

The PALIMPSEST

INDIAN CHIEF PAINTING FACE



A DASH TO SAVE SCALP OF FALLEN COMRADE



Indian Life in the 1860'S

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The Meaning of Palimpsest

In early times a palimpsest was a parchment or other material from which one or more writings had been erased to give room for later records. But the erasures were not always complete; and so it became the fascinating task of scholars not only to translate the later records but also to reconstruct the original writings by deciphering the dim fragments of letters partly erased and partly covered by subsequent texts.

The history of Iowa may be likened to a palimpsest which holds the record of successive generations. To decipher these records of the past, reconstruct them, and tell the stories which they contain is the task of those who write history.

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WILLIAM J. PETERSEN

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Illustrations

All pictures are from a cigarette card collection made by the author when a lad in Dubuque. They came in boxes of Hassan Cork Tip Cigarettes and were copyrighted in 1910 by the American Tobacco Company. The Allen & Ginter cards on the back cover were acquired by the author in 1968.

Author

William J. Petersen is Superintendent of the State Historical Society of Iowa.

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THE PALIMPSEST

EDITED BY WILLIAM J. PETERSEN

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Collecting Cigarette Pictures

Back in the years immediately preceding the outbreak of World War I, hundreds of Dubuque youngsters acquired a new and exciting hobby. They became avid collectors of cigarette pictures! This was an era when the manufactured cigarette was still a luxury, when it was customary, at least among the working class, to "roll your own," whether with *Bull Durham* or *Duke's Mixture*, or some other less well-known brand. *Velvet* and *Prince Albert* were two of the most popular brands for those who were confirmed pipe smokers.

How does the writer—who never smoked a cigarette or puffed on a pipe—know about these? Well, it happens that he was one of many Dubuque youths addicted to the hobby of collecting the pictures tucked away in every pack or box of cigarettes. I was aided and abetted by the good fortune of having four lovely sisters, all older and all being courted, two of whom were going steady with their future husbands who smoked

cigarettes. And, since they smoked brands that offered picture premiums I was always eager to run to the nearest store to purchase a pack for them.

The pictures offered by most tobacco companies were attractive, as well as interesting and educational. The fifty "Indian Life in the 60's" offered by *Hassan* cigarettes were the most exciting imaginable for any youngster born in Dubuque with its rich Indian lore. Issued by the American Tobacco Company in 1910, they covered a good cross-section of "Indian Life in the 60's" and were quite accurate in the text that appeared on the back of each picture card.

The following sets, issued by *Hassan*, were collected by the writer, chiefly in the period between 1911 and 1916:

- Indian Life in the 60's* (50)
- Cowboy Series* (49 issued)
- World's Greatest Explorers* (25)
- Lighthouse Series* (50)
- Animals* (80)
- Arctic Scenes* (25)

During the 1930's the writer read an article in *The Month at Goodspeed's* on card collecting. It appeared that a small collection of cigarette cards had been acquired by this famous Boston bookstore. The two proprietors began reminiscing, to the extent of about four pages in their catalog, about how they had collected cigarette cards as

youngsters. Neither of them, apparently, had been able to complete a set. This led them to wonder if the tobacco companies had intentionally set the figure at, say fifty, and issued one or two less, causing the collector to continue purchasing their brand in hopes of completing the entire series. This was not true, as my own collection listed above will confirm.

There were many brands in addition to *Hassan* with equally attractive pictures. The writer was able to collect all 100 "Fables" by *Turkish Trophies*—which ran in two series—1 to 50 and 51 to 100. One of the most beautiful series was issued by *Helmar* about women under the title "Costumes and Scenery." The same company issued fifty cards entitled "Historic Homes."

A popular series many boys collected was entitled "Flags of All Nations." It contained 200 cards, and represents one I was unable to complete as a youth, even though I did collect over 150 of them. It is still amazing to me how many companies were involved in this "Flags of All Nations" series—*Sweet Caporal*, *Sub Rosa*, and *Recruit* being a few of the brands that offered the flags as premiums in the packages sold at Du-buque.

About ten years ago, while making the red carpet tour of the Library of Congress, which included a section containing an immense collection of circus, beer, liquor, and patent medicine ad-

vertisements, I inquired of my guide as to whether the Library of Congress had ever acquired such a thing as a cigarette picture collection. The answer being in the affirmative, I asked if one might see them, and they were promptly brought out. What an amazing revelation lay before me! Not one of my fairly extensive collection that I had saved as a youngster was in the Library of Congress collection! Instead, a whole new world of cigarette pictures unfolded before my astonished eyes.

It was obviously clear to me that the Library of Congress collection was of an earlier vintage. Upon inquiring who the donor was, I was told to look on the bottom of the box containing the pictures. The moment my eyes rested on the donor's name a strange feeling came over me; I was no longer embarrassed to discuss my boyhood hobby with friends or strangers. For the donor turned out to be a nationally known figure in history and literature, a man known to millions of Americans—none other than the great Lincoln scholar—Carl Sandburg.

The use of advertising cards began shortly after the close of the Civil War. The idea spread and gradually included coffee, food, chewing gum, and other products. About 1885 the advertising cards began to appear in the small boxes of cigarettes (which were wrapped in tobacco leaf and not paper) and hence would be called cigars to-

day. The sales of these cigarettes zoomed skyward between 1885-1892, almost every manufacturer, large and small, issuing these cards for a short time at least. The practice was still going strong in the 20th Century when the writer became addicted to the card collecting hobby.

The nine pictures on the outside back cover are from Allen & Ginter issues that appeared during the 1880's and 1890's. They are of the vintage represented in the Carl Sandburg collection. Since there were not enough Indian chiefs associated with Iowa included in the group, I have selected Indians representing different tribes that appear in the pages of Iowa history. Only the Potowatomi tribe was missing from this series, and hence could not be included. The reproductions used for the cards were made from a collection of originals once housed in the Smithsonian Institution.

WILLIAM J. PETERSEN

Some Famous Indian Artists

It would be impossible for even the best informed student of the North American Indian to make generalizations that would fit all the tribes associated with Iowa history. There were differences in language, religion, customs, and laws. These differences were frequently quite marked, even among the tribes constituting a single Linguistic Stock, Family, or Nation, such as the Algonquian, the Siouan, or the Iroquoian.

Thus, approximately half a hundred tribes made up the Algonquian Linguistic Stock, or Family, or Nation, three designations which can be used synonymously. Those most intimately associated with Iowa were the Sauk, Fox, and Pottawatomie but the Menominee, Kickapoo, Mascouten, the Illinois branch of the Miami, and, of course, the mighty Chippewa or Ojibway Indians, should all be included in the Algonquian group. Because these tribes were associated primarily with the Great Lakes and Upper Mississippi Valley, it has become customary to refer to them as the Woodland or Canoe people, to distinguish them from the Siouan Linguistic Stock, who are generally called the Plains Indians, and whose chief means of locomotion was the horse.

Since the Siouan, or Dakota Linguistic Stock, Family, or Nation is well-represented on the back cover of this issue of *The Palimpsest*, and since they once lived and ranged over all of what is now Iowa, tribes most intimately associated with the history of the Hawkeye State should be noted.

Heading the list would be the Iowa Indians, who gave their name to the Iowa River, and through it to the State of Iowa, as well as to Iowa County, Iowa City and Iowa Falls.

Next must be listed the Winnebago, who because of their association with the Green Bay area, were called by the French the Puants, or Stinkers. The residence of the Winnebago in Northeastern Iowa, even though it was for a scant dozen years, gives this particular tribe an unusually strong association with historic Iowa.

Some eleven other Siouan tribes were more or less associated with the story of Iowa, namely, the Oto, Missouri, Omaha, Ponca, Osage, Kansas, Quapaw, Sisseton, Wahpeton, Yankton, and Mandan. In some instances these latter appear on the Iowa scene only through clashes with their deadly enemies—the Sauk and Fox.

The list of artists who achieved fame through their paintings of the Indians is an impressive one. Indeed, the best efforts of both foreign and American artists have been challenged to record accurately the Indian dwelling in his native haunts. Heading the list one must place George Catlin,

who during a period of eight years between 1829 and 1837, left a rich storehouse of over 600 pictures, many of which have been reproduced both in black and white, and in color, in the various editions of his *North American Indians*. Since Catlin traveled along the Eastern and Western borders of Iowa, he delineated through his brush and the printed word, many of the Indians associated with Iowa history.

Another rich source on the American Indian is the work of Karl (Charles) Bodmer, a talented Swiss artist and engraver who accompanied the German explorer, Maximilian, Prince of Wied, as he traveled up the Missouri River in 1832-1834. The chronicle of Maximilian's exciting adventures on the Missouri forms a part of Reuben Gold Thwaites' *Early Western Travels*, the Bodmer engravings making up an entire large atlas to supplement the 32-volume set.

Beyond these one might mention Rudolph Kurz, who traveled among the Indians of the Missouri between 1846 and 1852. By the time Kurz arrived Indians had become fearful and suspicious of artists because cholera and other ills had befallen them following the visits of Catlin and Bodmer. However, Kurz made a substantial contribution to our knowledge of the Red Man.

Seth Eastman, an experienced army officer, was another artist who left unusual and outstanding pictures and portraits of the Indians associated

with Iowa and the Upper Mississippi. Although identified primarily with the Fort Snelling area, Eastman saw military service in various sections of the United States from Florida to Texas. In addition to his artistic work along the Upper Mississippi, culminating in escorting the Winnebago from Iowa to Minnesota in 1848, Eastman did illustrations for Henry R. Schoolcraft's monumental 6-volume *History and Statistical Information Respecting the Indian Tribes of the United States*. Between 1867 and 1870 he painted Indian scenes and views of Western forts for the Capitol in Washington.

An important source of pictorial information on the Indian was housed in the Indian gallery of the War Department. It was from this Department that Thomas L. McKenney and James Hall secured the 100 portraits, in color, with which to illustrate their 3-volume *History of the Indian Tribes of North America, with Biographical Sketches and Anecdotes of the Principal Chiefs* (1836-1844). The above mentioned Indian gallery (later housed in the Smithsonian Institution) was an important source for this type of documentary and illustrated work. The Smithsonian gradually acquired material from various government departments and agencies that became of immense value to such firms as the American Tobacco Company in producing "Indian Life in the 60's," which they copyrighted in 1910. Among

the outstanding portrait artists of Indians was Charles Bird King, whose paintings form the majority of those reproduced in McKenney & Hall's work.

Lest the list become too long, we will close with James Otto Lewis, a Philadelphia-born artist and engraver, who went West with Governor Lewis Cass of Michigan Territory in 1820, and who was employed to paint portraits of Indians for the United States Government between 1823 and 1834. Lewis was present and painted the picture of the Grand Council of 1825 at Prairie du Chien which created the Neutral Line in Iowa between the Sauk and Fox on the South and the Sioux on the North. The picture has been used several times in the State Historical Society's publications.

In closing, one might suggest some of the panorama artists like Henry Lewis, who made their personal contribution by sketching the Red Man in his native haunts. The main purpose of this discussion, however, is to reveal the numerous authentic sources that were readily available to Allen & Ginter or the American Tobacco Company in preparing their colorful advertising cards for eager Young Americans around the opening of the 20th Century.

William J. Petersen

The Red Man in Real Life

If there is one criticism that might be leveled at the fifty illustrations depicting "Indian Life in the 60's" it would be that all the "Noble Red Men" appear to be glorified individuals with the physical attributes of a Jim Thorpe. Over the past forty years the writer has visited different Indian tribes in a dozen states and has never seen such bodily perfection.

Aside from this, the general treatment of the subject—Indian Life—is remarkably accurate and can be readily supported by various authorities. Since the buffalo played such a vital role in the economy of the Red Man, their presence in the Upper Mississippi and particularly the Missouri Valley is confirmed by numerous authorities. As Joliet and Marquette paddled down the Mississippi along the eastern border of what is now Iowa in 1673, they recorded the first description of the shaggy buffalo in the future Hawkeye State:

We call them "wild cattle," because they are very similar to our domestic cattle. They are not longer, but are nearly as large again, and more Corpulent. When Our people killed one, three persons had much difficulty in moving it. The head is very large; The forehead is flat, and a foot and a half Wide between the Horns, which

are exactly like Those of our oxen, but black and much larger. Under the Neck They have a Sort of large dewlap, which hangs down; and on The back is a rather high hump. The whole of the head, The Neck, and a portion of the Shoulders, are Covered with a thick Mane Like That of horses; It forms a crest a foot long, which makes them hideous, and, falling over their eyes, Prevents them from seeing what is before Them. The remainder of the Body is covered with a heavy coat of curly hair, almost Like That of our sheep, but much stronger and Thicker. It falls off in Summer, and The skin becomes as soft As Velvet. At that season, the savages Use the hides for making fine Robes, which they paint in various Colors. The flesh and the fat of the pisikious are Excellent, and constitute the best dish at feasts. Moreover, they are very fierce; and not a year passes without their killing some savages When attacked, they catch a man on their Horns, if they can, toss Him in the air, and then throw him on the ground, after which they trample him under foot, and kill him. If a person fire at Them from a distance, with either a bow or a gun, he must, immediately after the Shot, throw himself down and hide in the grass; For if they perceive Him who has fired, they Run at him, and attack him. As their legs are thick and rather Short, they do not run very fast, As a rule, except when angry. They are scattered about the prairie in herds; I have seen one of 400.

Nicholas Perrot, the French "Commandant of the West," recorded a buffalo hunt with the Miami Indians somewhere west of Dubuque in 1690. The Miami had a unique but effective way of ensuring a successful hunt. They simply encircled a herd with a ring of fire and killed large numbers

of them as they attempted to escape through the only passage left open to them.

One hundred and thirty years later, in 1820, Captain Stephen Watts Kearny was a member of a military expedition that had left Engineer's Cantonment above present-day Omaha and set out up the Boyer River Valley for Fort Snelling at the mouth of the Minnesota River. In his journal of July 6, Kearny recorded:

At noon a large bull buffalo was sighted and a number set out in pursuit. Riding the fleetest horse, Captain Kearny fired three pistol balls into him at a range of ten feet. The chase continued for two miles when two more shots brought the mighty beast down. "He is very large, & would weigh a thousand weight," wrote the twenty-six year old captain proudly in his journal. "Sent back four mules to bring up the buffaloe, which some men have been left to butcher."

As they proceeded through Northwestern Iowa the soldiers encountered numerous herds of buffalo grazing on the succulent grass. On July 11, 1820, Captain Kearny saw "a large drove of Buffaloe to our left, probably 5 thousand," but did not molest them. Presently, however, they "fell upon a drove of about 100, to which several of us gave chase, & out of which a *yearling* was obtained, after a half mile chase."

In his *North American Indians*, George Catlin has left many illustrations, as well as vivid word-pictures, of the importance of the buffalo, partic-

Continued on page 158

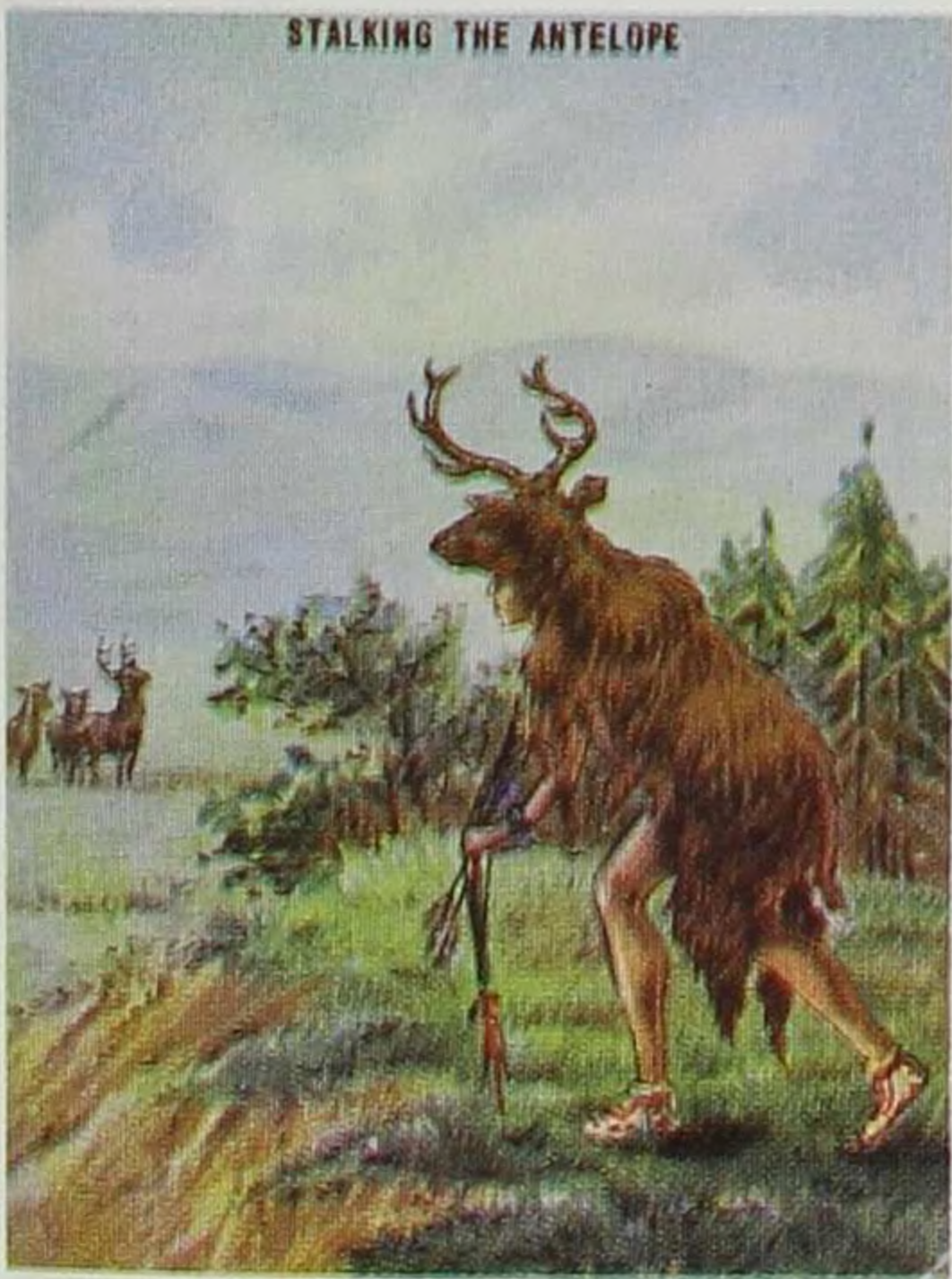
STALKING THE ANTELOPE: The curiosity of the antelope, or pronghorn, exceeds that of most other animals and makes it fall an easy prey to the hunter. This inquisitiveness on the part of the animal impels it to approach and examine any unnatural object on the landscape. The Indian in this picture has set up on a stake a brightly colored cloth to attract the attention of the antelope and keeping always to the leeward, waits for it to approach close enough to give him an easy shot.

ATTACKED BY A LION: The mountain lion, or more properly called the puma, is the same animal that was called in various sections of the United States the panther, or catamount. It preyed upon cattle, sheep and other smaller animals and often wrought destruction among the herds of ponies owned by the Indians, as in the early days mountain lions were more numerous in the far West. The Indians hunted them for their skins and also because of the damage they did their herds. When attacked the mountain lion would sometimes turn upon the hunter—the illustration shows such an incident.

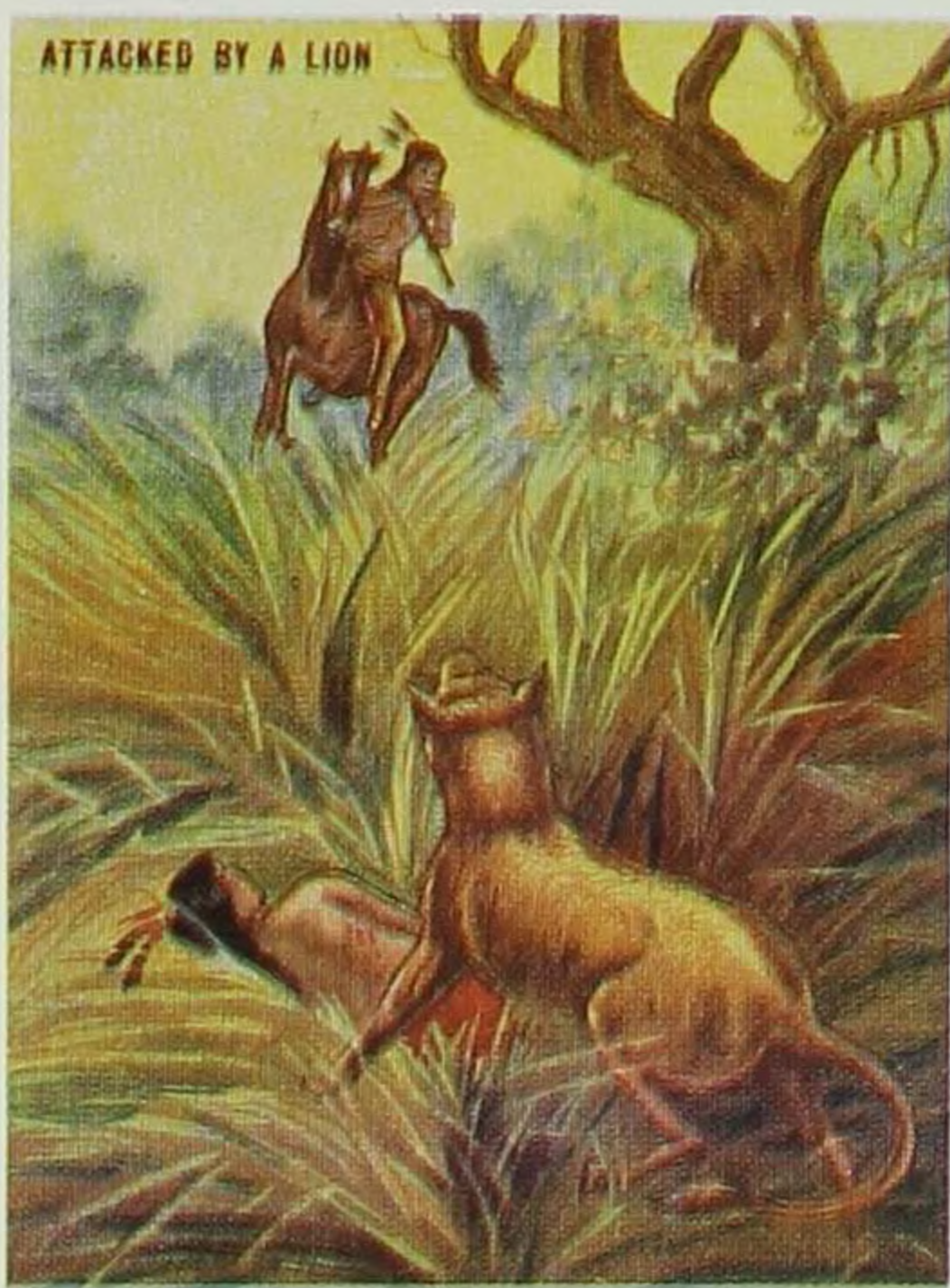
BUFFALO IN SIGHT: The herds of Buffalo were most important to the Indian, furnishing him with food, clothing and shelter. When in camp one of the tribe would be sent to the top of a neighboring hill as a lookout. When he discovered buffalo he would signal the distant camp by waving his blanket aloft.

BUFFALO DANCE: After a hunt and the destruction of many buffalo killed by the Indians, they set apart a gala or feast day when they danced in a circle and chanted weird songs. They had a superstition that by wearing the buffalo's head with horns, etc., and painting their bodies that the Great Spirit would forgive them for their great slaughter and bring back some buffalo to them. The Indians had no idea of economy and would often kill the game to a wasteful extent.

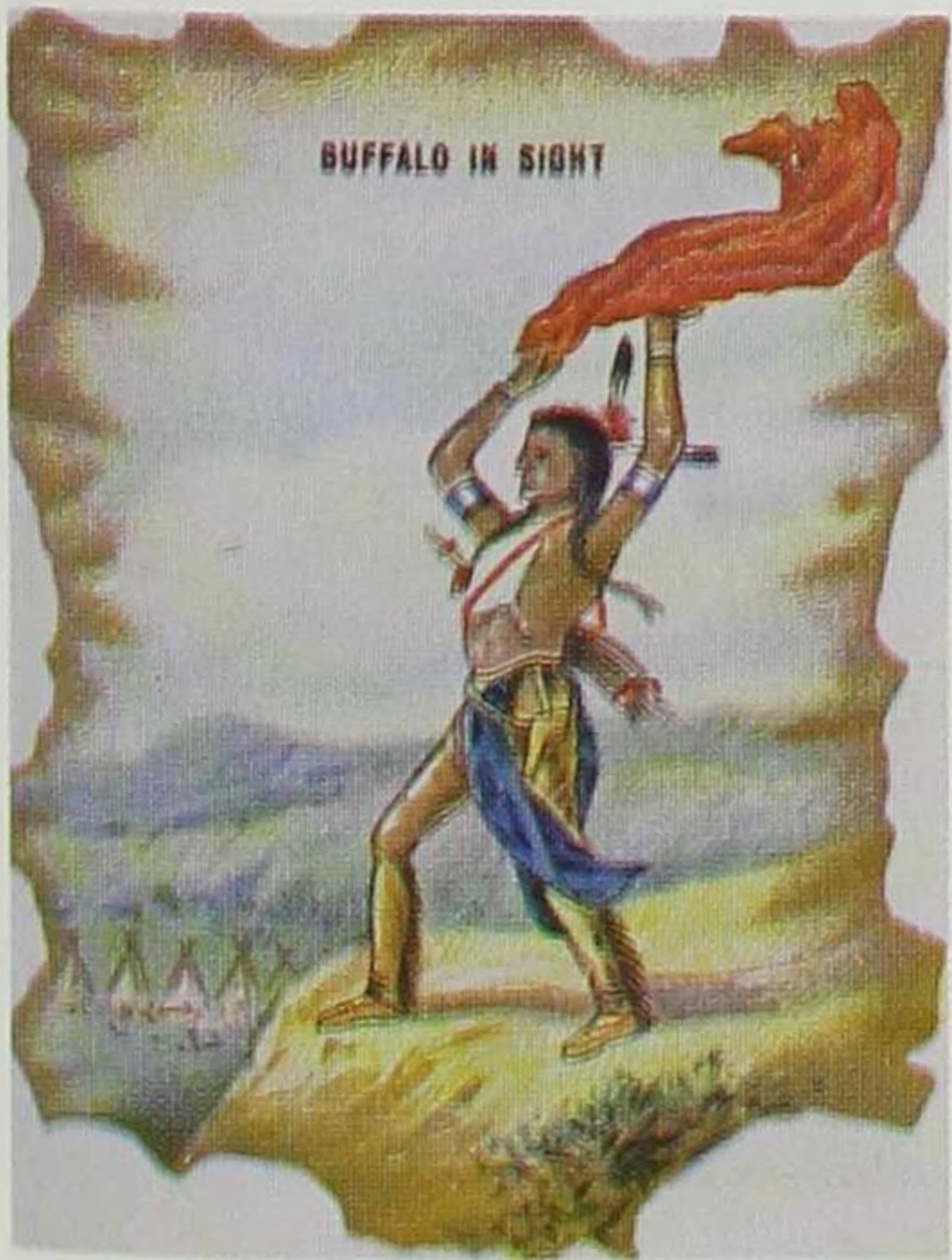
STALKING THE ANTELOPE



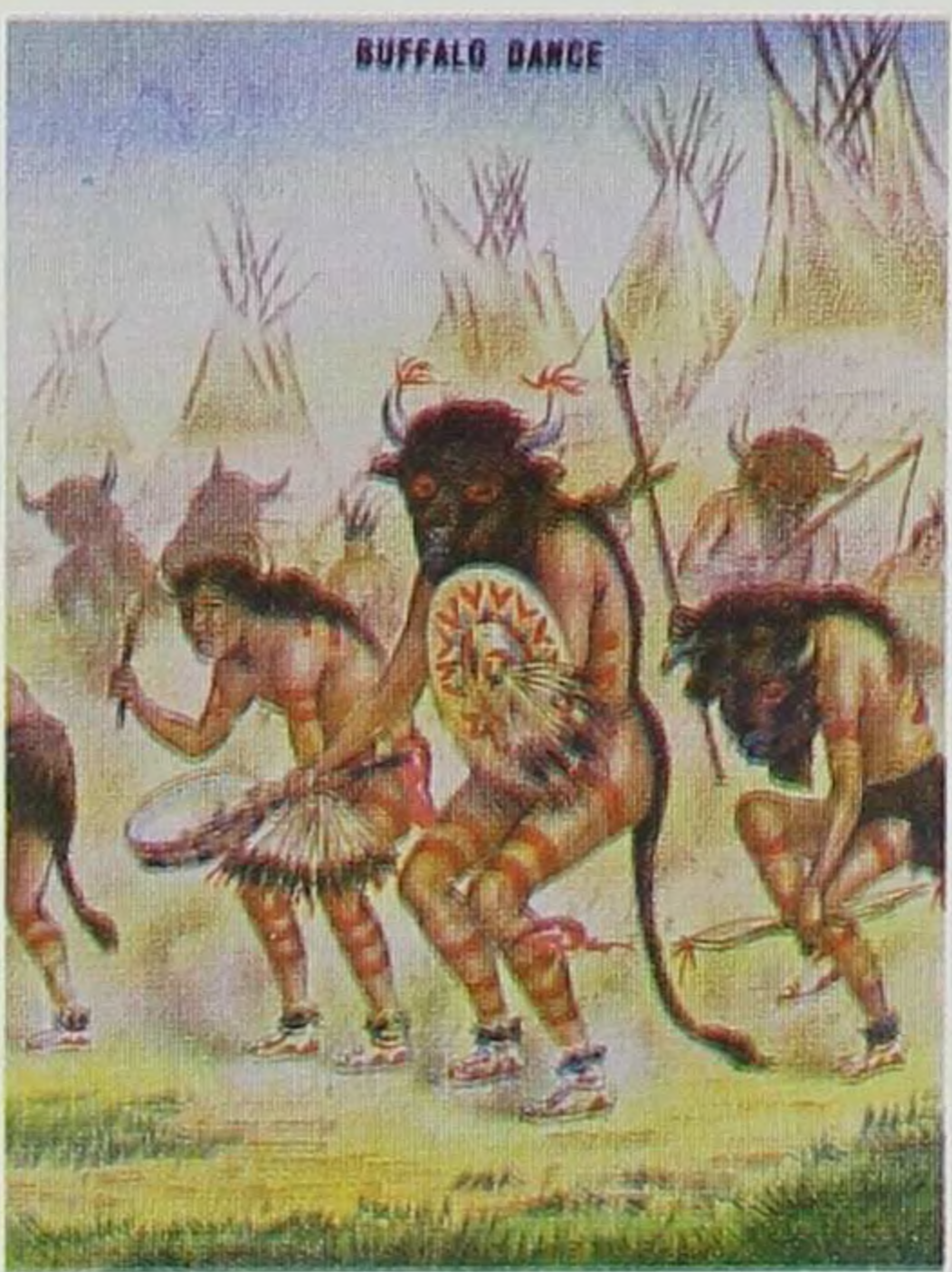
ATTACKED BY A LION



BUFFALO IN SIGHT



BUFFALO DANCE



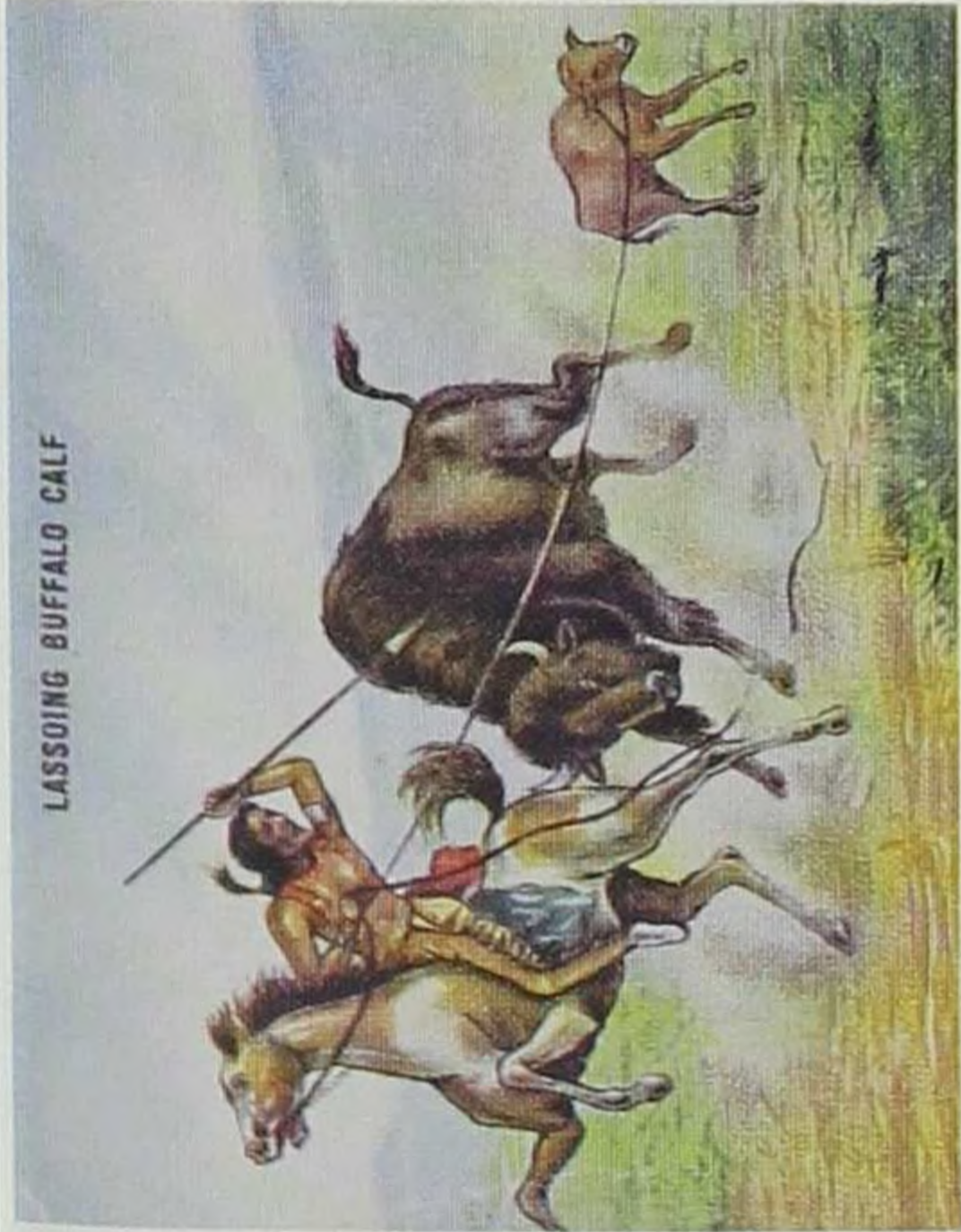
LASSOING BUFFALO CALF: All animals display great courage in defense of their young, and the mother buffalo was particularly dangerous if she thought her calf was attacked. The Indians would oftentimes try to capture the calf by lassoing it. The illustration shows a mounted buck who has succeeded in lassoing the calf and is attacked by the enraged mother buffalo.

KILLING BUFFALO IN THE RIVER: The Indians exhibited remarkable courage and endurance in their hunting. When without the use of fire-arms they would sometimes kill a buffalo which was too dangerous to approach on land, by swimming alongside of the animal when it was crossing a river, and would kill it with a knife, depending on their skill as swimmers to keep out of reach of the infuriated animal.

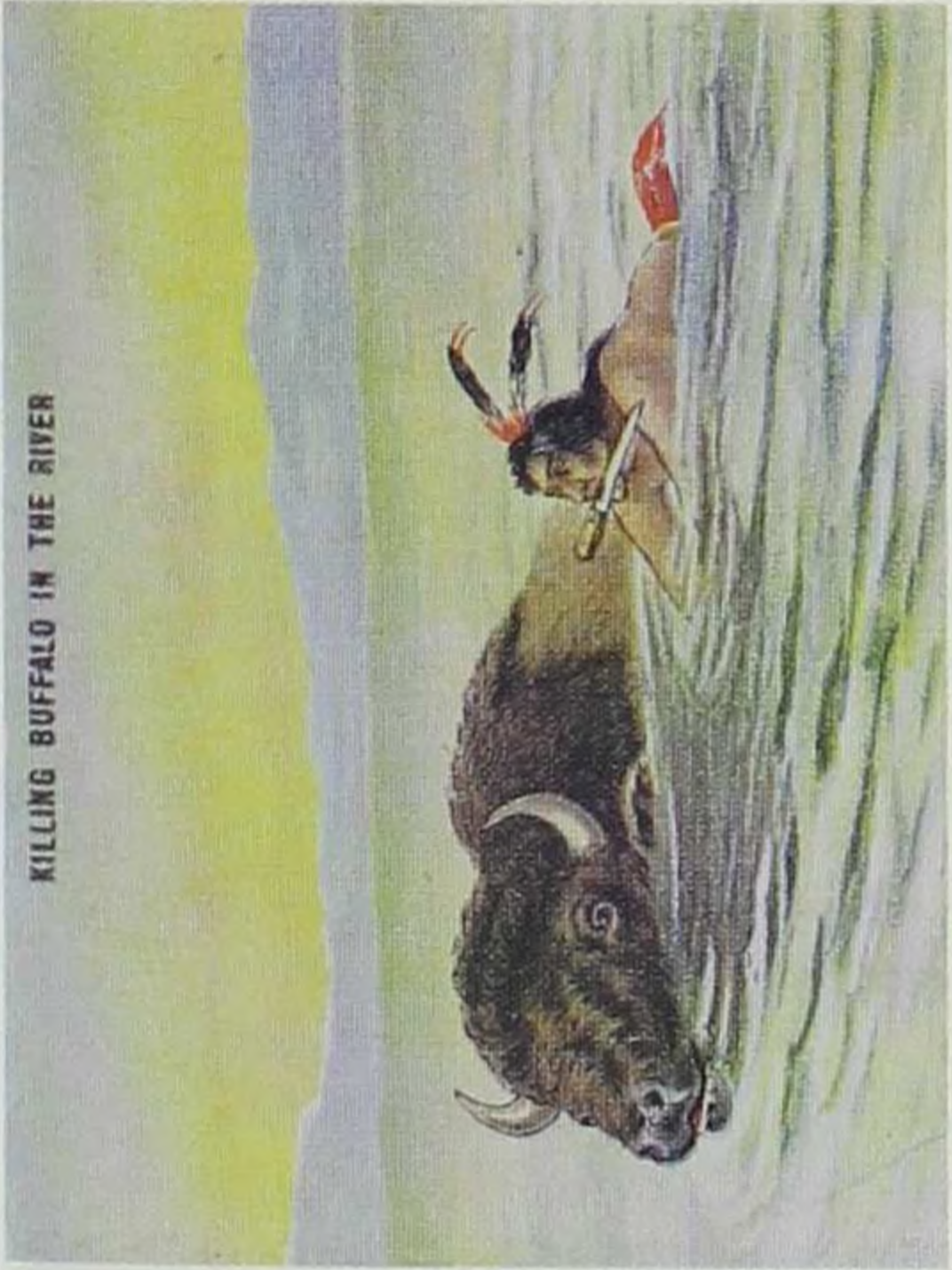
BUFFALO CHARGING HUNTER: Hunting the buffalo was dangerous work, and the Indians depended largely on the speed and activity of their trained ponies to keep out of danger. They were compelled to go close to their game in order to kill with the bow and arrow and had very little chance of success unless well mounted.

KILLING BUFFALO ON SNOWSHOES: The Buffalo, a dangerous antagonist of man on foot, could be hunted safely with a lance in the deep snow of winter by Indians on snowshoes. The picture shows a magnificent bull buffalo being killed in this manner.

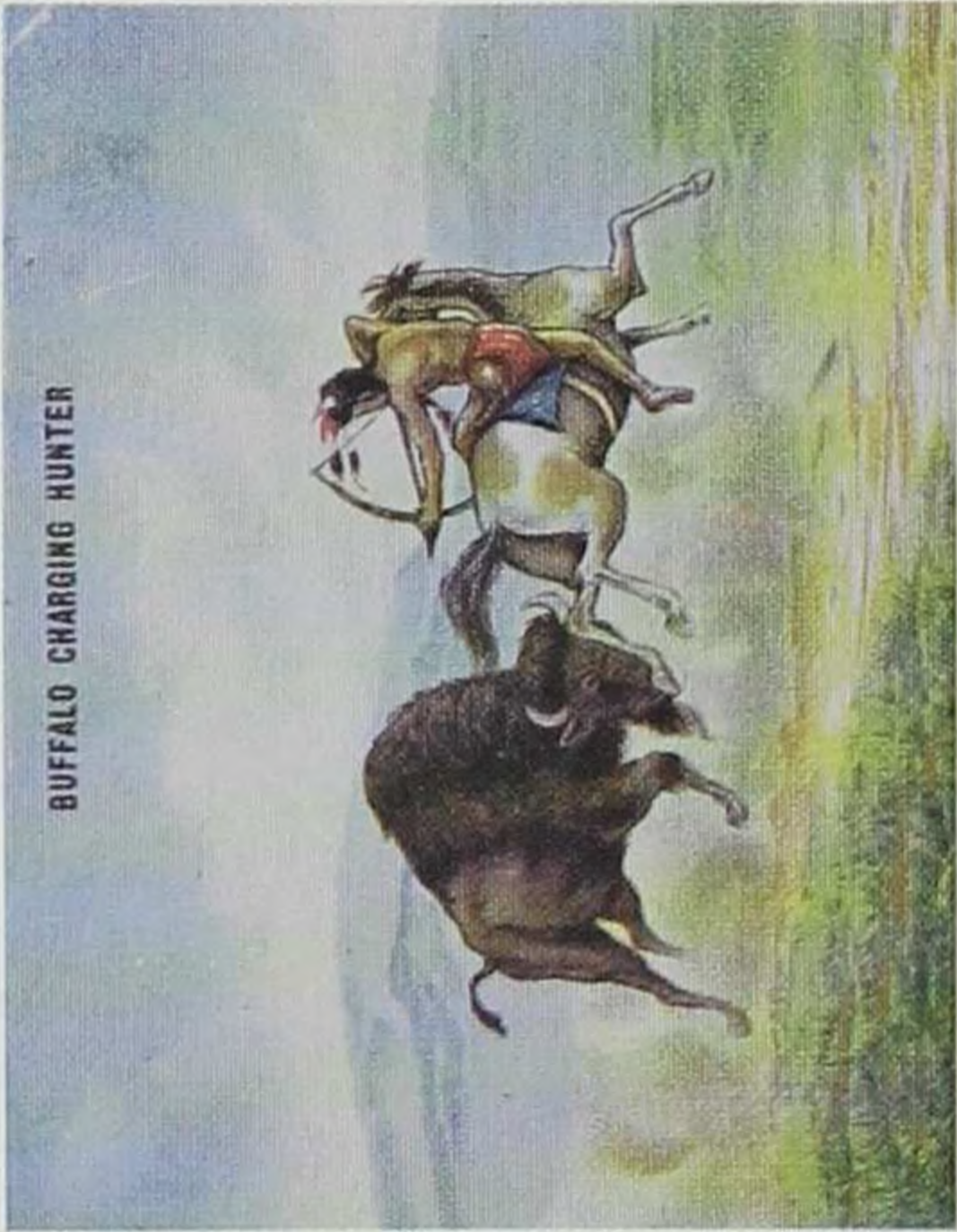
LASSOING BUFFALO CALF



KILLING BUFFALO IN THE RIVER



BUFFALO CHARGING HUNTER



KILLING BUFFALO ON SNOWSHOES



TO THE WINDWARD: The bear depends for safety, like most animals, on their keen scent and their ability thereby to avoid danger. Bruin in the picture has detected the scent of tobacco and other odors typical of the Indian camp which is to windward of him, but is unconscious of a much nearer danger, the Indians concealed behind him and within easy shooting distance.

CHASED BY A GRIZZLY BEAR: The bear although clumsy and slow in gait was capable of considerable speed and great endurance. When wounded or in defense of its young, it would charge upon its enemies. Two Indians are shown in the illustration who have been compelled to mount double on their one available horse to escape the charge of an enraged grizzly.

BUFFALO WALLOW: Indian hiding from enemies behind a dead buffalo in a wallow. It was a common sight to see a carcass of a buffalo on the plains, and it has often been used as a shield from enemies both by Indians and white men.

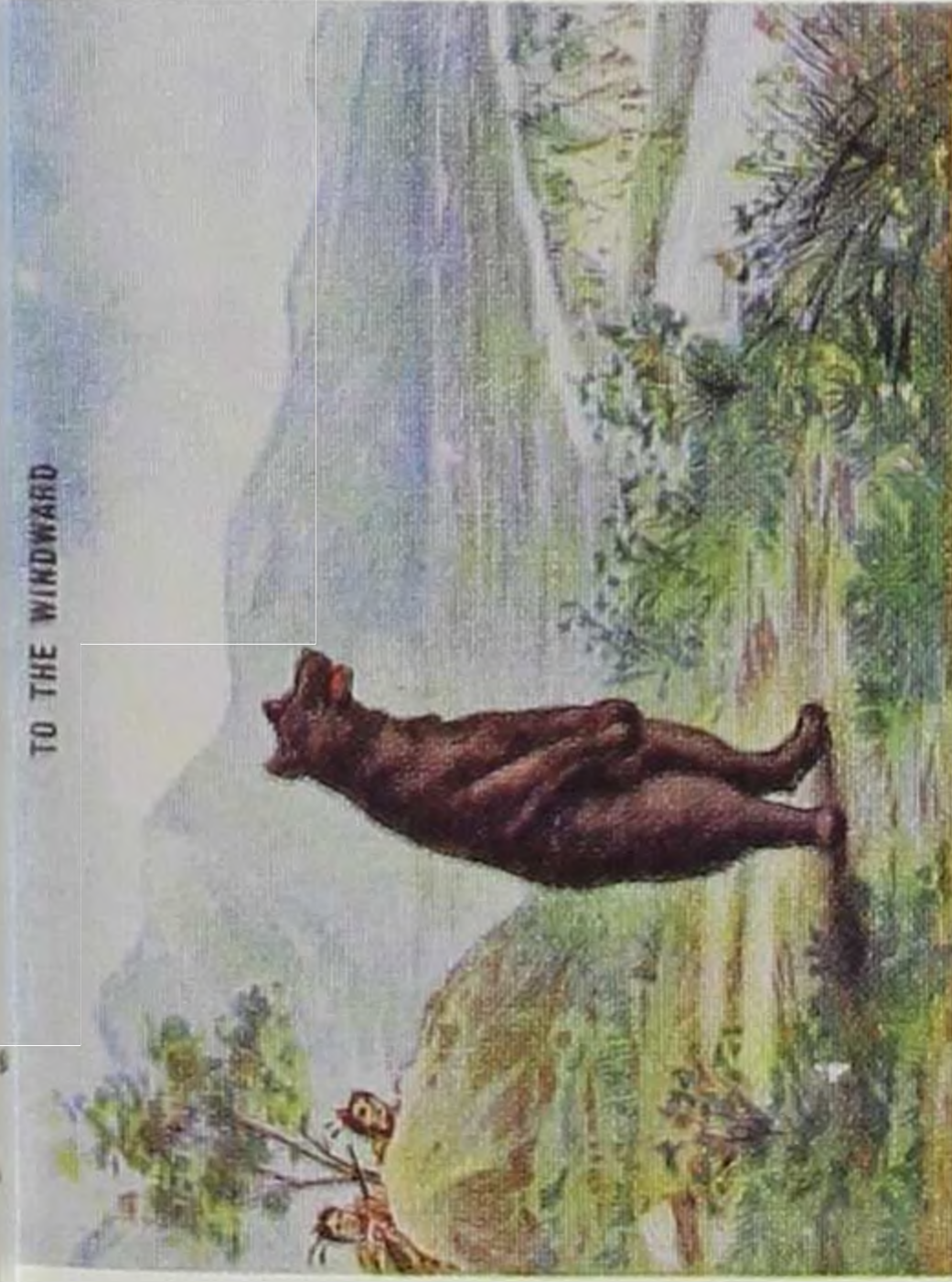
These wallows were formed by the buffalo lying down and rolling and swinging around, until a hollow was formed about a foot deep, which would collect rain water, which was used by men for drinking water when there was not a stream within many miles. They have saved many lives.

THE BULL BOAT: The most primitive boat in the world, made by the American Indians of raw hides which were soaked in water and stretched over a framework of wood and bound in place with strips of raw-hide and dried in the sun until as hard as a bone.

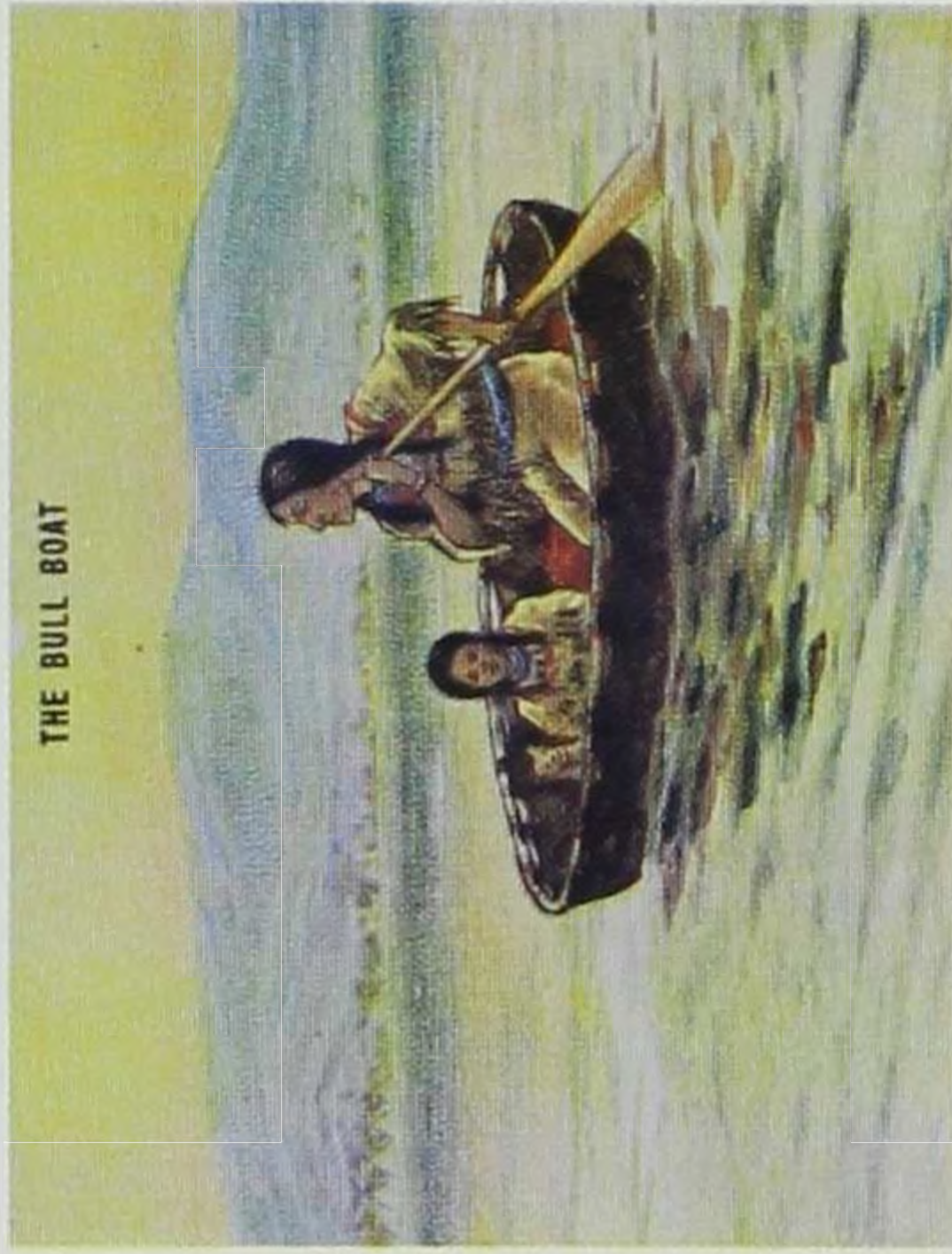
CHASED BY A GRIZZLY BEAR--INDIAN BOYS



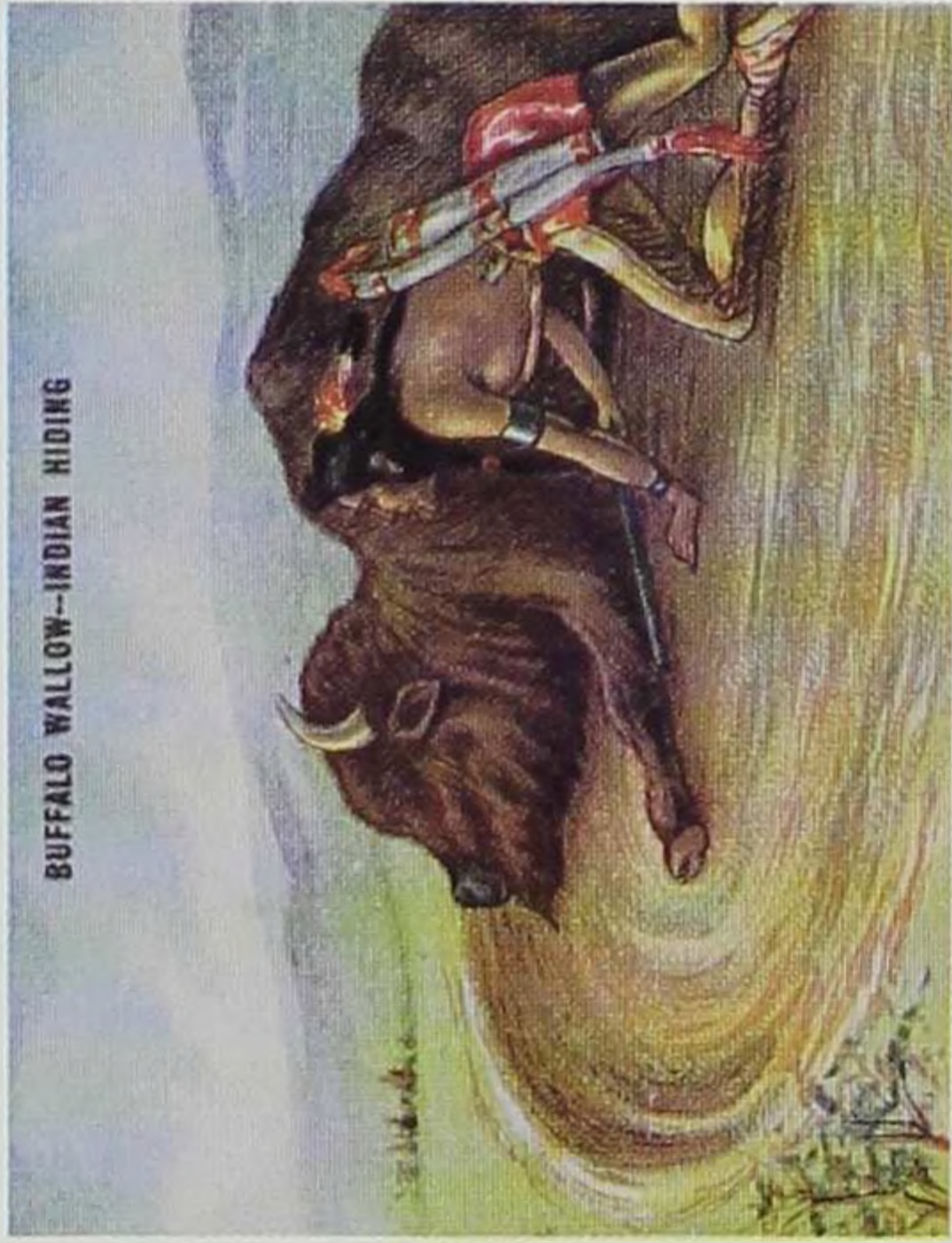
TO THE WINDWARD



THE BULL BOAT



BUFFALO WALLOW--INDIAN HIDING



THE RAINMAKER: During a drought an ambitious young Indian went out to one of the highest buttes and watched the heavens, saw a small cloud coming from the west, hurried back to the village and mounted the top of a lodge and made his incantations to the God of Rain.

As the cloud came up over his head he sent up an arrow which was supposed to pierce the cloud. In this way he gained the name of Rainmaker.

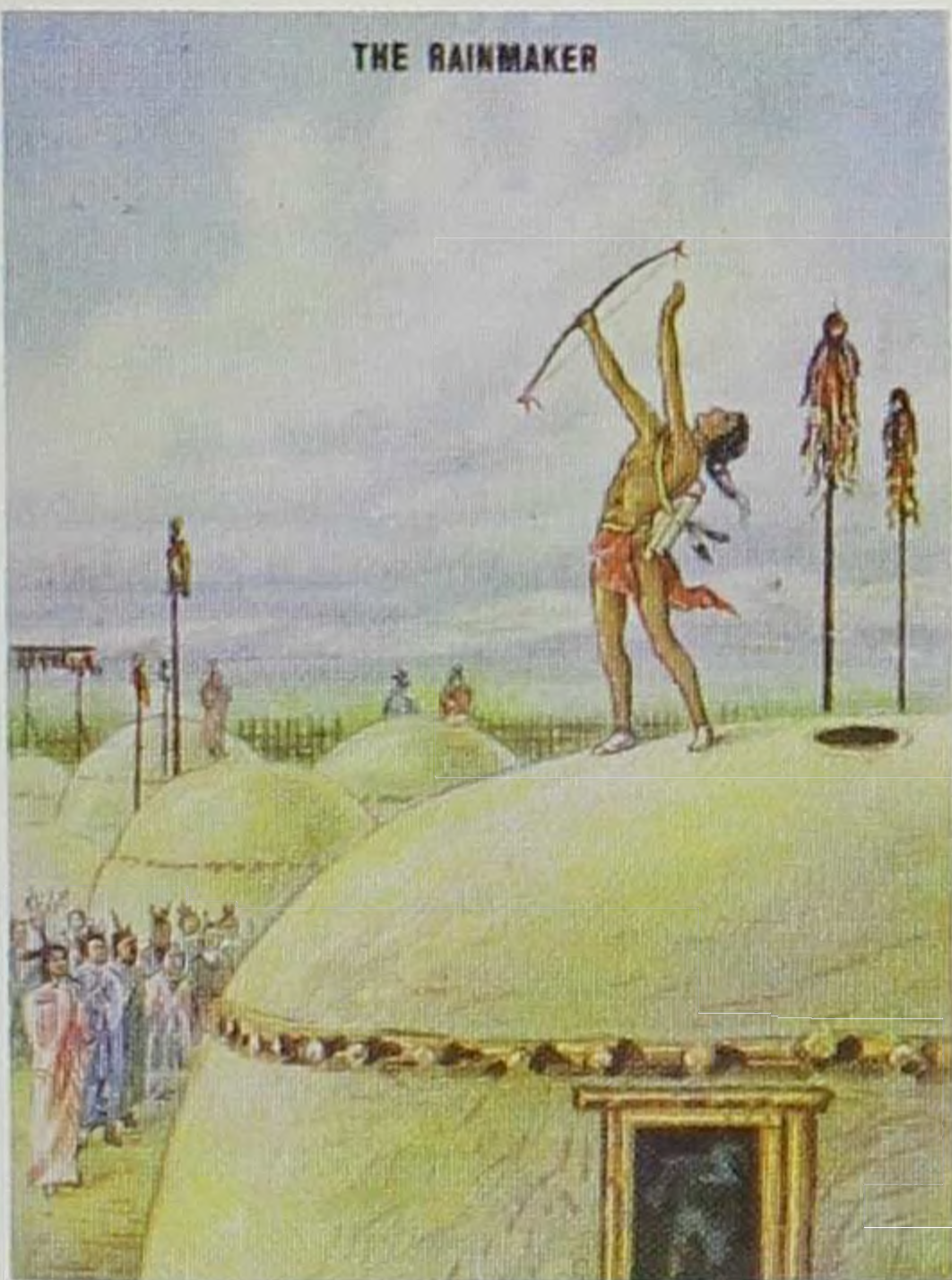
PEACE OFFERING TO THE SPIRIT OF DEAD BEAR: The Indians had a superstitious dread of killing a grizzly bear as they thought it would bring them bad luck. Sometimes a bear would be killed when food could be obtained in no other way, or in self-protection.

The Indian would then endeavor to appease the offended spirit of the dead bear by offering him the pipe of peace. The picture shows such an incident.

CALLING BACK THE MOOSE: The Indian medium, or medicine man, is shown trying to appease the spirit of the dead moose, and induce him to return to the hunting grounds by burning some sweet smelling incense. The Indians had no idea of economy in their hunting and the moose were fast being exterminated by ruthless slaughter.

THE PEACE CALL: The upraised arm with palm of the hand showing to the front, has the same significance among the savage tribes as the white flag of truce among the civilized nations.

THE RAINMAKER



PEACE OFFERING TO SPIRIT OF BEAR



CALLING BACK THE MOOSE



THE PEACE CALL

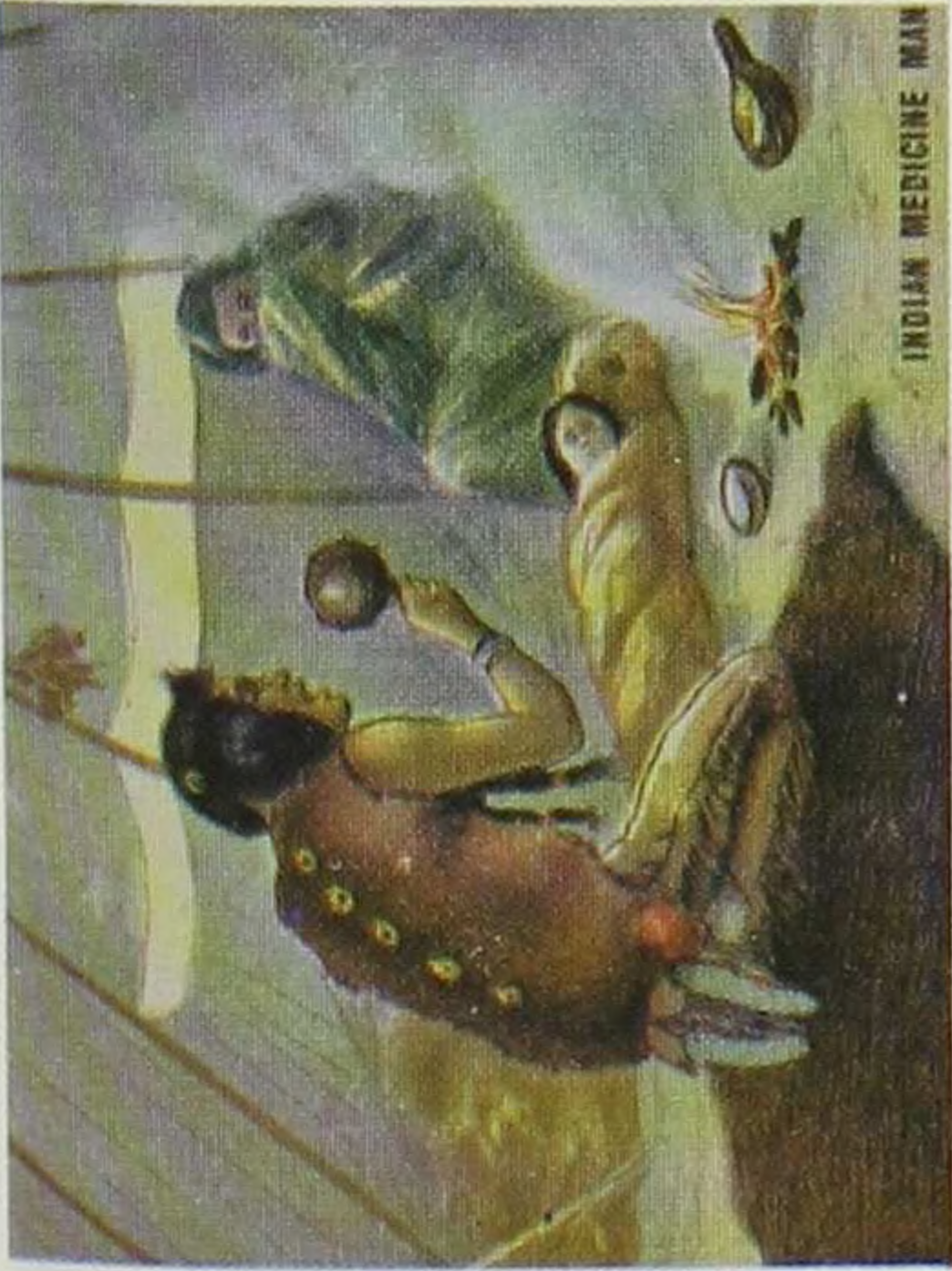


INDIAN MEDICINE MAN: The Indian had no knowledge of drugs or modern methods of curing disease. They believed most ills due to the presence of evil spirits, and depended upon the Medicine Man, an important personage among them, to drive out the evil spirits. The picture shows the Medicine Man driving out the evil spirit from a sick child by burning sweet smelling herbs, chanting and shaking the medicine rattle.

MEDICINE MAN'S MASCOT: The Medicine Man among the Indians did not engage actively in warfare or in hunting like the other men—he remained around the village and frequently kept by him a tamed bear as a mascot or pet. This increased the respect in which he was held by the other Indians. The picture shows a Medicine Man seated by his wigwam with a young grizzly bear which he has tamed, a pet crow and a puppy.

IN A TIGHT PLACE: An Indian is shown who is attacked by superior numbers of a hostile tribe defending himself behind a bulwark made of his pony's body, who has been trained to lie down and afford his master protection in this way.

GOING TO THE HAPPY HUNTING GROUNDS: This picture illustrates a tragic incident in one of the many fights between different warring Indian tribes. The illustration shows the advantage of modern fire-arms over the primitive equipment of the early Indian. A young warrior armed with a bow and arrow and rawhide shield is shot by an enemy equipped with a modern rifle or musket.



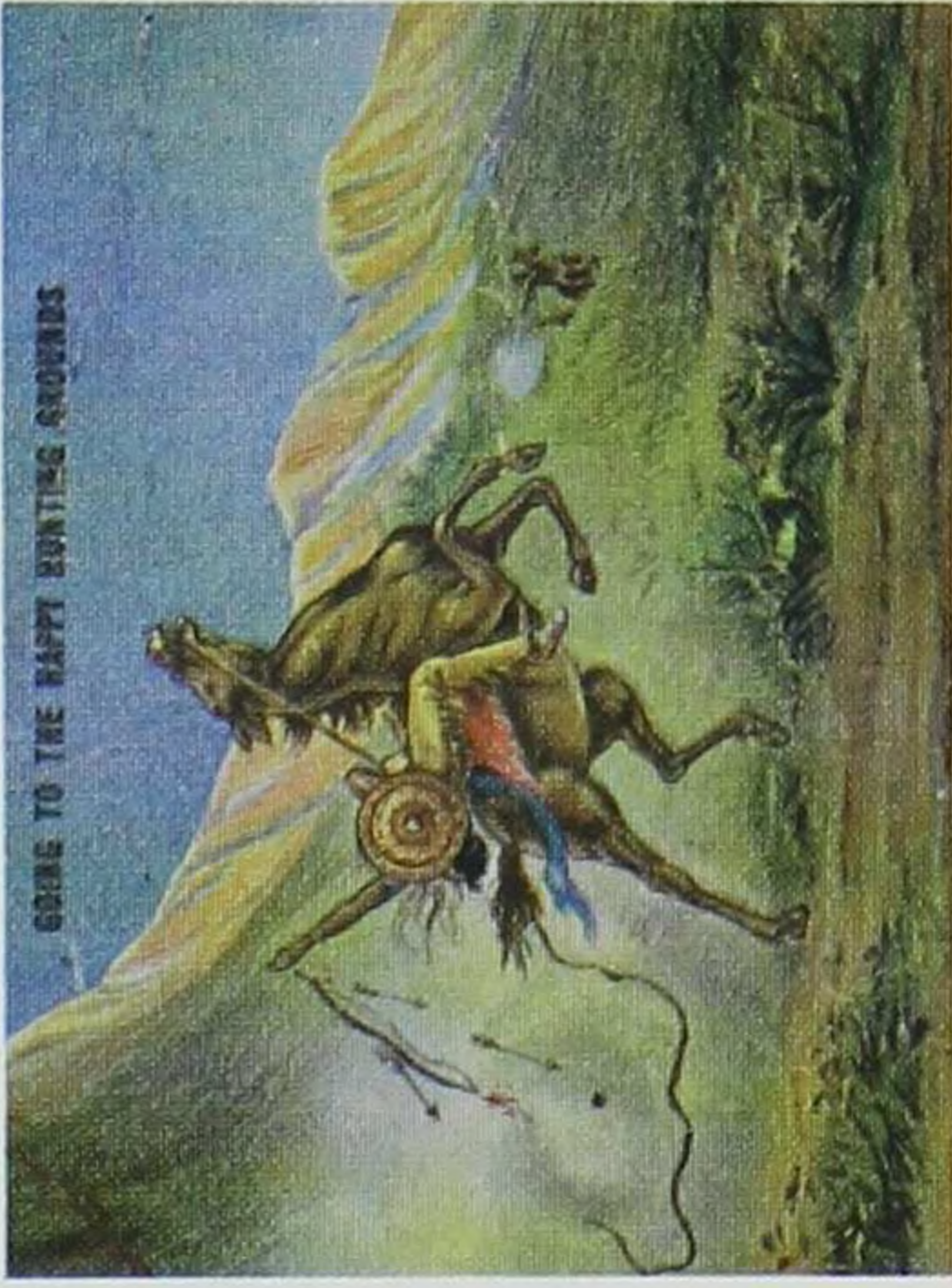
INDIAN MEDICINE MAN



MEDICINE MAN'S MASCOT



IN A TIGHT PLACE



GOING TO THE HAPPY HUNTING GROUNDS

CANOE RACING: The Indians were most expert in the manufacture and handling of canoes. The illustration shows two of their young men standing erect and racing in these frail craft.

GAMBLING WITH BONES: The Indians were great gamblers and manufactured their own instruments for gambling.

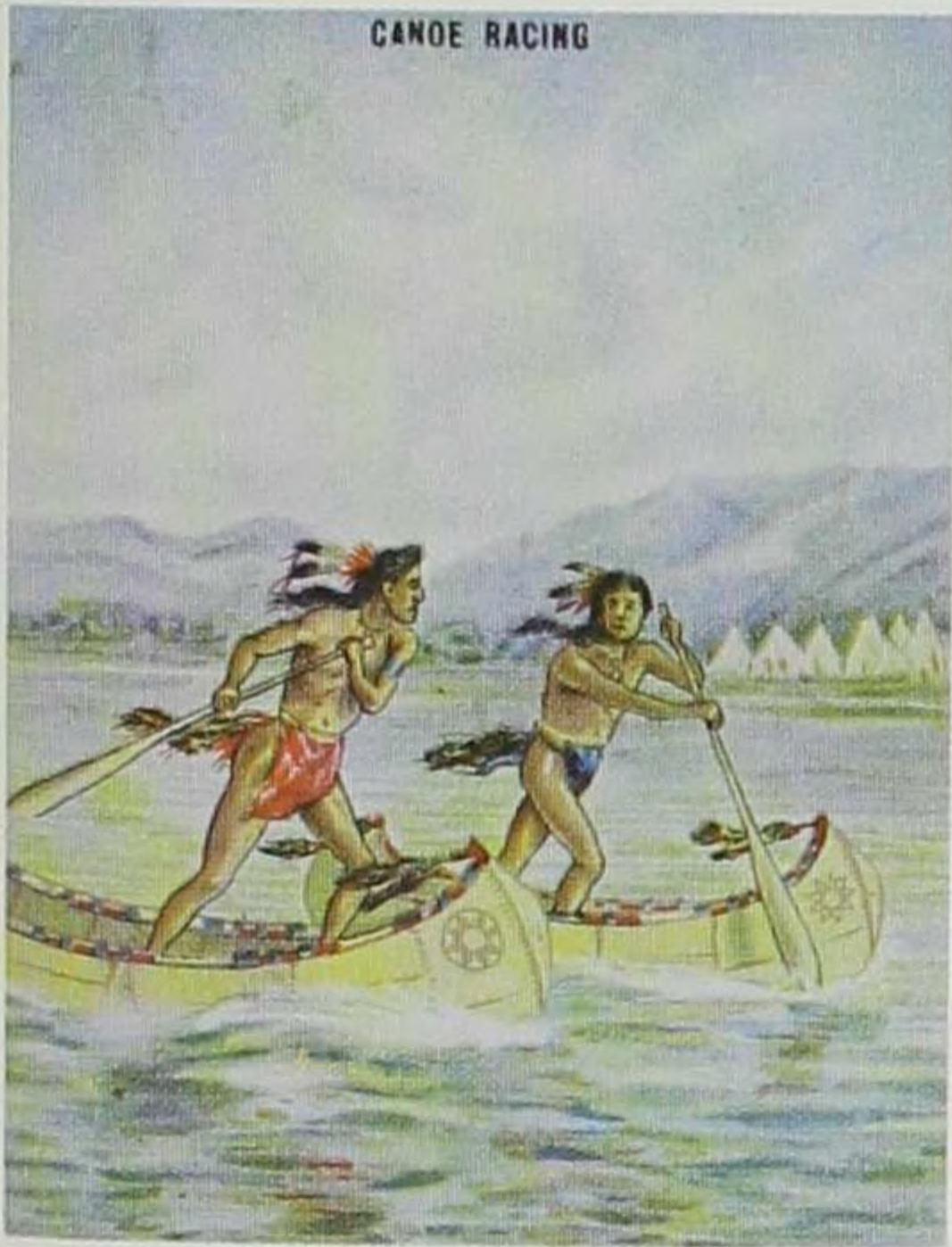
The picture portrays them gambling with little pieces of bone cut from the tip of an elk horn, or the bone of some other animal which has been ground round like a ball.

One Indian would hold his hands behind his back and the other Indian keeping a sharp watch, would try and guess which hand the bone was in. They would wager their best blanket and often the moccasins off their feet, or the bowie knife, or tomahawk, and have been known to leave the game entirely stripped of equipment.

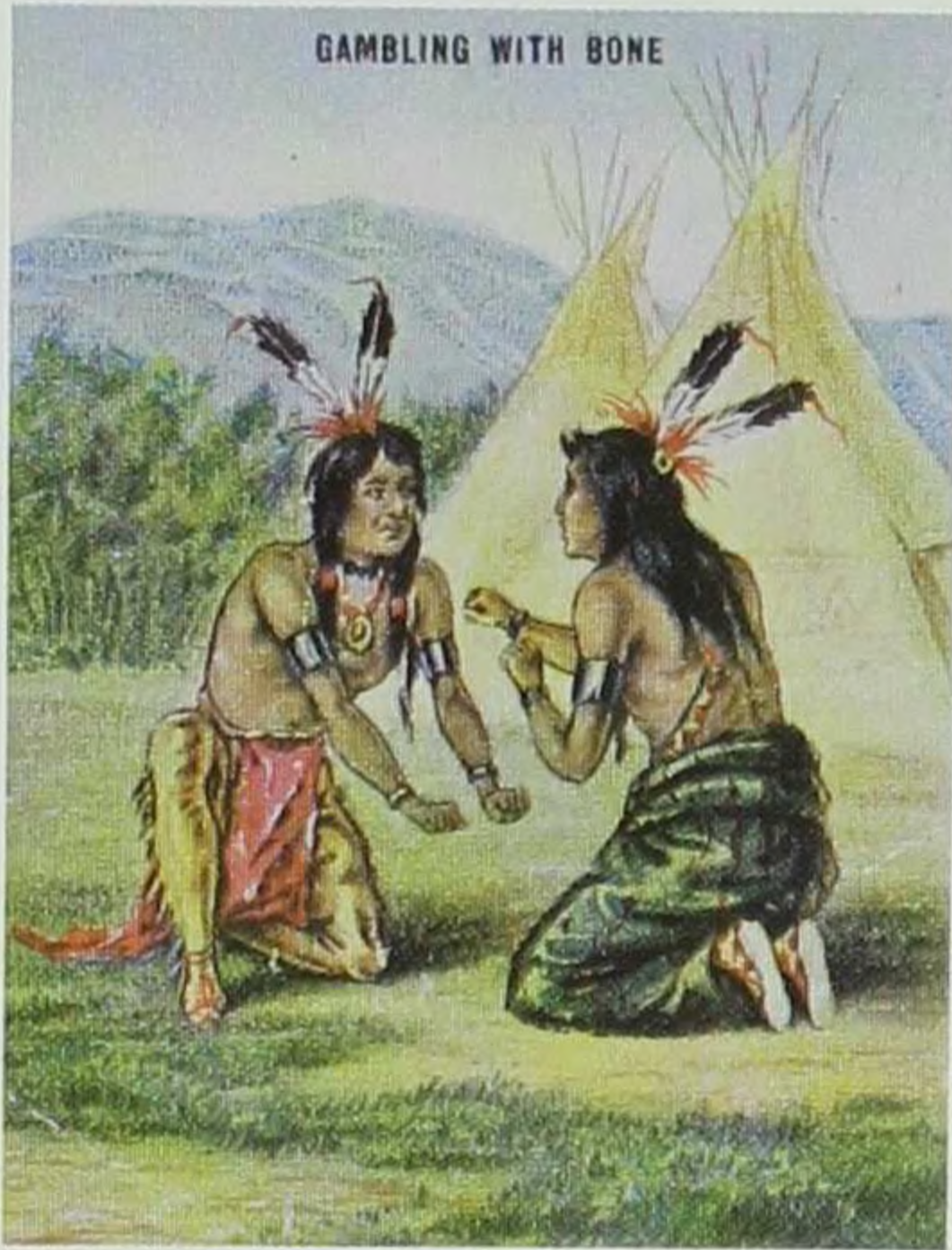
FLIGHT OF THE ARROW: A sport among the Indians which illustrates their remarkable skill with the bow and arrow. The young men would shoot one arrow after another with such rapidity that several would be in the air at the one time. He who had shot the most arrows before the first came to earth was acclaimed victor.

A MEAN CAYUSE: The cayuse or broncho, which are the names under which Indian ponies are generally known, frequently were difficult to train and required a skillful horseman to keep his seat. The picture shows such a pony ridden by a squaw. Among the Indians the squaws were often as expert as the male members of the tribe in horsemanship.

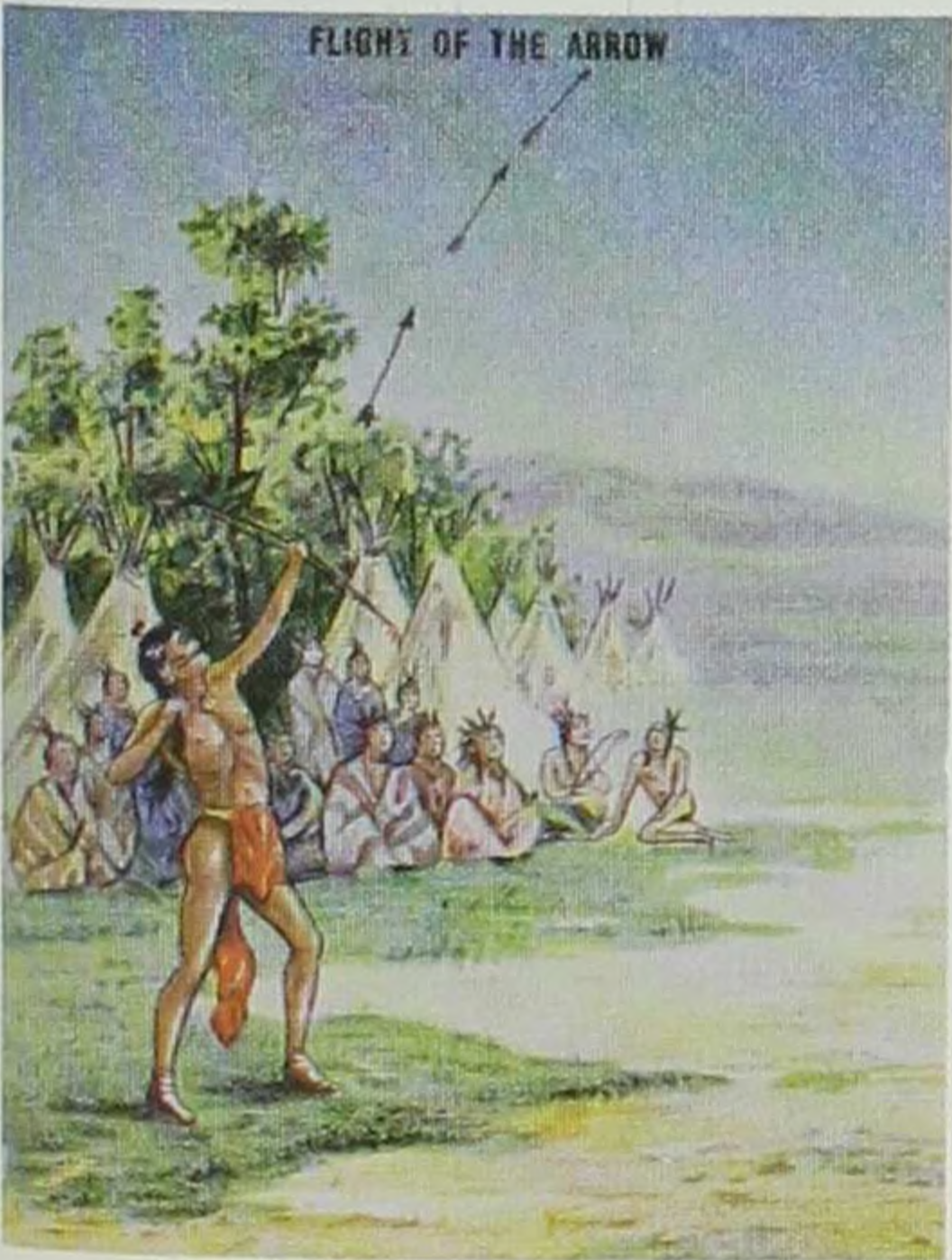
CANOE RACING



GAMBLING WITH BONE



FLIGHT OF THE ARROW



A MEAN CAYUSE



DUDE OF THE VILLAGE: An over-dressed fop, not differing much from the dude or fop among civilized people. He has taken no scalp and cannot sport an eagle feather. He has never done a brave deed, and while the braves despise him, he is satisfied in thinking himself beautiful and believing that he is greatly admired by the young women of the village.

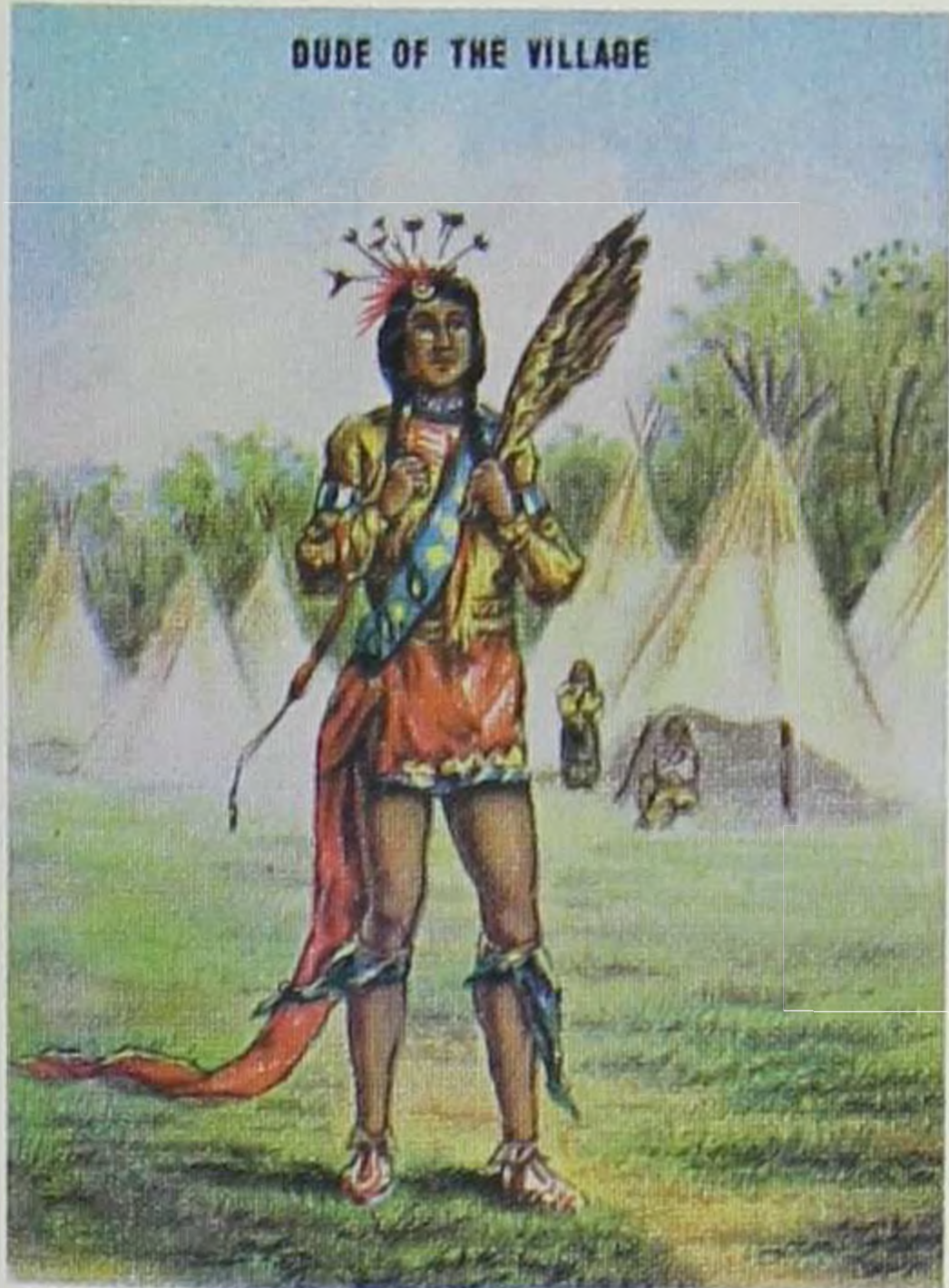
SMOKING TO THE SETTING SUN: The Indians were in a sense sun worshippers, believing the Great Spirit to manifest himself in the beauties of the sunset.

Smoking the ceremonial pipe while watching the sun sink beneath the horizon was a form of devotional worship.

CALLING BACK THE ELK: There was an Indian superstition that the wapiti, or elk, which has been almost exterminated by wasteful slaughter, could be called back by the sacrifice of a robe. The picture shows an Indian who has placed the skull and antlers of an elk on a rock and is in the act of leaving a fur robe before it, in the belief that this would appease the spirit of the departed elk.

OFFERING DEER TO THE SETTING SUN: The illustration shows an Indian offering the sacrifice of a deer which he has killed to the Great Spirit who they thought was manifested in the setting sun. The deer was left hanging on the bough of a tree in a place where the last rays of the sunset would rest on it.

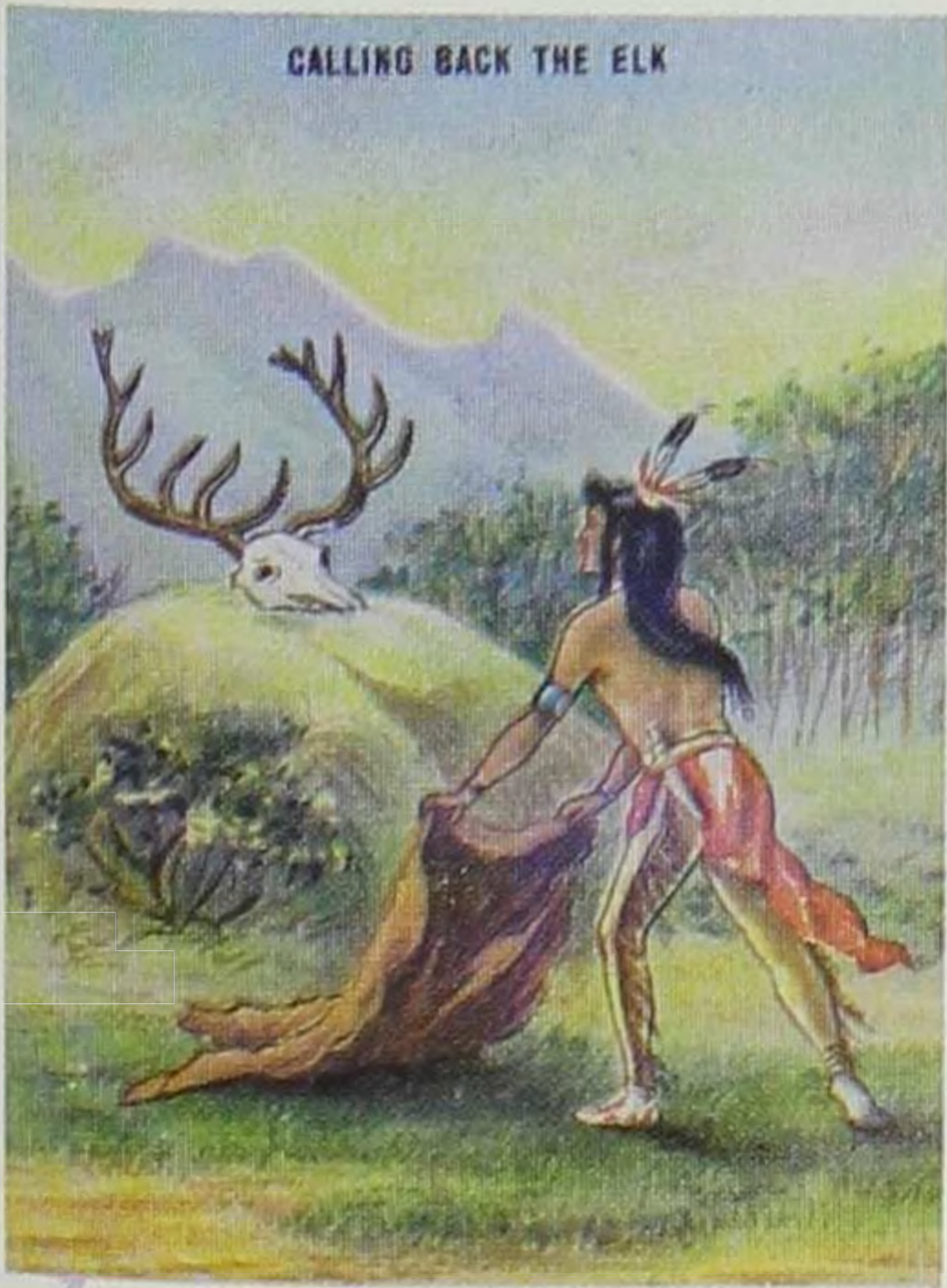
DUDE OF THE VILLAGE



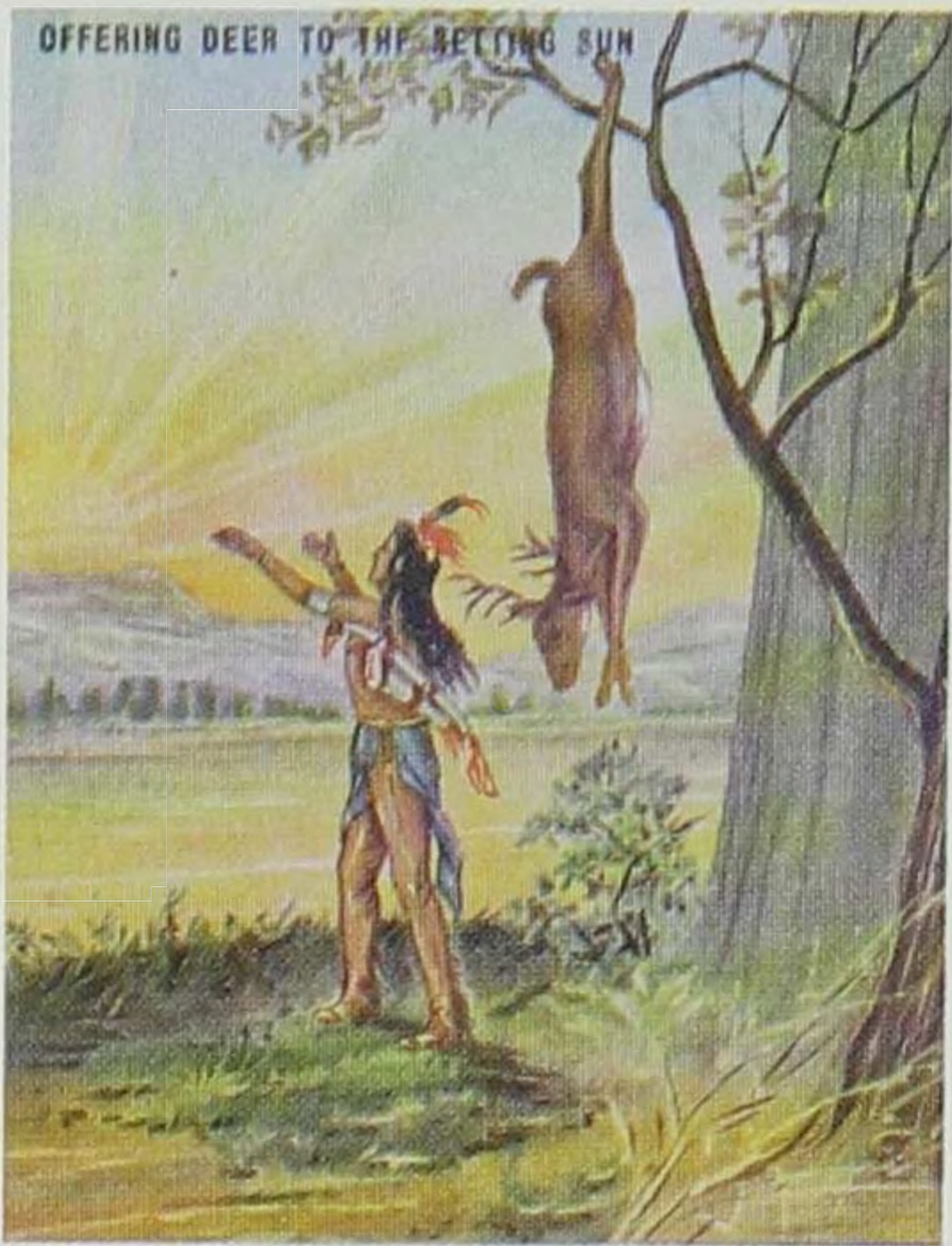
SMOKING TO THE SETTING SUN



CALLING BACK THE ELK



OFFERING DEER TO THE SETTING SUN



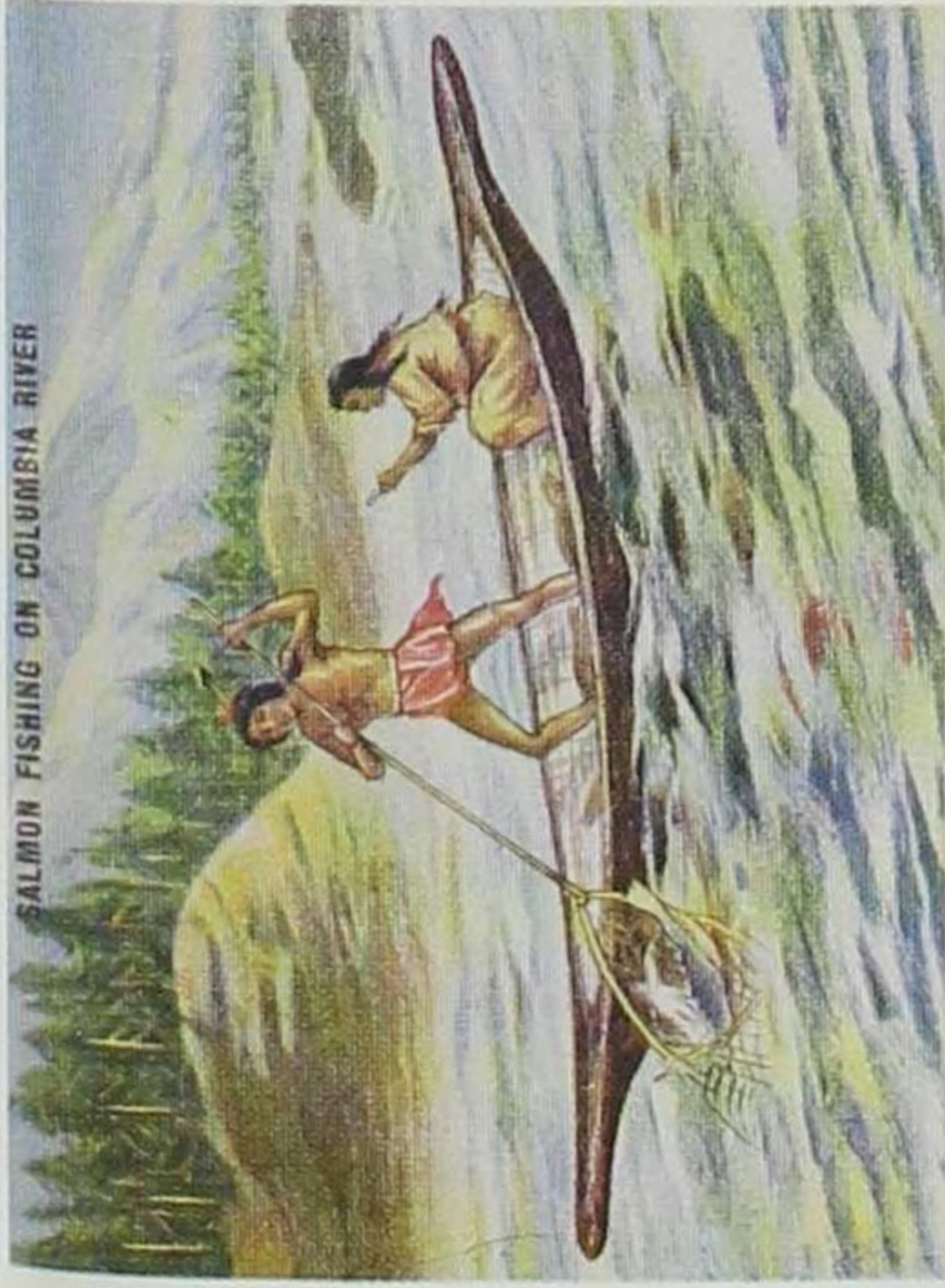
SALMON FISHING ON COLUMBIA RIVER: On this river the Indians used a dug-out made from the trunk of a tree. They did not use birch bark canoes as many think, for the reason that little or no birch could be found there.

STALKING DEER: The Indians would sometimes cover their bodies with the head and hide of a deer, and concealed in this way, creep close to their quarry before they were detected. In this manner they could approach near enough to kill with the bow and arrow, which were ineffective weapons at long ranges.

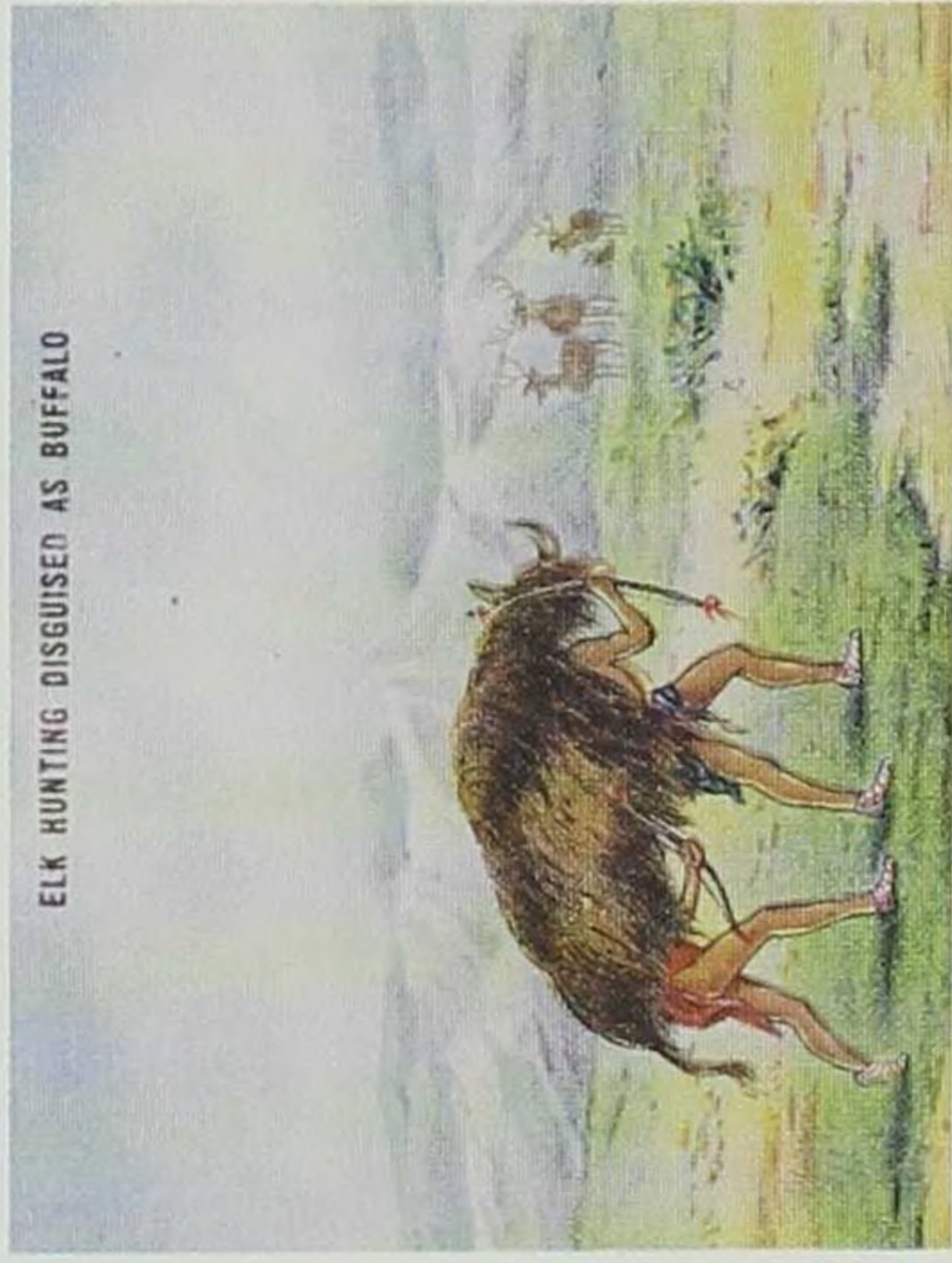
ELK HUNTING DISGUISED AS BUFFALO: Before the general use of fire-arms by the Indians they were compelled to rely upon their bows and arrows for hunting game, and to get close enough to the elk for their primitive weapons to be effective, they covered themselves with the hide of the buffalo and could then creep very close to the elk before it became alarmed.

A SPILT INDIAN: The Indians were such expert horsemen, and their ponies so sure-footed, that they would take many risks and sometimes with serious consequences. The picture shows an incident where a misstep on the part of the horse has sent both man and beast down a steep bank or cliff.

SALMON FISHING ON COLUMBIA RIVER



ELK HUNTING DISGUISED AS BUFFALO



A SPLT INDIAN



STALKING DEER



WHISKEY HUNTERS: One of the most noticeable effects of the Indians contact with the white race has been the craving they soon develop for intoxicants.

The early Indian traders always carried a stock of whiskey which they sought to exchange for skins and other merchandise.

The United States Government later appointed agents to stop this traffic and when these traders attempted to smuggle whiskey to the Indians, they were pursued by a picked number of Indians, and when overtaken the whiskey was broken open and spilled on the ground. Many a trader engaged in this dangerous business has paid the penalty with his life when he offered any resistance.

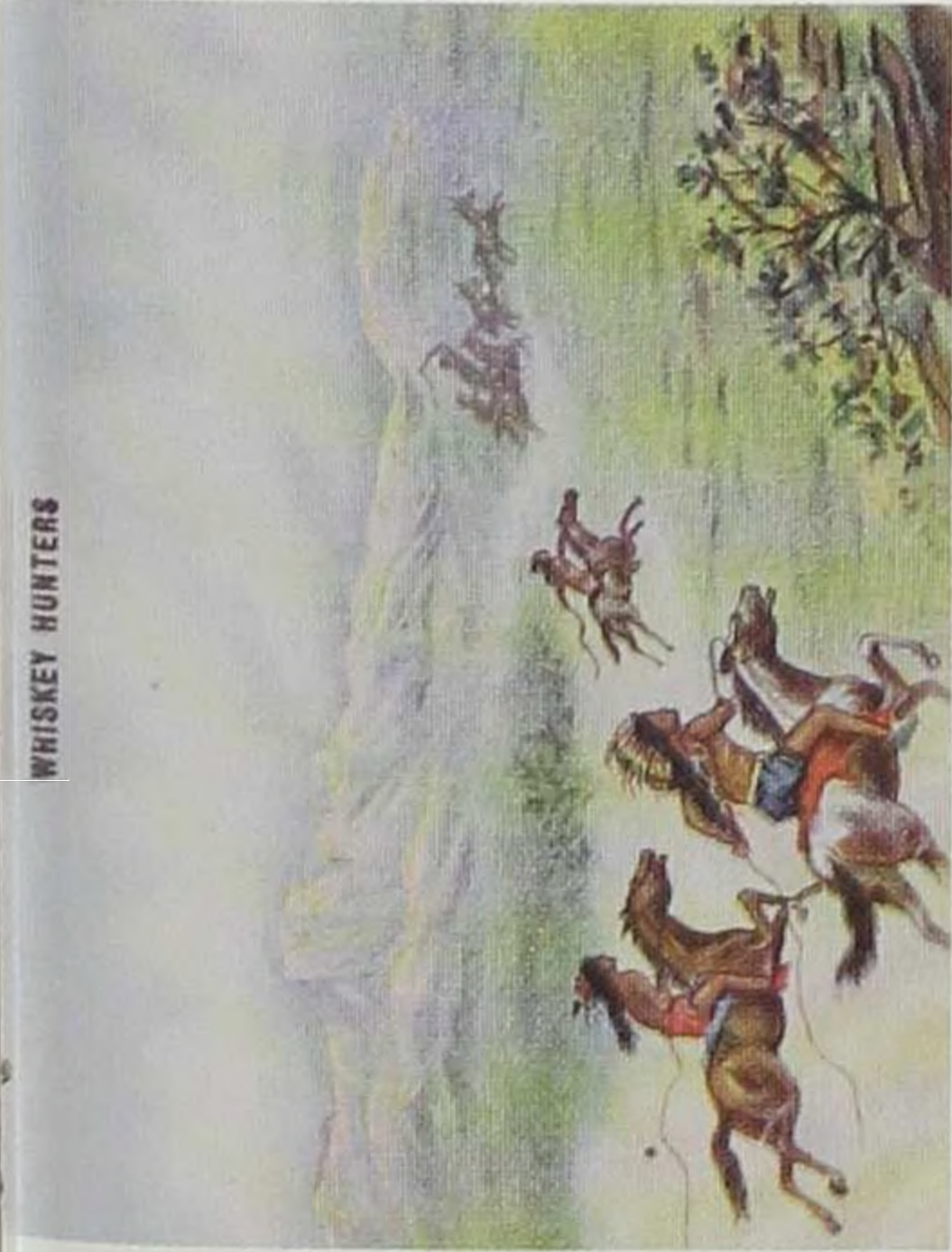
ON THE SCENT OF TOBACCO: The Indian power of sight and smell is wonderful. They will scent the tobacco or coffee in a camp for many miles and have been known to find their way to a camp by this means.

CAPTURING A WILD HORSE: The Indians were not horse breeders.

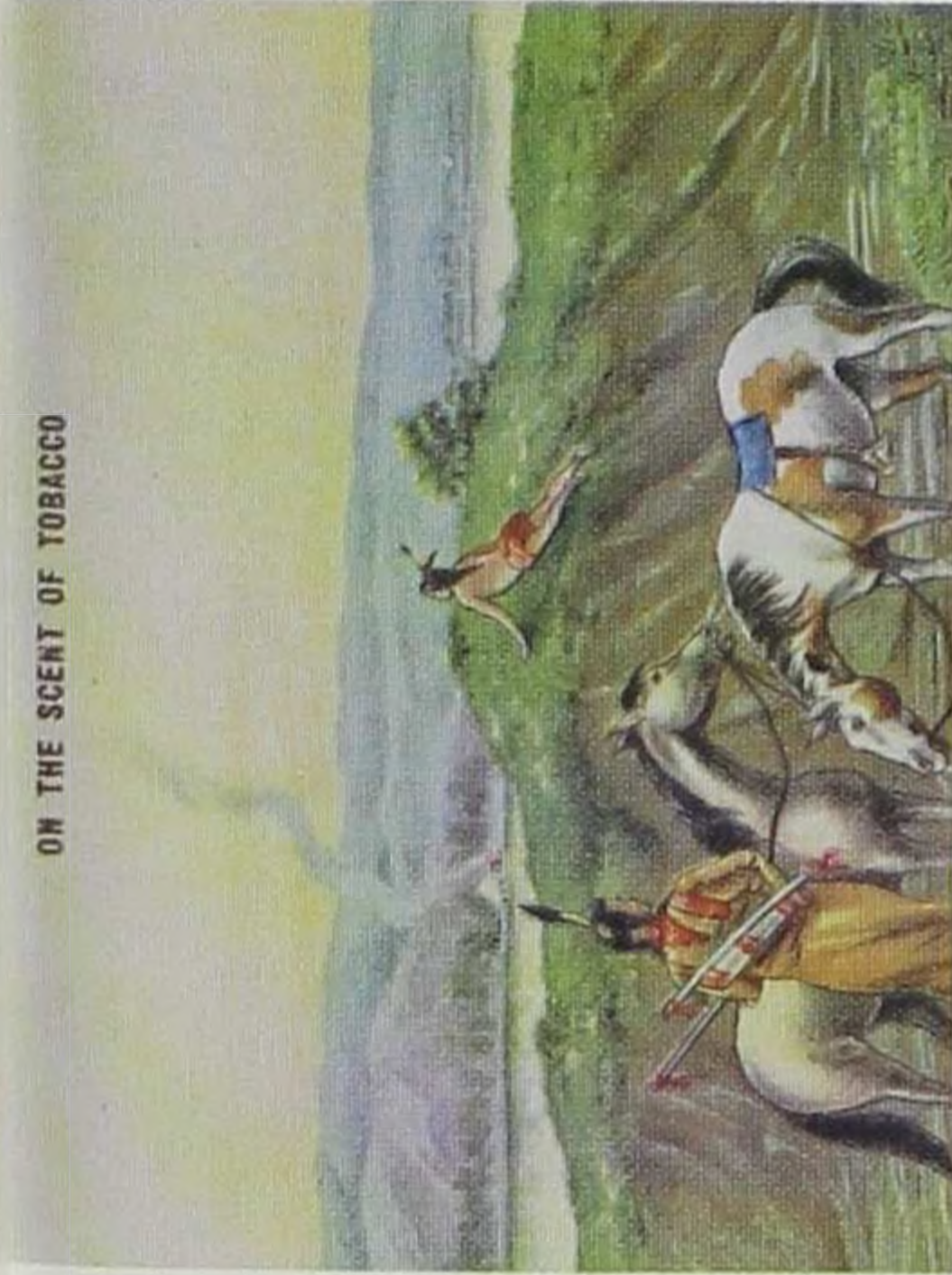
They depended for their mounts on their ability to capture horses from the herds of wild horses that roamed extensively through the west in past years.

INDIAN WAR IMPLEMENTS: Here is shown the raw-hide shield, a good protection against the arrow, but not against modern rifles; the flint-headed spear, bow and arrow, tomahawk and war clubs, the old muzzle-loading musket and also the pipe of peace.

WHISKEY HUNTERS



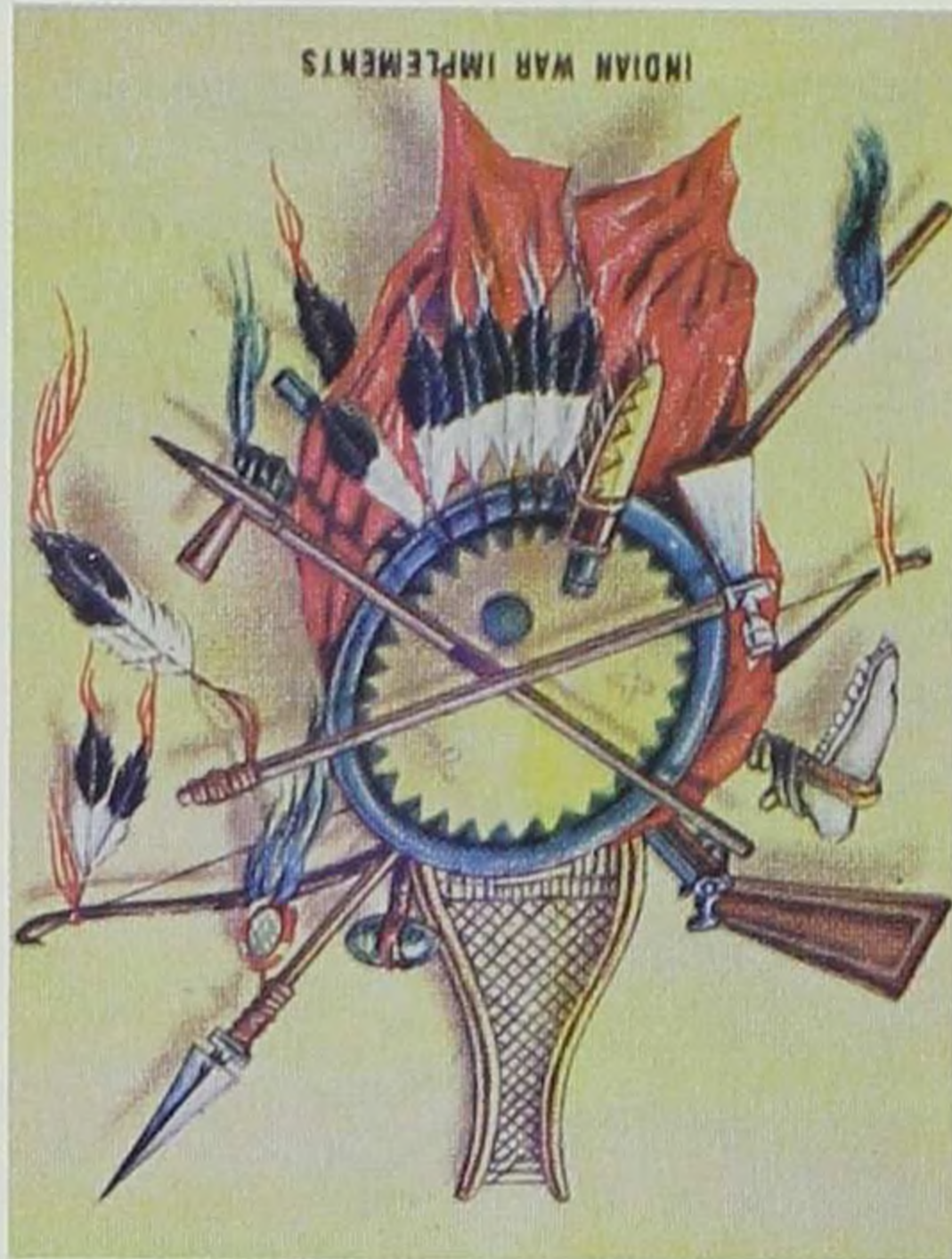
ON THE SCENT OF TOBACCO



CAPTURING WILD HORSE



INDIAN WAR IMPLEMENTS



SQUAW FLESHING A ROBE: The custom among the Indians was that the women did all the work. The men when not engaged in warfare or hunting considered it beneath their dignity to do any work around the villages. The picture shows a squaw engaged in the work of preparing a hide of an animal her husband has killed while he sits idly by smoking. For this valuable skin she will probably receive at the traders' store a yard of calico, a couple cups of flour and two large cups of brown sugar.

YOUNG SQUAWS STRINGING VEGETABLES: It was one of the duties of the young women to dig and string the pomblanch or white root. This vegetable grew wild and when gathered was strung and dried in the sun.

It was then pounded until it made a flour and was prized by the Indians as a food product. The Indians tilled the soil but very little and depended largely for vegetables and the like on what grew wild.

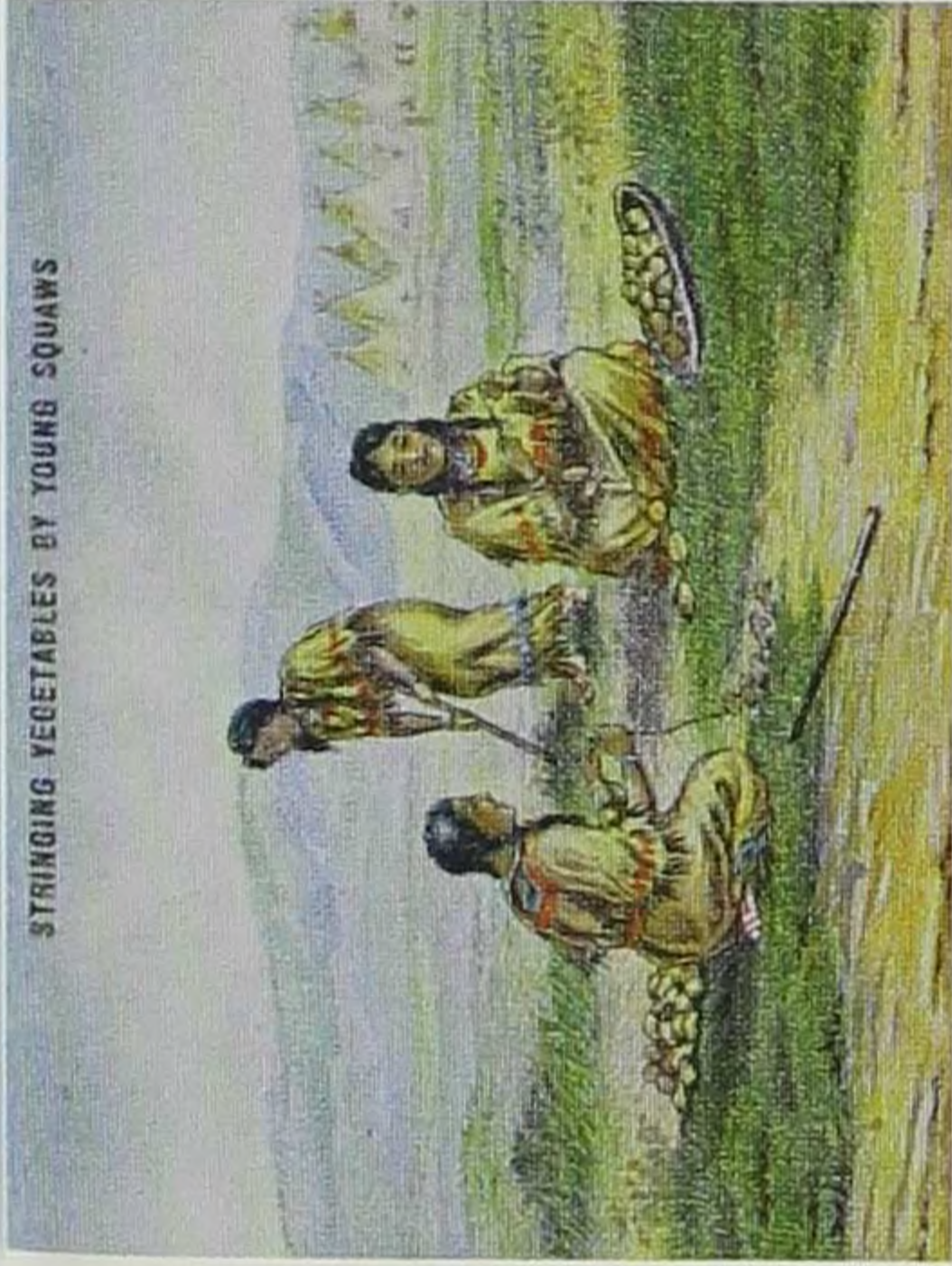
PUPPY STEW: The flesh of dog was highly esteemed as a food by the Indian, and that of puppies regarded as a great delicacy and was saved for the children or used on feast days. It was usually made into a stew with the white root or pomblanch cooked with it as a vegetable.

INDIAN CHILDREN CRYING: There is a popular belief that the Indian papooses never cry; this is not so. It is true that they are more stoical than white children, inheriting these qualities from their savage parents. The picture illustrates an incident where two children—a papoose and an older brother are wailing because of their being left alone, apparently deserted.

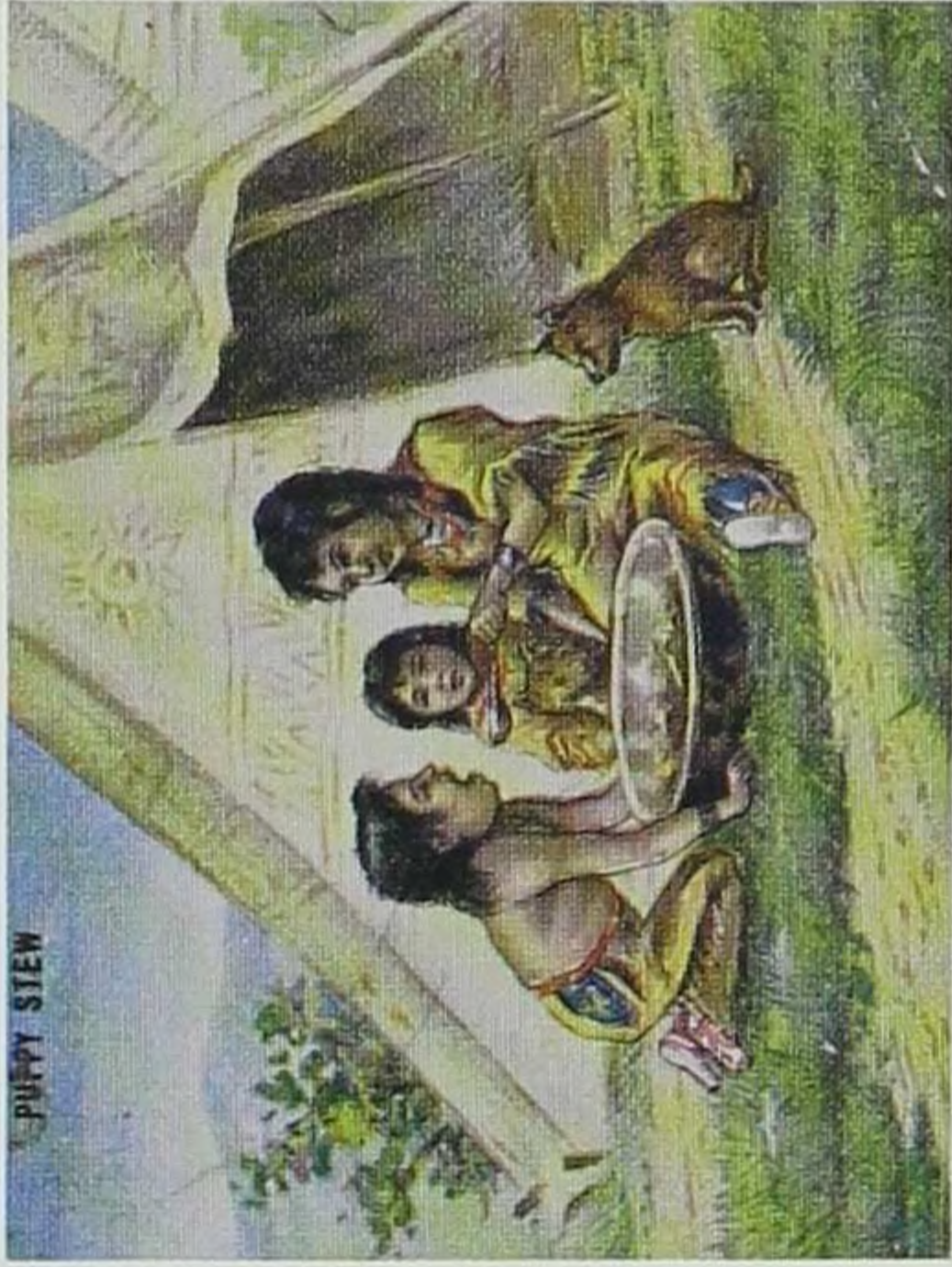
SQUAW FLESHING A ROBE



STRINGING VEGETABLES BY YOUNG SQUAWS



PUPPY STEW



INDIAN CHILDREN CRYING



RACE OF THE YOUNG BUCKS: The foot-race has always been a sport very much practiced and enjoyed by the Indians, who were very fleet of foot. Some of the swiftest and best amateur runners of today are full-blooded Indians.

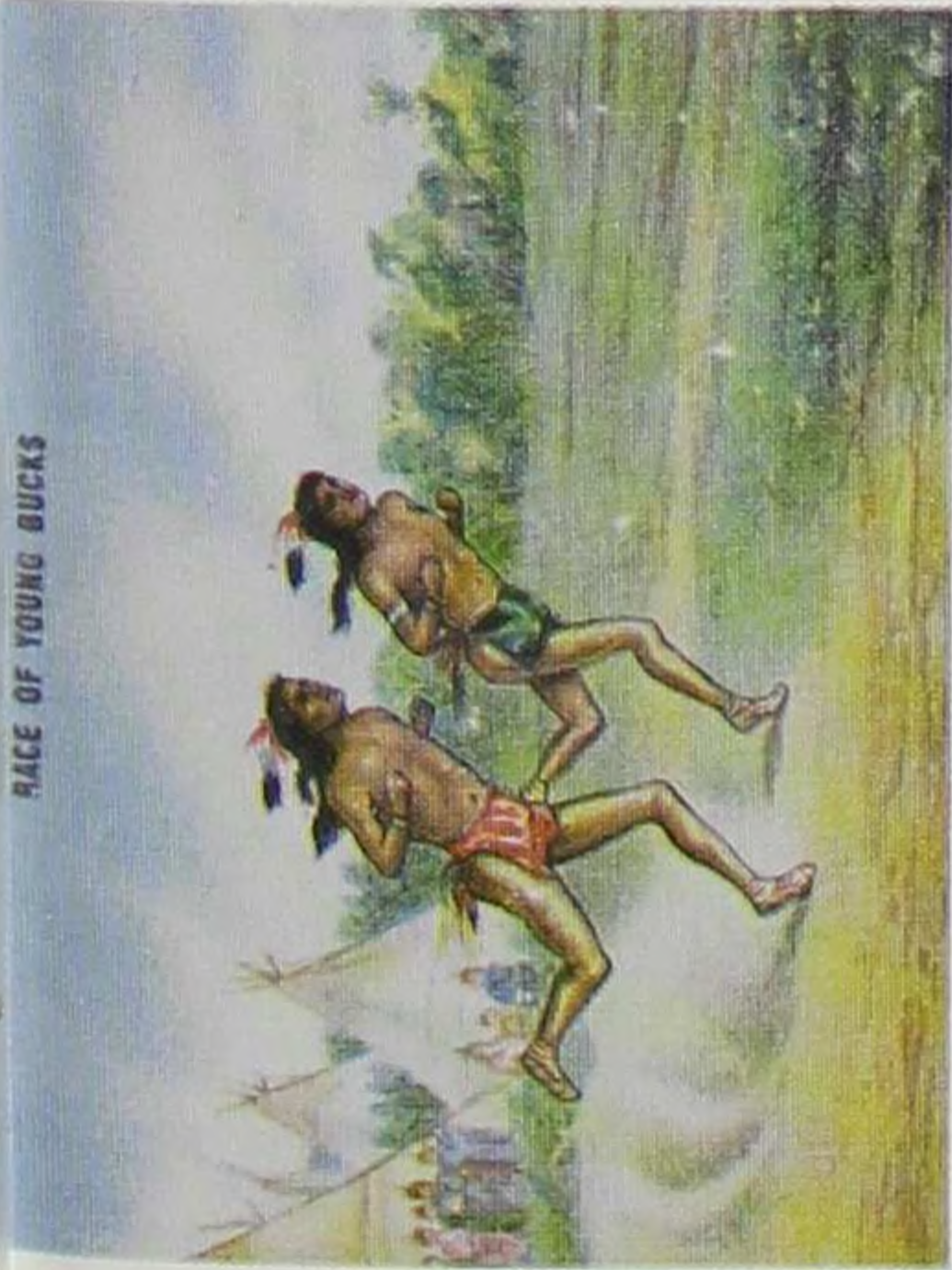
BOYS PLAYING DEER HUNTING: From earliest infancy the Indian boy is taught to hunt. To become a great hunter or warrior was his greatest ambition and their sports were generally of the character to teach them skill with the bow and arrow.

The illustration shows one lad disguised and protected by a deer's head and skin, being hunted by his fellows with blunted arrows.

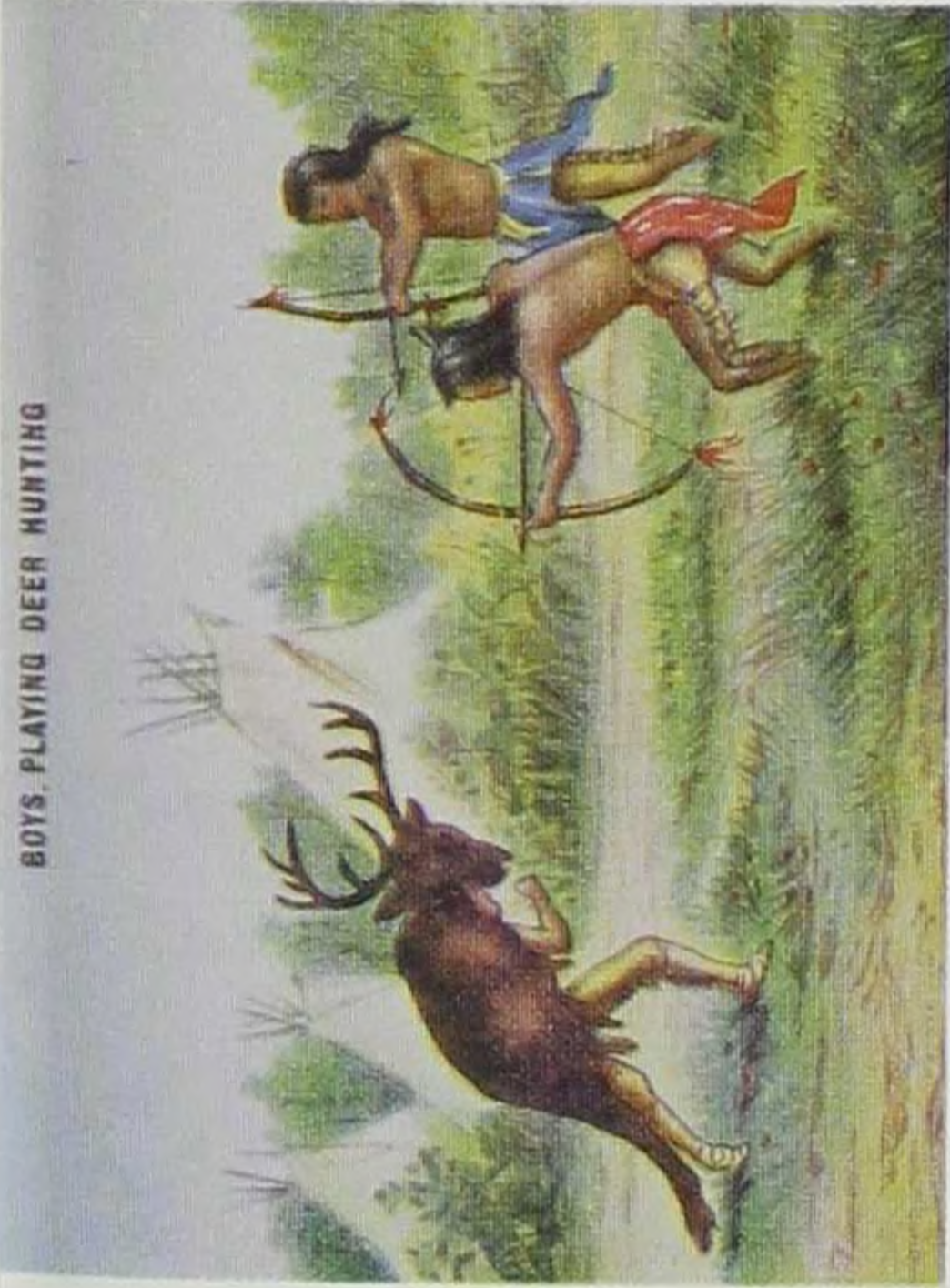
HORSE RACING: The Indians were perhaps the most expert horsemen in the world and took great pride in the speed and endurance of their mounts. They rode without saddle or bridle except for a single rein knotted around the lower jaw of the horse. The picture shows a race between two young bucks.

INDIAN BOY PLAYING WITH PET CROW: It was one of the duties of the Indian boys to watch over and protect the herd of ponies, belonging to the tribe, and to keep them from roaming too far away, and drive off any wild animals that might attack them. An Indian boy thus engaged is shown in the picture who is at the time amusing himself by playing with his pet crow.

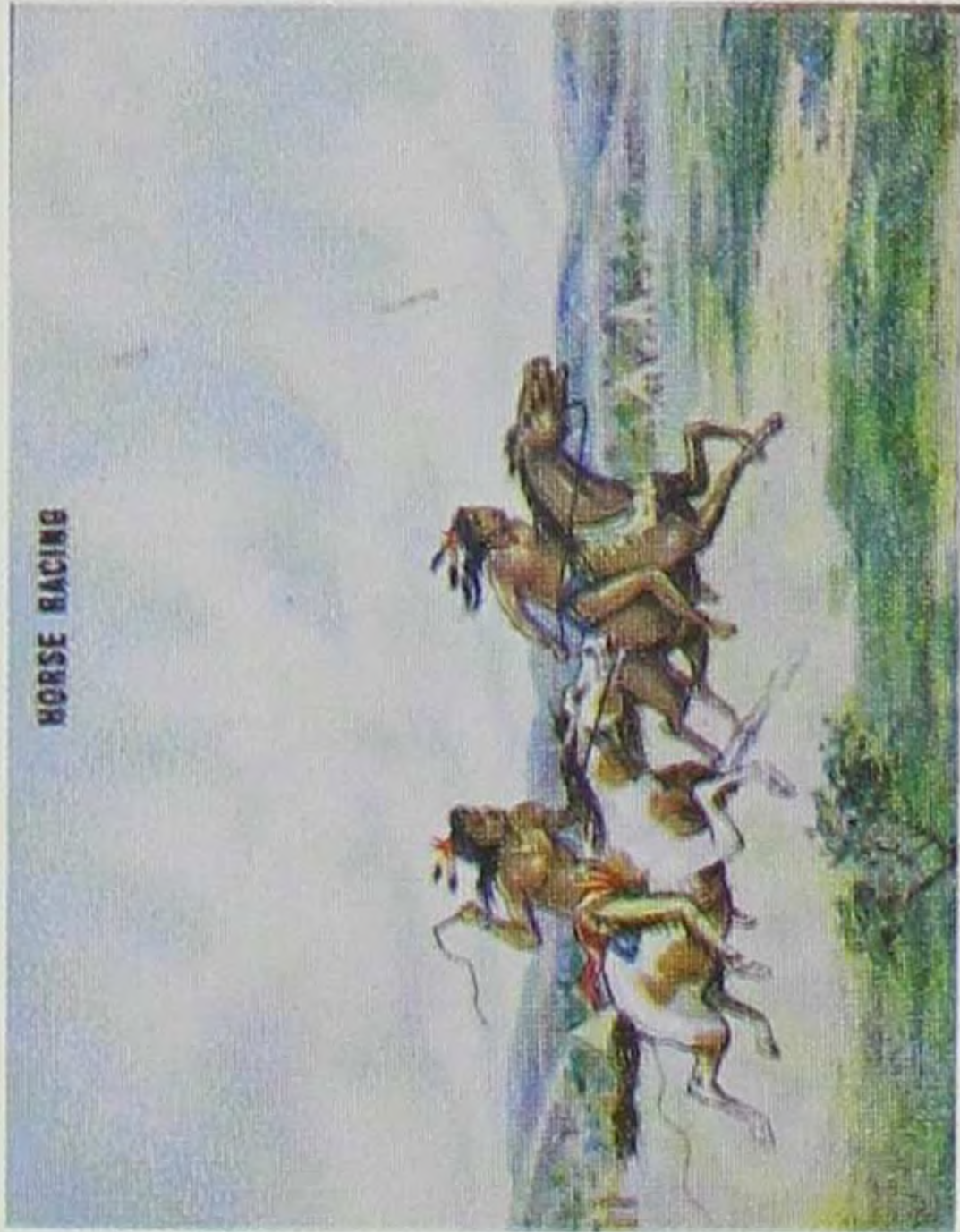
RACE OF YOUNG BUCKS



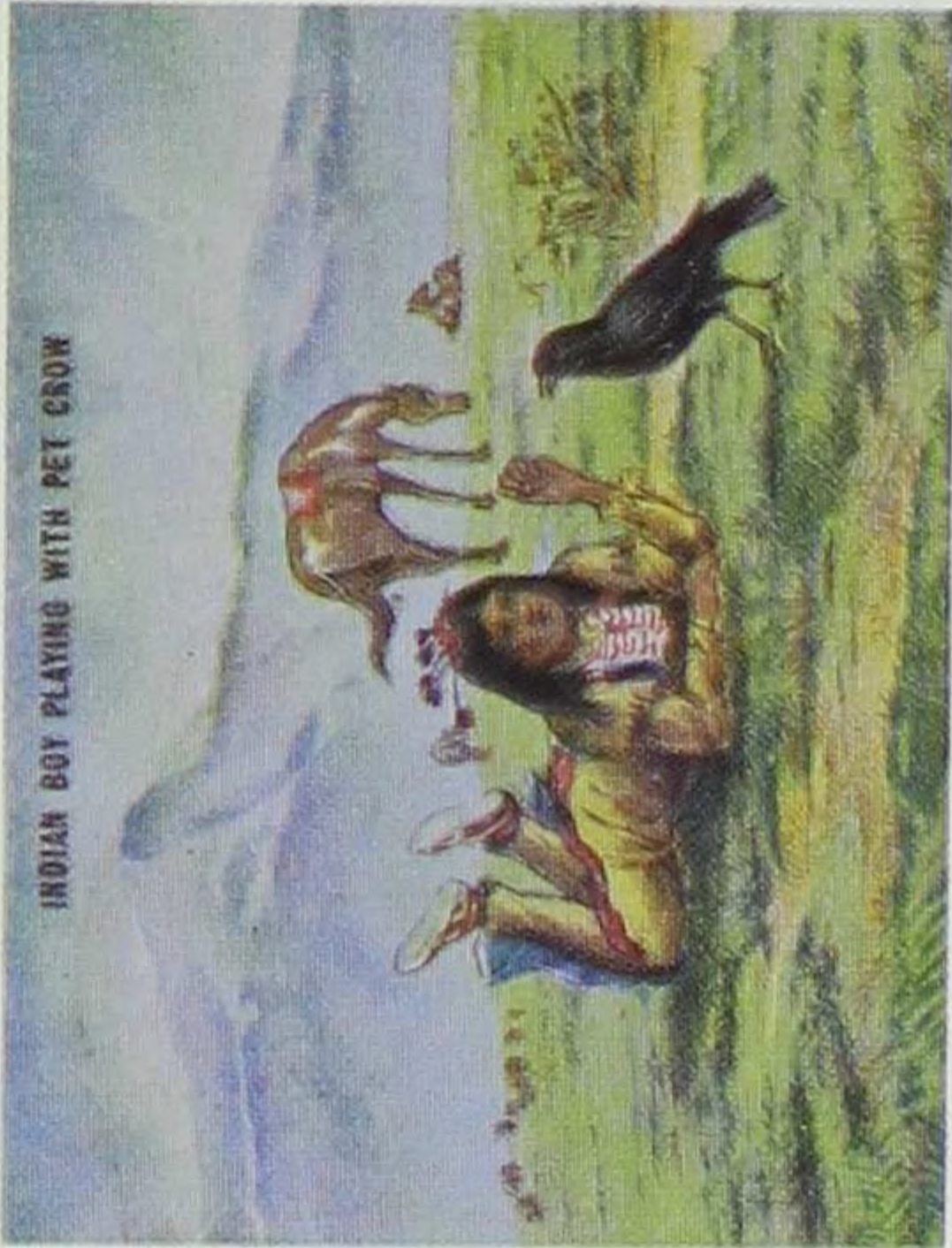
BOYS. PLAYING DEER HUNTING



HORSE RACING



INDIAN BOY PLAYING WITH PET CROW



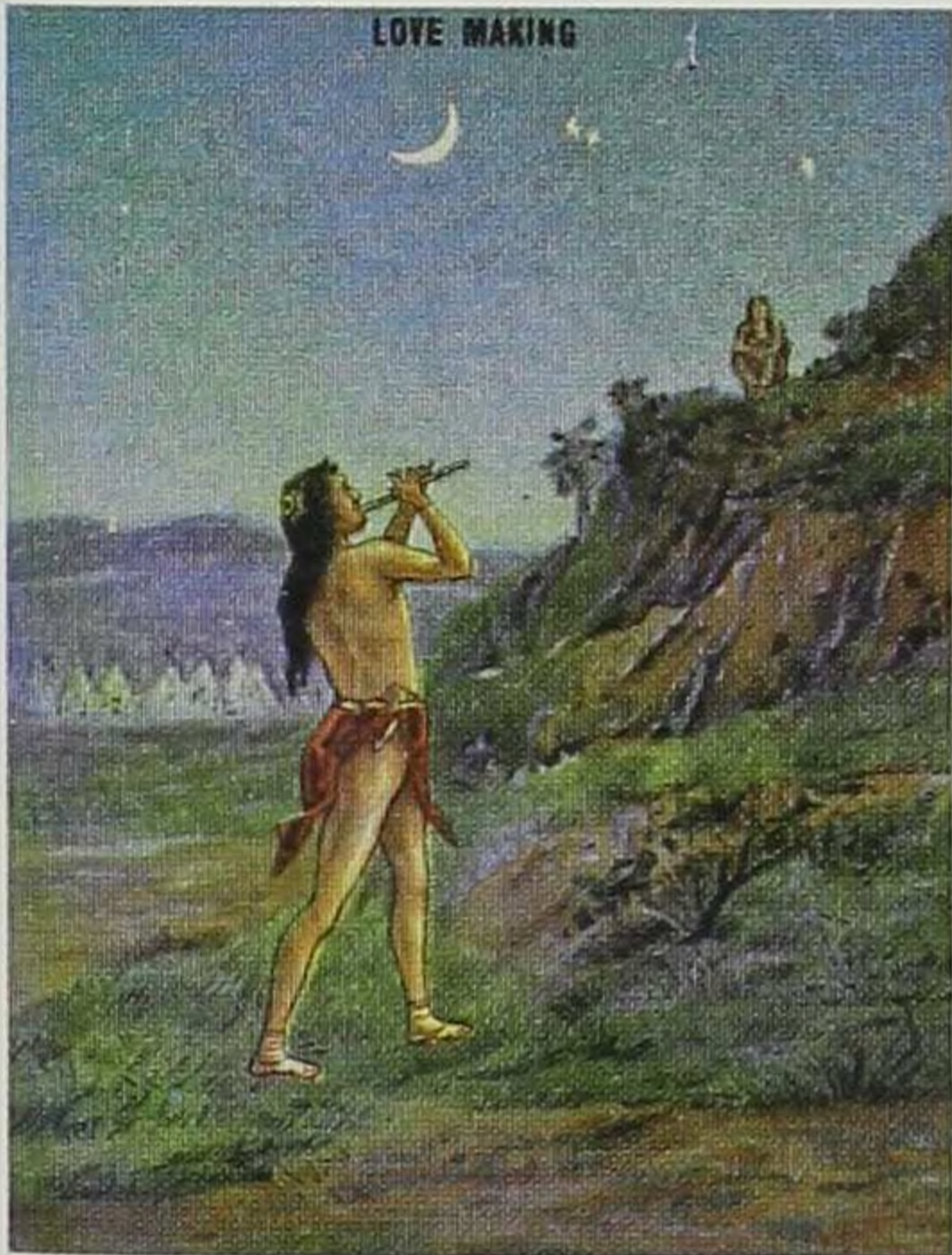
LOVE MAKING: Indians do not as a rule suggest to our mind anything in connection with love or sentiment, yet their young men and young women were no different from others in this respect. The flute was a musical instrument thought by them to have a peculiar charm for the Indian maiden and its notes could always be heard at night around an Indian village. The picture shows an Indian lover serenading his sweetheart in this way.

RUNAWAY LOVERS: Runaway lovers pursued by the family of the young squaw, leading them a hot chase through the Bad Lands, where they have the best chances of escape, owing to the many gulches and ravines where they can hide from the pursuers.

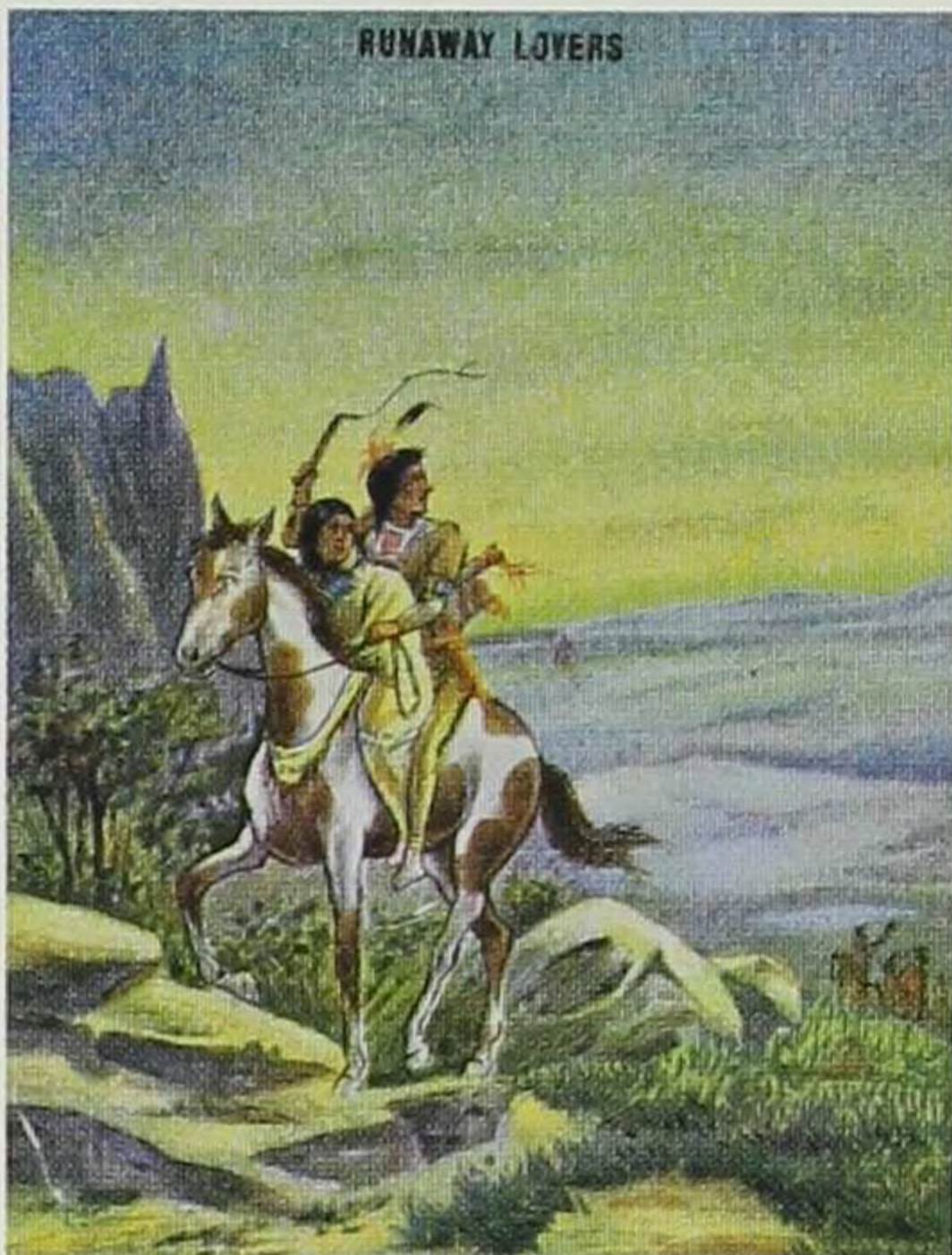
SQUAW GATHERING GRAPES: The Indians were not farmers to any extent. They depended for food on the vegetables, roots and fruits that grew wild. The work of gathering and preparing these articles of diet was left to the women who often times traveled long distances to gather their supplies. The picture shows a squaw gathering wild grapes that were dried and used in winter. Her papoose or baby she has taken with her and is seen wrapped up in the Indian fashion, hanging on the branch of a convenient tree.

SQUAW OFFERING FOOD TO DEAD BABE: Squaw making an offering of food to her dead babe, which is placed in a tree wrapped in the skin of some animal which has been killed for that purpose. The skin is soaked in water and bound with strips of the same material and becomes hard when dry. The women often make long journeys to visit their dead.

LOVE MAKING



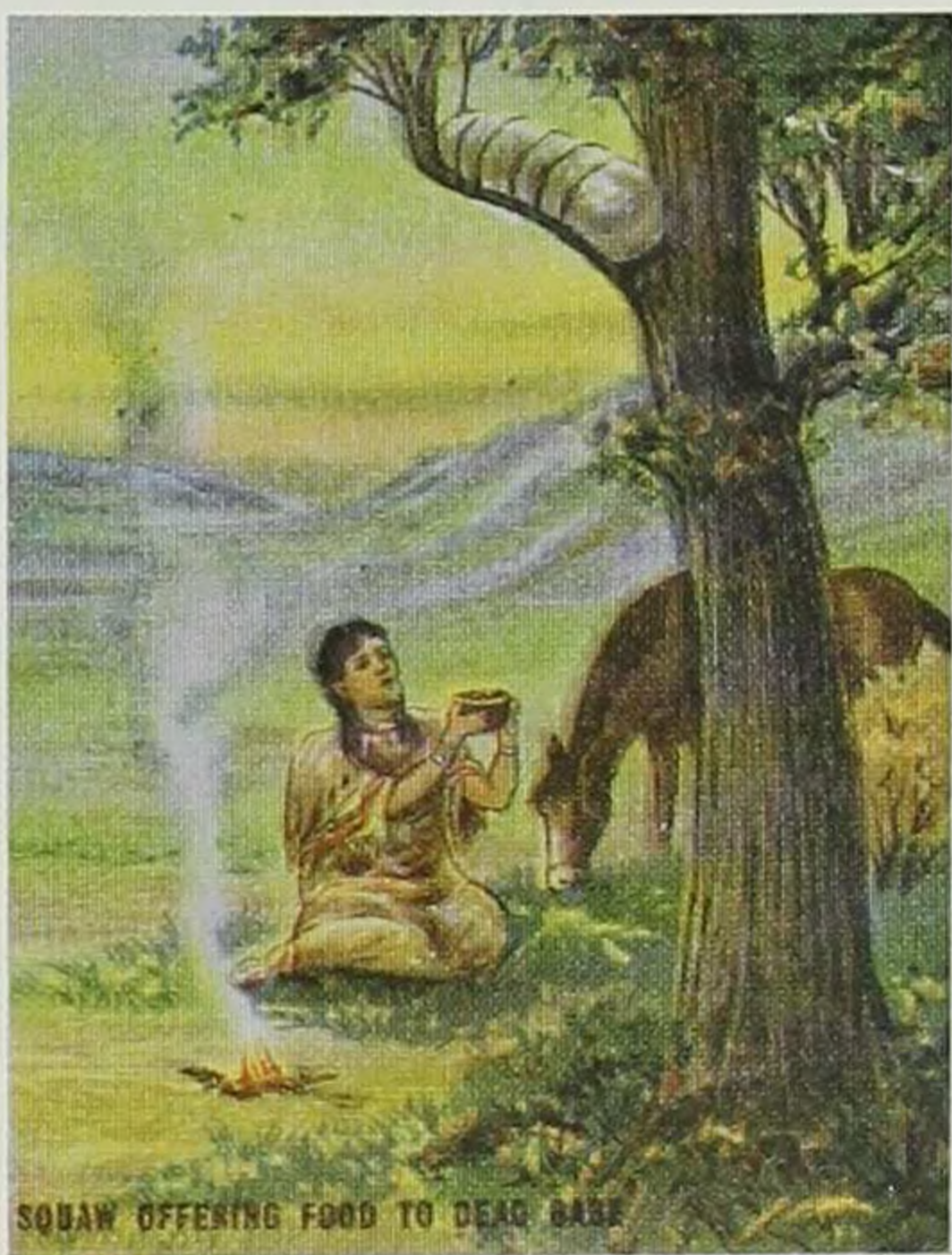
RUNAWAY LOVERS



SQUAW GATHERING GRAPES



SQUAW OFFERING FOOD TO DEAD BABE



ularly to the Plains Indians. Catlin covers every phase of the story from the lookout stationed at a strategic outpost to alert the village of the presence of the buffalo, to the Indian squaw skinning a hide for use.

In the dead of the winters, which are very long and severely cold in this country, where horses cannot be brought into the chase with any avail, the Indian runs upon the surface of the snow by the aid of snow shoes, which buoy him up, while the great weight of the buffaloes, sinks them down to the middle of their sides, and completely stopping their progress, ensures them certain and easy victims to the bow or lance of their pursuers . . . The skins are then stripped off, to be sold to the Fur Traders, and the carcasses left to be devoured by the wolves. This is the season in which the greatest number of these animals are destroyed for their robes—they are most easily killed at this time, and their hair or fur being longer and more abundant, gives greater value to the robe.

Catlin frequently was moved to pity by the unequal contest between man and beast. Since he witnessed and recorded this contest over a period of eight years in all seasons of the year, the observant artist knew whereof he spoke:

The poor buffaloes have their enemy *man*, besetting and beseiging them at all times of the year, and in all the modes that man in his superior wisdom has been able to devise for their destruction. They struggle in vain to evade his deadly shafts, when he dashes amongst them over the plains on his wild horse—they plunge into the snow-drifts where they yield themselves an easy prey to their destroyers, and they also stand unwittingly and be-

hold him, unsuspected under the skin of a white wolf, insinuating himself and his fatal weapons into close company, when they are peaceably grazing on the level prairies, and shot down before they are aware of their danger.

The Buffalo is a very timid animal, and shuns the vicinity of man with the keenest sagacity; yet, when overtaken, and harassed or wounded, turns upon its assailants with the utmost fury, who have only to seek safety in flight. In their desperate resistance the finest horses are often destroyed; but the Indian, with his superior sagacity and dexterity, generally finds some effective mode of escape . . .

It has been frequently contended by some that the Indian never killed more food than was needed; that the White Man alone was responsible for the destruction of the buffalo. Long before the advent of Buffalo Bill (who was born in Iowa in 1846), and even before the buffalo robe was prized by the Missouri River fur traders, the needless slaughter of countless thousands of buffaloes was taking place.

When George Catlin arrived at the Fur Company post on the Upper Missouri in May of 1832 he was told that it was just "a few days before his arrival (when an immense herd of buffaloes had showed themselves on the opposite side of the river, almost blackening the plains for a great distance,) a party of five or six hundred Sioux Indians on horseback, forded the river about mid-day, and spending a few hours amongst them, recrossed the river at sun-down and came into the Fort with *fourteen hundred fresh buffalo tongues*, which

were thrown down in a mass, and for which they required a few gallons of whiskey, which was soon demolished, indulging them in a little, and harmless carouse."

As Catlin relates:

This profligate waste of the lives of these noble and useful animals, when, from all that I could learn, not a skin or a pound of the meat (except the tongues), was brought in, fully supports me in the seemingly extravagant predictions that I have made as to their extinction, which I am certain is near at hand. In the above extravagant instance, at a season when their skins were without fur and not worth taking off, and their camp was so well stocked with fresh and dried meat, that they had no occasion for using the flesh, there is a fair exhibition of the improvident character of the savage, and also of his recklessness in catering for his appetite, so long as the present inducements are held out to him in his country, for its gratification.

Nowhere does the horse exhibit his great value to the Plains Indian more than in the buffalo hunt. A number of artists have shown the Indian, mounted on his horse in full regalia and pursuing the buffalo accoutered with all forms of weapons. George Catlin gives a more accurate picture:

In the chase of the buffalo, or other animal, the Indian generally "strips" himself and his horse, by throwing off his shield and quiver, and every part of his dress, which might be an encumbrance to him in running; grasping his bow in his left hand, with five or six arrows drawn from his quiver, and ready for instant use. In his right hand (or attached to the wrist) is a heavy whip, which he uses

without mercy, and forces his horse alongside of his game at the swiftest speed.

These horses are so trained, that the Indian has little use for the rein, which hangs on the neck, whilst the horse approaches the animal on the right side, giving his rider the chance to throw his arrow to the left; which he does at the instant when the horse is passing—bringing him opposite to the heart, which receives the deadly weapon "to the feather."

If Wisconsin and Minnesota can thrill to the romantic love story of Winona, Iowa can be equally thrilled by the beautiful legend of Wapsi and Pinicon, after whom the Wapsipinicon River is named. No matter how the marriage was consummated it ended with the squaw at work, and the children—from Papoose to boys at play—as depicted in several cards reproduced herein. The *Handbook of the American Indians* by the Bureau of American Ethnology deals at considerable length with marriage, which fortunately was not quite as complex as it has been made by the White Man. According to the Bureau of American Ethnology:

Except that marital unions depend everywhere on economic considerations, there is such diversity in the marriage customs of the natives of North America that no general description will apply beyond a single great cultural group.

The Eskimo, except those tribes of Alaska that have been led to imitate the institutions of neighboring tribes of alien stocks, have no clan organization. Accordingly the choice of a mate is barred only by specified degrees of

kinship. Interest and convenience govern the selection. The youth looks for a competent housewife, the girl for a skilled hunter. There is no wedding ceremony. The man obtains the parents' consent, presents his wife with garments, and the marriage is consummated. Frequently there are child betrothals, but these are not considered binding. Monogamy is prevalent, as the support of several wives is possible only for the expert hunter. Divorce is as informal as marriage; either party may leave the other on the slightest pretext, and may remarry. The husband may discard a shrewish or miserly wife, and the wife may abandon her husband if he maltreats her or fails to provide enough food. In such cases the children generally remain with the mother.

Of the Plains Indians some had the gentile system, while others lacked it completely. They seem to have practiced polygamy more commonly, the younger sisters of a first wife being potential wives of the husband. . . . In case of elopement the subsequent presentation of gifts legitimized the marriage and removed the disgrace which would otherwise attach to the girl and her family. . . .

East of the Mississippi the clan and gentile systems were most highly developed. The rules against marriage within the clan or gens were strictly enforced. Descent of name and property was in the female line among the Iroquoian, Muskogean, and s.e. Algonquian tribes, but in the male line among the Algonquians of the n. and w. [The latter would include most Iowa tribes.]

One of the most interesting accounts of the wooing and marriage of two young Indians is given by Peter Pond, a Connecticut Yankee who arrived in Iowa in 1773, on the eve of the American Revolution. Pond was probably the worst speller that ever kept an eyewitness account of Iowa.

His description of an Indian courtship and marriage as he traveled down the Wisconsin River to Iowa, appeared in both the Michigan and Wisconsin historical collections, and demonstrates in a firsthand manner what the Bureau of American Ethnology describes in general terms above.

At Night when these People are Seating Round thare fires the Elderly one will be teling what they Have Sean and Heard or Perhaps thay may be on Sum Interesting Subject. The family are lisning. If thare be aney Young Garl in this Lodg or hut that aney Man of a Differant Hut Has a Likeing for he will Seat among them. The Parson of his Arrant [errand] Being Prasent hea will Watch an Opertunety & through [throw] a Small Stick at [her] Hair. If She Looks up with a Smile it is a Good Omen. He Repets a Second time Perhaps ye Garle will Return the Stick. The Semtam [symptom] ar Still Groing Stronger and when thay think Proper to Ly Down to Slepe Each Parson Raps himself up in his One Blanket. He taks Notis whar the Garl Seats for thare she slepes. When all the famaley are Qui[e]t a[nd] Perhaps a Sleap he Slips Soffely into that and Seat himself Down By her Side. PresantLey he will Begin to Lift Her Blanket in a Soft maner. Perhaps she may twich it out of his hand with a Sort of a Sie & Snore to Gather But this is no Kiling Matter. He Seats awhile and Makes a Second Atempt. She May Perhaps Hold the Blankead Down Slitely. At Lengh she turns Over with a Sith and Quits the Hold of the Blanket***This Meatherd [method] is Practest a Short time and then ye young Indian will Go ahunting and [if] he is Luckey to Git meat he Cum and Informs the famaley of it and where it is he Brings the Lung and hart with him and thay Seat of after the Meat and Bring it Home this Plesis [pleases] and he Begins to Gro Bold

in the famerley. The Garl after that will not Refuse him
 ***He Will then Perhaps Stay about the famerley a Year
 and Hunt for the Old father But in this Instans he gives
 his Conseant that thay may Sleaf together and when
 thay Begin to have Children thay save what thay can
 git for thare One youse and Perhaps Live in a Hut apart.

The versatility of the Indian squaw could be demonstrated far beyond the wigwam—as a wife and mother. She frequently was an excellent horseman, as indicated in the picture—"A Mean Cayuse." Stephen Watts Kearny was impressed with the rare ability of the squaw accompanying her husband on the military expedition through Iowa in 1820.

The dull monotony of the landscape was "occasionally interrupted by the feats of *Horsemanship* displayed by our squaw, & the affection & gallantry shewn toward her & her Papoose (an infant of but Four months old) by the Indian Guide."

While the picture of "The Rainmaker" may appear farfetched to some, George Catlin has left a vivid account of the role of this particular person, and the situation which brought him out.

Readers, did you ever hear of "*Rain Makers?*" If not, sit still, and read on; but laugh not—keep cool and sober, or else you may laugh in the *beginning*, and cry at the *end* of my story. Well, I introduce to you a new character—not a *doctor* or a *high-priest*, yet a *medicine-man*, and one of the highest and most respectable order, a "*Rain Maker!*" Such dignitaries live in the Mandan nation, aye, and "*rain stoppers*" too; and even those also

amongst their *conjurati*, who, like Joshua of old, have been essayed to stop the sun in his course; but from the inefficiency of their medicine or mystery, have long since descended into insignificance.

Well, the story begins thus:—The Mandans, as I have said in a former Letter, raise a great deal of corn; and sometimes a most disastrous drought will be visited on the land, destructive to their promised harvest. Such was the case when I arrived at the Mandan village on the steam-boat, Yellow-Stone. Rain had not fallen for many a day, and the dear little girls and the ugly old squaws, altogether (all of whom had fields of corn), were groaning and crying to their lords, and imploring them to intercede for rain, that their little respective patches, which were now turning pale and yellow, might not be withered, and they be deprived of the pleasure of their customary annual festivity, and the joyful occasion of the "roasting ears," and the "green corn dance."

Idolatry and human sacrifice could be carried to sickening degrees, as can be attested by the following from Henry Rowe Schoolcraft's *Personal Memoirs of a Resident of Thirty Years with the Indian Tribes on the American Frontiers*. It came in a dispatch from Council Bluffs dated May 15, 1838:

15th. A letter of this date from Council Bluffs, describes a most shocking and tragic death of a Sioux girl, of only fourteen years of age, who was sacrificed to the spirit of corn, by the Pawnees, on the 22d of February last. For this purpose she was placed on a foot-rest, between two trees, about two feet apart, and raised above the ground, just high enough to have a torturing fire built under her feet. Here she was held by two warriors, who

mounted the rest beside her, and who applied lighted splinters under her arms. At a given signal a hundred arrows were let fly, and her whole body was pierced. These were immediately withdrawn, and her flesh cut from her bones in small pieces, which were put into baskets, and carried into the corn-field, where the grain was being planted, and the blood squeezed out in each hill.

It should be noted that this poor Sioux girl was a slave of the Pawnee and not a member of the tribe. According to F. W. Hodge, there was a "broad distinction" in the status of women who were, or who were not, members of the tribe. "Other women receive no consideration or respect on account of their sex, although after adoption they were spared, as possible mothers, indiscriminate slaughter in the heat of battle, except while resisting the enemy as valiantly as their brothers and husbands, when they suffered wounds or death for their patriotism." Not all captive girls suffered such a cruel fate. Witness the presence of the lovely Shoshoni Indian—Sacajawea, who dwelt among the Mandan Indians until the advent of Lewis and Clarke, when she served as a guide to her native village in the Rocky Mountains.

One of the best analytical appraisals of the Sauk Indians has been left by Peter Pond in 1773.

These People are Cald Saukeas. Thay are of a Good Sise and Well Disposed—Les Inclind to tricks and Bad manners than thare Nighbers. Thay will take of the traders Goods on Creadit in the fall for thare youse. In Winter and Except for Axedant thay Pay the Deapt [debt]

Verrey Well for Indans I mite have sade Inlited or Sive-
lised Indians which are in General made worse by the
Operation. Thare Villeag is Bilt Cheafely with Plank
thay Hugh Out of Wood—that is ye uprite—the top is
Larch [arched] Over with Strong Sapplins Sufficient to
Suport the Roof and Covered with Barks which Makes
them a tile roof. Sum of thare Huts are Sixtey feet long
and Contanes Several famalayes. Thay Rase a Platfoarm
on Each Side of thare Huts About two feet high and about
five feet Broad on which thay Seat & Sleaf. Thay have no
fiores But Bild thar fire on the Ground in the Midel of the
Hut and have a Hole threw the Ruf for the Smoke to Pas.
In the fall of ye Year thay Leave thare Huts and Go into
the Woods in Quest of Game and Return in the Spring
to thare Huts before Planting time. The Women Rase
Grate Crops of Corn, Been, Punkens, Potatoes, Millans
and artikels—the Land is Exaleant—& Clear of Wood
Sum Distans from the Villeag. Thare [are] Sum Hun-
dred of Inhabitants. Thare amusements are Singing, Danc-
ing, Smokeing, Matcheis, Gameing, Feasting, Drinking,
Playing the Slite of Hand, Hunting and thay are famas
in Mageack. Thay are Not Verrey Gellas of Thare
Women. In General the Women find Meanes to Grattafy
them Selves without Consent of the Men. The Men often
join War partis with other Nations and Go against the
Indians on the Miseure & west of that.

Hundreds of similar accounts relating to the
Indians who dwelt in Iowa in historic times might
be quoted to add interest and authenticity to the
pictures reproduced in this number of *The Pal-
impsest*. Despite shortcomings in orthography,
few writers have compressed as much information
into such a short space as has Peter Pond.

WILLIAM J. PETERSEN

Legends accompanying pictures on front cover.

A DASH TO SAVE SCALP OF FALLEN COMRADE: The Indians made every possible effort to carry away the comrades who were either killed or wounded in battle, in order that they might save their scalp from being taken by the enemy. The picture shows two mounted bucks making a dash to save the scalp of a fallen comrade and well illustrates their expert horsemanship.

INDIAN CHIEF PAINTING FACE: The Indians painted their faces and bodies with vivid stripes of color as an adornment in times of peace and to terrify their enemies in times of war. The Indian chief of the picture is shown decorating himself in this fashion, using a pocket looking-glass, which they very frequently carried and wore as an ornament, and also used in signalling to each other from a distance.

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The April, 1969, issue of The Palimpsest on the Indians of Iowa carried a 2-page bibliography on Iowa Indians.



KEOKUK,
SAC & FOX.



DEER HAM,
IOWAY.



HAIRY BEAR,
WINNEBAGOES.



SITTING BULL,
DAKOTA SIOUX.



WHITE SWAN,
LOWER YANKTONAS SIOUX.



RED BIRD,
CHIPPEWAY.



TRUE EAGLE,
MISSOURIA.



YOUNG BLACK DOG,
OSAGE.



ARKIKITA,
OTOES.