.

7. Wah-pe-kée-suck, the White Cloud, called the "Prophet," one of Black Hawk's principal warriors and advisors. Was a prisoner of war with Black Hawk and traveled with him through the Eastern States.

8. Náh-pope, the Soup, another of Black Hawk's principal advisors, and traveled with him when he was a prisoner of war, to the eastern cities. He desired to be painted with a white flag in his hand.

9. Ah-móu-a, the Whale, one of Kee-o-kuk's principal braves, holding a handsome war-club in his hand.

10. Wa-quóth-e-qua, the Buck's wife, or Female Deer, the wife of Ah-móu-a.

11. Pash-ee-pa-ho, the Little Stabbing Chief, holding his staff of office in his hand, shield and pipe. A very venerable old man, who has been for many years the first civil chief of the Sacs and Foxes.

12. I-o-way, the Ioway, one of Black Hawk's principal warriors, his body curiously ornamented with his war paint.

13. Pam-a-hó, the Swimmer, one of Black Hawk's warriors, very distinguished.

14. No-kúkqua, the Bear's Fat.

15. Pash-ee-pa-ho, the Little Stabbing Chief (the younger), one of Black Hawk's braves.

16. Wah-pa-ko-lás-kuk, the Bear's Track.

FOXES

On the Des Moines River. Present number (in 1840) 1500.

17. Aih-no-wa, the Fire, a doctor or "medicine man." One half of his body painted red, and the other yellow.

18. Wée-sheet, the Sturgeon's Head, one of Black Hawk's principal warriors, his body most singularly ornamented with his war paint. This man held a spear in his hand with which he assured me he had killed four white men during the war.

19, 20, 21. Three in a group, names not known.

In concluding this long letter permit me to say, that I am glad that one state in the Union seems to be taking a special and a real interest in the history of its original Indian inhabitants, and that I shall be more than compensated if the contribution of a copy of the picture of "Keokuk on Horseback" shall in any way aid the growth of patriotic feeling and desire to preserve the memory of the Red men of Iowa.

In the Capitol at Washington, near the Senate Chamber, is a splendid bronze bust of Keokuk, by whom made I do not now recall. Surely when the great Council House of the nation is thought a worthy depository of a bust of Keokuk, the Capitol of his state should at least possess a copy of it.

Very truly yours,

THOMAS DONALDSON.

WILLSON ALEXANDER SCOTT

Willson Alexander Scott, as revealed in the sketch of his life printed elsewhere in this number of the *ANNALS*, is a true symbol of an early Iowa leader of enterprise. He came west, surveyed and appraised the fields of operation, chose a hamlet of insignificant pretensions and advantages, organized the confidence and the capital of his neighbors under the motto, "No man shall be unemployed at Fort Des Moines," and was on the crest of the wave of prosperity when it broke over the beach of the hard times of 1857. Carried on the books of memory as "Old Alex Scott," he made his way naked of means half the distance to a new field in Colorado and died in his forty-first year.

Such a leader of enterprise, in a period when adjustments of natural conditions to the demands of human refinement were being made, possessed, more than all else, imagination. Mr. Scott, a plain man among plain men, was in type a painter, a poet, an architect. It matters not at all that his money fled from him, for it flew to his friends of his day. Did not his sense of coming values and of time accord with the realities of our day? He possessed 500 acres of lands on the east side of the Des Moines River at "The Forks," most of which he platted and from which he gave his state part of her first Capitol Grounds at Des Moines.

This quality of imagination in scores of early Iowa leaders of enterprise is illustrated in Willson Alexander Scott. Similarly and as effectually in him are other qualities, indispensable to

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