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THE WHITE HOUSE

WASHINGTON

August 15, 1974

Dear Mrs. Ford:

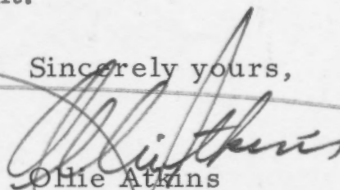
I thought you would like to see the results of Mr. Karl Schumacher's photography yesterday.

As is our custom, he has done this all in color except for one picture. I hope you like these and it would be very helpful for you to know if you would consider a standing order that all your photography be done in color, and I am temporarily going to assign Karl to handle your work whenever it is possible for me to have him available.

This in no way will conflict with what Dave is doing, but it will relate to your personal requests when Dave is tied up with the President and unavailable, and for the other requests that your staff may make to our office.

Let's try this arrangement for a while and if it works, fine. If not, we will make an adjustment.

Sincerely yours,



Ollie Atkins  
Director of Photography

Mrs. Betty Ford  
c/o Usher's Office

Enclosures



September 4, 1974

MEMORANDUM FOR: DAVID C. HOOPES

SUBJECT: White House Mess Membership

It has been requested by the First Lady that I be considered for membership in the White House Mess.

I am enclosing a check for the deposit fee.

Nancy M. Howe  
Personal Assistant  
to Mrs. Ford

Enclosure

NMH/cp



October 11, 1974

MEMORANDUM FOR MR. JERRY JONES

SUBJECT: Application of the Current Pay  
Raise to Unclassified Employees

Nancy Howe and I recommend that the government-wide pay raise which the President has just announced be made applicable to those employees of the First Lady's staff who are "unclassified."

This will apply to the following:

- \* Lucy Winchester
- \* Helen Smith  
Patricia Natson  
Susan Porter
- \* Terry Ivey  
Marba Perrott  
Carolyn Porembka
- \* Carol Sampson

The names starred are leaving the staff but should be eligible for the pay raise between its effective date and the day of their departure.

Brad H. Patterson  
Assistant for Staff  
Coordination

cc: Jim Rogers  
Frank Pagnotta  
Bill Walker

BHT:cp



October 11, 1974

**MEMORANDUM FOR DAVE HOOPES**

Confirming our telephone call, I wonder if you could arrange to have Room 472 EOB available early next week with a desk and telephone as a courtesy to Lucy Winchester for the next 30 days.

Thank you, Dave.

**Brad H. Patterson  
Assistant for Staff  
Coordination**

cc: Lucy Winchester

NP/cp



MEMORANDUM

THE WHITE HOUSE  
WASHINGTON

*filed 117-74*

November 5, 1974

MEMORANDUM FOR:

NANCY HOWE

FROM:

BRENT SCOWCROFT *BS*

Attached is a book, "The Oglethorpe Book of Georgia Verse," belonging to Miss Sara Lee Hogan of Chevy Chase, Maryland. You will note that over the years, she has obtained many autographs in this book which will be displayed at the 1975 Bicentennial Celebration in her hometown of Hogansville, Georgia.

Miss Hogan would cherish the First Lady's autograph in her book and asked if that could be accomplished at the clip toward the back of the book. The President, you will notice, has already autographed it.

If you could return the book to me after the autograph has been obtained, I will return it to Miss Hogan.

Thanks very much.

Enclosure



THE WHITE HOUSE

WASHINGTON

November 5, 1974

MEMORANDUM FOR MRS. NANCY HOWE

FROM: JOHN E. NIDECKER



On Thursday, October 31, I received the enclosed plaque on behalf of Mrs. Ford. This award was given for her unstinting effort on last year's Telethon for the United Cerebral Palsy Association.

Mrs. Merle D. Allen, president of the Washington Area Council, was lavish in her praise of the First Lady in making her presentation, and I might add that I tried to outdo her in my praise of the First Lady in receiving it.

My reason for sending it to you is so that Mrs. Ford might see it before it goes into the Presidential Library.



December 3, 1974

MEMORANDUM FOR GENERAL RICHARD W. LAWSON

FROM: Nancy M. Howe

Mrs. Ford has asked me to request that mess privileges be extended to Patti Watson of her staff.

Patti serves as Mrs. Ford's assistant press secretary, speechwriter and advance person. In those capabilities, she must often work long and varied hours, including evenings and weekends; and for safety and convenience, Mrs. Ford would like her to be able to eat in the mess.

Including myself, Nancy Lammerding and Sheila Weidenfeld, this brings to four the total on her staff who eat in the mess, which Mrs. Ford feels is not unreasonable to request.

NMH/cp





December 6, 1974

MEMORANDUM FOR MR. DONALD RIMSFIELD

FROM: The First Lady

In reference to our conversation this morning regarding a replacement for Mrs. Shelly Buchanan as the West Wing receptionist, I would like to recommend Mrs. Sally Quenneville.

Mrs. Quenneville is an employee from the President's former Vice Presidential staff and is currently working for Mr. Warren Rustand. I have heard nothing but excellent reports on her. She not only types quite well but takes shorthand which are two excellent assets for this job. I am sure Mrs. Quenneville would be willing to put in many long hours. She is currently making \$12,979, and I recommend that her salary be in the \$14,000 to \$15,000 range.

NMH/cp



file

THE WHITE HOUSE  
WASHINGTON

Mrs. Ford:

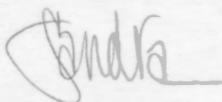
Another note. This group of pictures should include most of the shots you were interested in. In going back through the contact sheets, I discovered some sheets that we had missed. So I made prints that I thought you might also want to consider from those takes.

There are a few pictures missing from this selection. We received bad prints on them and I'm having them reprinted. I'll send them up to you when they arrive.

Some of the prints are smaller than I would like to see them. But they are enlargements of small portions of the negative and they would probably not look very good if they were enlarged much more.

If you want any of the unmounted pictures mounted, just send them back to me with a note to mount. Likewise, if you find any of the pictures unsuitable and you would like for me to look again for others, clip a note to them and send them back also.

With thanks,



Sandra Eisert  
Photographic Office




THE WHITE HOUSE

WASHINGTON

January 3, 1975

MEMORANDUM FOR: NANCY HOWE

FROM: RED CAVANEY 

SUBJECT: ADVANCE OFFICE SUPPORT FOR  
PUBLIC EVENTS OF THE FIRST LADY  
AND FIRST FAMILY

Effective January 5, 1975, Peter Sorum will be joining my staff as an advancement whose primary responsibility will be to assist in advance work for Mrs. Ford and other members of the First Family.

I would very much appreciate it, if we could meet with you and any members of your staff you deem appropriate in order to discuss the parameters of the support that Pete will be providing. I would also like to have Robin Martin accompany Pete and myself, as Robin co-ordinates the administrative workload of our office and will be assisting Pete when he is on trips outside the District.

With the exception of Monday and Tuesday morning, any time next week would be fine for us.

Thank you. We look forward to serving the First Lady and the First Family and to working with you and your staff.

cc: J. Connor



THE WHITE HOUSE  
WASHINGTON

January 21, 1975

MEMORANDUM FOR: NANCY HOWE  
FROM: PAT LINDH *PL*  
SUBJECT: IWY Signing Ceremony

The following are those people pictured in the January 9th signing ceremony (left to right). If you do not send an inscribed picture to any of these people, please let me know and we will send them a picture.

Virginia Allan /  
Bernice Baer /  
Carol Laise /  
Robert Ingersoll /  
William Buffum /  
Jewell LaFontant /  
Judith Chadwick /  
Helen Bentley /  
Frederick Dent /  
Eleanor Shannon /  
X Vice President Rockefeller /  
Patricia Hutar /  
X Peter Brennan /  
Carmen Maymi /  
Gwen Anderson /  
Ruth Bacon /  
X Rogers Morton /  
Wilma Victor /  
Florence Perman /  
William J. Baroody, Jr. /  
Rita Johnston /



Completed  
2-25  
*[Handwritten scribble]*

There are no pictures for:

Vice President Rockefeller  
Honorable Peter Brennan  
Rogers Morton

The Social Entertainment's Office  
felt you may wish to inscribe these  
personally because of their rank.  
(I will get three more pictures for  
them to be inscribed personally)

Carolyn

*all done  
except the  
3 marked*

Mr President  
Will you please  
sign these, then  
leave for the  
First Lady to sign.

*N.M.H.*



THE WHITE HOUSE

WASHINGTON

February 12, 1975

Please inscribe and autograph these  
this IWY Signing Ceremony  
pictures for:



THE WHITE HOUSE

WASHINGTON

January 21, 1975

MEMORANDUM FOR THE WHITE HOUSE STAFF

FROM:

PHILIP W. BUCHEN

*P.W.B.*

SUBJECT:

Presidential Memberships and  
Endorsements

The President continually receives offers of honorary memberships or requests to endorse various causes. With few exceptions, such solicitations are routinely denied. Since many of these solicitations are made through the White House staff, and not directly to the President, you should be aware of the procedures for handling memberships and endorsements involving the President.

No membership or endorsement is to be declined or accepted other than by or through Mr. Roland L. Elliott, Director of Correspondence. Any staff member who receives a solicitation for a membership or endorsement on behalf of the President should refer it promptly to Mr. Elliott's office for review. Do not refer such matters to the Office of the Counsel. In the event of any questions, Mr. Elliott will consult with the Counsel to the President prior to declining or accepting the membership or endorsement.

Your cooperation in complying with the procedures described above is appreciated.




THE WHITE HOUSE  
WASHINGTON

January 24, 1975

Dear Betty:

Attached is the Catlin's Indian Gallery booklet that shows some of the paintings that are available for loan to the White House. It struck me that possibly some of these would look better in the halls between the Oval Office, my office and Henry's office, than the pictures that were there. On the other hand, if there is some modern art that would look even better, that would be excellent.

What are your thoughts on some of these Indian paintings? I think they are a vast improvement over the others. But it may be that there is something better. Let me know what you think.



DONALD RUMSFELD

Mrs. Gerald Ford  
The White House







**CATLIN'S INDIAN GALLERY**

COVER

Catlin Number 149.

*Stu-mick-o-sucks*, The Buffalo Bull's Back Fat.  
Blackfoot Head Chief (Blood Tribe).

"I have this day been painting a portrait of the head chief of the Blackfoot nation; he is a good-looking and dignified Indian, about fifty years of age, and superbly dressed; whilst sitting for his picture he has been surrounded by his own braves and warriors, and also gazed at by his enemies, the Crows and the Knisteneaux, Assinneboins and Ojibbeways; a number of distinguished personages of each of which tribes, have laid all day around the sides of my room; reciting to each other the battles they have fought, and pointing to the scalp-locks, worn as proofs of their victories, and attached to the seams of their shirts and leggings. This is a curious scene to witness, when one sits in the midst of such inflammable and combustible materials, brought together, unarmed, for the first time in their lives; peaceably and calmly recounting over the deeds of their lives, and smoking their pipes upon it, when a few weeks or days will bring them on the plains again, where the war-cry will be raised, and their deadly bows will again be drawn on each other."\*

\*Except where otherwise indicated, this and all following captions are quotations from George Catlin's *The Manners, Customs, and Condition of the North American Indians*. 2 vols. London: Published by the Author at the Egyptian Hall, Piccadilly, 1841.

## CATLIN'S INDIAN GALLERY

*The George Catlin Paintings  
in the United States National Museum*

BY MARJORIE HALPIN

Docent in Anthropology  
The Smithsonian Museum Service



Washington City

Published by The Smithsonian Institution

1965



Catlin Number 322.  
Madame Ferrebault's Prairie above Prairie du Chien.  
Catlin and a companion paddling down the  
Mississippi River in a birch bark canoe.

"With stores laid in for a ten day's voyage, and armed for any emergency—with sketch-book and colours prepared, we shoved off and swiftly glided away with paddles nimbly plied, resolved to see and relish every thing curious or beautiful that fell in our way. We lingered along, among the scenes of grandeur which presented themselves amid the thousand bluffs, and arrived at Prairie du Chien in about ten days. . . ."

## CATLIN'S INDIAN GALLERY

"... I sat out alone, unaided and unadvised, resolved, (if my life should be spared), by the aid of my brush and my pen, to rescue from oblivion so much of their primitive looks and customs as the industry and ardent enthusiasm of one lifetime could accomplish. . . ."

GEORGE CATLIN, ca. 1842

GEORGE CATLIN'S PAINTINGS comprise the first important pictorial record of the Plains Indians and their then little-known homelands west of the Mississippi River. "Catlin's Indian Gallery," as the dedicated artist himself called it, consisted of hundreds of portraits of Indians, scenes of Indian life, and landscapes of a wilderness scarcely changed through millennia. In his notebooks and on canvas, the young Pennsylvania lawyer captured much of an America that was swept away a century ago by the westward-pressing settler.

Catlin made these dramatic paintings on a series of journeys into largely unmapped Indian country between 1830 and 1836. For the first time, Americans in the eastern states saw the Pawnees, the tall Blackfeet and Crows, the Sioux, and the wild Comanches. They saw wide prairies teeming with buffalo, the turbulent Missouri River, and the giant grizzly bear. They saw villages of hundreds of graceful tipis and peered into the dim interiors of comfortable earth lodges, and witnessed the four-day torture ceremony of the Mandans.

The Plains Indians of Catlin's portraits were still proud and dignified, unlike their cousins on eastern reservations. Freed by the acquisition of the horse from the restrictions of hunger and scarcity, they were riding the crest of a new richness and power.

But they, too, were fated to lose in the encounter with western civilization—and George Catlin knew it. "Art may mourn when these people are swept from their earth," he wrote, "and the artists of future ages may look in vain for another race so picturesque in their costumes, their weapons, their colours, their manly games, and their chase. . . ."

Abandoning a promising career in the east as a portrait and miniature painter, he left at the age of thirty-three to begin an odyssey among the western Indians and to fulfill his self-imposed destiny as their pictorial historian. Writing of it later, he said that "there was something inexpressibly delightful in the . . . resolve, which was to bring me amidst such living models for my brush." And his resolve never wavered. Through danger and illness, poverty and sacrifice, he stuck single-mindedly to his cause.

He was born in Wilkes-Barre, Pennsylvania, on July 26, 1796, the fifth of the fourteen children of Putnam and Polly Sutton Catlin. The following year his family moved forty miles away to a farm on the banks of the Susquehanna River in New York, where he spent his boyhood. "The early part of my life was whiled away . . . , somewhat in vain," he once wrote, "with books reluctantly held in one hand, and a rifle or fishing-pole firmly and affectionately grasped in the other." He could not know it then, but the skills he acquired as a boy were to stand him in good stead later when he crossed the Plains alone on a horse, or paddled down the Missouri River, making camp each night in the wilderness.



Catlin Number 1.  
Keokuk, The Watchful Fox.  
Chief of the Sauk.

"Kee-o-kuk . . . , is the present chief of the tribe, a dignified and proud man, with a good share of talent, and vanity enough to force into action all the wit and judgment he possesses, in order to command the attention and respect of the world. . . . In his portrait I have represented him in the costume, precisely, in which he was dressed when he stood for it, with his shield on his arm, and his staff (insignia of office) in his left hand. There is no Indian chief on the frontier better known at this time, or more highly appreciated for his eloquence, as a public speaker, than Kee-o-kuk; as he has repeatedly visited Washington and others of our Atlantic towns, and made his speeches before thousands, when he has been contending for his people's rights, in their stipulations with the United States Government, for the sale of their lands."

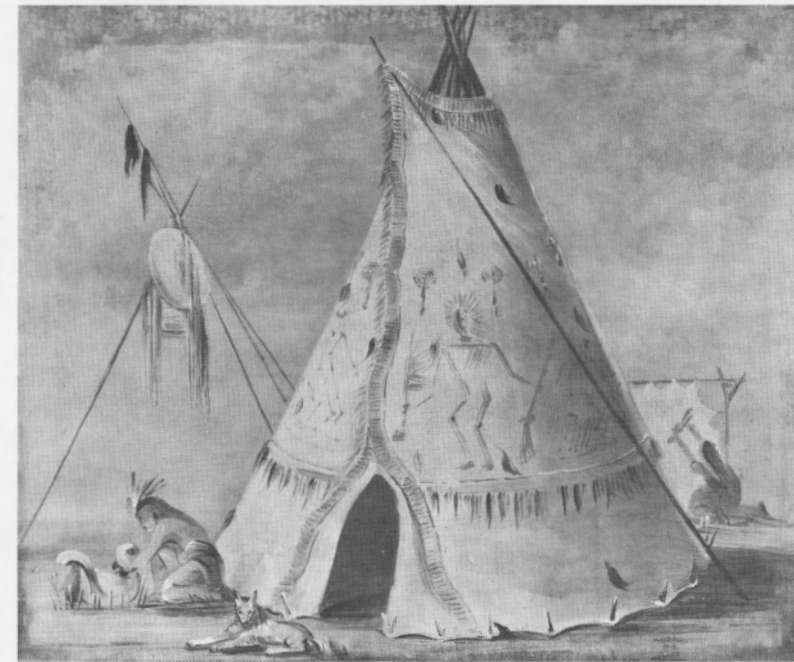
CATLIN'S  
INDIAN  
GALLERY

He first became interested in Indians as a child. Although they no longer roamed the wooded valley where he grew up, he found the silent traces of their former occupation in the ground and he heard the tales the older settlers told of "Indian massacres and Indian murders," which must have provided strong fuel for a young boy's imagination. These stories were especially vivid for Catlin, since his own mother had been captured by Indians during the famous Wyoming (Pennsylvania) Massacre of 1778.

At his father's request, Catlin went to study law in Litchfield, Connecticut, when he was twenty-one. Less than two years later, he passed his bar examination and began practicing law in Lucerne County, Pennsylvania. But the life of a lawyer was not to be for George Catlin. "During this time, fortunately or unfortunately, another and a stronger passion was getting the advantage of me," he wrote. This new passion was art. After "having covered nearly every inch of the lawyers' table (and even encroached upon the judge's bench) with penknife, pen and ink, and pencil sketches of judges, juries, and culprits," he sold his law library and other possessions ("save my rifle and fishing-tackle") and moved to Philadelphia in 1823 where he "commenced the art of painting."

Catlin's move to Philadelphia is an example of the same determination and self-assurance which were later to send him west on his great adventure. Unknown and with very little money, and without any formal training in art, he nonetheless set off confidently to pursue painting as a profession. And he was quickly successful. In February of 1824 he was elected to the Pennsylvania Academy of Art and he soon had more orders for portraits than he could handle. A few years later, twelve of his paintings and drawings, including a full-length portrait of De Witt Clinton, Governor of New York, were exhibited at the American Academy of Fine Arts.

Catlin Number 491.  
Crow lodge of twenty-five buffalo skins.



"The Crows, of all the tribes in this region, or on the Continent, make the most beautiful lodge . . . they oftentimes dress the skins of which it is composed almost as white as linen, and beautifully garnish them with porcupine quills, and paint and ornament them in such a variety of ways, as renders them exceedingly picturesque and agreeable to the eye. I have procured a very beautiful one of this description, highly-ornamented, and fringed with scalp-locks, and sufficiently large for forty men to dine under. . . . This tent, when erected, is about twenty-five feet high, and has a very pleasing effect; with the Great or Good Spirit painted on one side, and the Evil Spirit on the other. If I can ever succeed in transporting it to New York and other eastern cities, it will be looked upon as a beautiful and exceedingly interesting specimen."



Catlin Number 482.  
Band of Sioux moving camp with dogs and horses.

"The manner in which an encampment of Indians strike their tents and transport them is curious, and to the traveller in this country a very novel and unexpected sight, when he first beholds it. Whilst ascending the river . . . , I saw an encampment of Sioux, consisting of six hundred of these lodges, struck and all things packed and on the move in a very few minutes. The chief sends his runners or criers . . . through the village, a few hours before they are to start; announcing his determination to move, and the hour fixed upon, and the necessary preparations are in the meantime making; and at the time announced, the lodge of the chief is seen flapping in the wind, a part of the poles having been taken out from under it; this is the signal, and in one minute, six hundred of them (on a level and beautiful prairie), which before had been strained tight and fixed, were seen waving and flapping in the wind, and in one minute more all were flat upon the ground. Their horses and dogs, of which they had a vast number, had all been secured upon the spot in readiness; and each one was speedily loaded with the burthen allotted to it, and ready to fall into the grand procession."

CATLIN'S  
INDIAN  
GALLERY

In spite of his success as a painter, Catlin was dissatisfied. "My mind was continually reaching for some branch or enterprise of the art, on which to devote a whole lifetime of enthusiasm," he later recalled. His restlessness suddenly crystallized when he saw a delegation of Indians from the "Far West" who stopped in Philadelphia on their way to Washington. The sight of these plumed and painted warriors kindled an enthusiasm that was to dominate George Catlin for as long as he lived. "The history and customs of such a people . . ." he passionately resolved, "are themes worthy the lifetime of one man, and nothing short of the loss of my life, shall prevent me visiting their country, and of becoming their historian."

Unable to go west at once, Catlin began visiting and painting the Iroquois Indians on reservations in New York State. His earliest known Indian painting is an unfinished portrait of Red Jacket, the famous Seneca orator, signed in 1826. But such paintings of "civilized" Indians, who lived in log houses with stone fireplaces and wore suits and dresses made of cloth, was for Catlin only a temporary compromise. He had glimpsed the spirit and color of the still free and powerful tribes west of the Mississippi and nothing was to stop him long from visiting them.

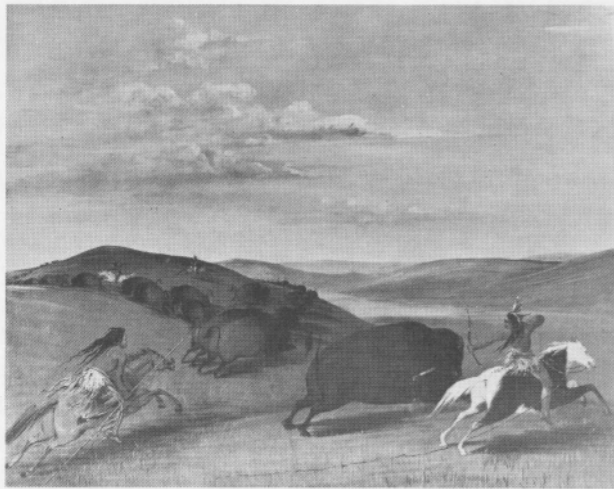
By the spring of 1830 he was ready to begin. Leaving his new wife, Clara, Catlin went to St. Louis, the gateway to the west, to begin his self-appointed task of "rescuing from oblivion the looks and customs of the vanishing races of native man in America." During the next six years when he was not painting Indians, he supported himself by painting portraits of paying white customers.

Catlin Number 86.  
*Tah-teck-a-da-hair*, The Steep Wind.  
Teton Dakota Brave (Western Sioux).



"I am now in the heart of the country belonging to the numerous tribe of Sioux or Dahcotas, and have Indian faces and Indian customs in abundance around me. This tribe is one of the most numerous in North America, and also one of the most vigorous and warlike tribes to be found, numbering some forty or fifty thousand, and able undoubtedly to muster, if the tribe could be moved simultaneously, at least eight or ten thousand warriors, well mounted and well armed. This tribe take vast numbers of the wild horses on the plains towards the Rocky Mountains, and many of them have been supplied with guns; but the greater part of them hunt with their bows and arrows and long lances, killing their game from their horses' backs while at full speed.

"The name Sioux (pronounced *see-oo*) by which they are familiarly called, is one that has been given to them by the French traders, . . . their own name being, in their language, Dah-co-ta. The personal appearance of these people is very fine and prepossessing, their persons tall and straight, and their movements elastic and graceful."



Catlin Number 410.  
Buffalo chase with bows and lances.

“ . . . I have represented a party of Indians in chase of a herd, some of whom are pursuing with lance and others with bows and arrows. The group in the foreground shews the attitude at the instant after the arrow has been thrown and driven to the heart; the Indian at full speed, and the *laso* dragging behind his horse’s heels. The *laso* is a long thong, of rawhide, of ten or fifteen yards in length, made of several braids or twists, and used chiefly to catch the wild horse, which is done by throwing over their necks a noose which is made at the end of the *laso*, with which they are ‘choked down.’ In running the buffaloes, or in time of war, the *laso* drags on the ground at the horse’s feet, and sometimes several rods behind, so that if a man is dismounted, which is often the case, by the tripping or stumbling of the horse, he has the power of grasping to the *laso*, and by stubbornly holding on to it, of stopping and securing his horse, on whose back he is instantly replaced, and continuing on in the chase.”



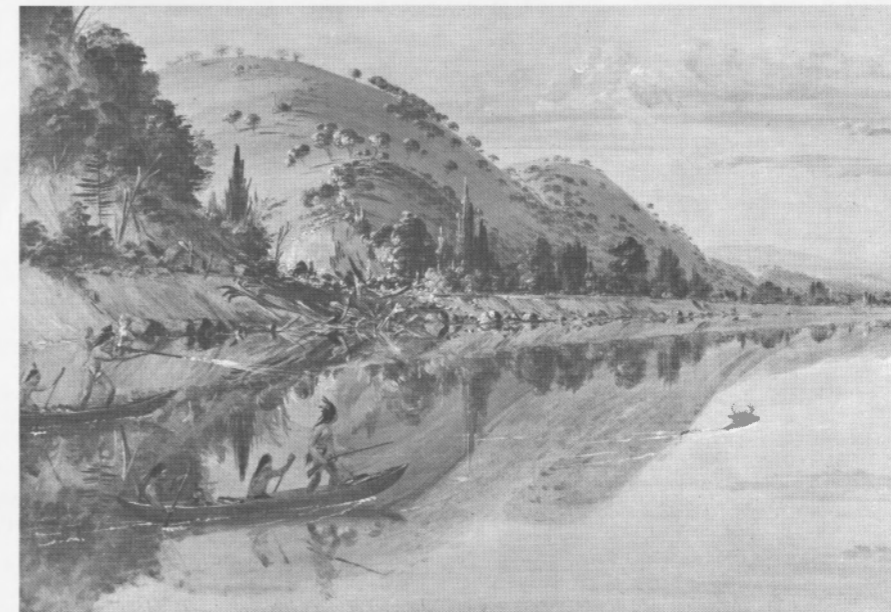
Catlin Number 438.  
Sioux Scalp Dance.

“The *Scalp-dance* is given as a celebration of a victory; and amongst this tribe, as I learned whilst residing with them, danced in the night, by the light of their torches, and just before retiring to bed. When a war party returns from a war excursion, bringing home with them the scalps of their enemies, they generally ‘dance them’ for fifteen nights in succession, vaunting forth the most extravagant boasts of their wonderful prowess in war, whilst they brandish their war weapons in their hands. A number of young women are selected to aid (though they do not actually join in the dance), by stepping into the centre of the ring, and holding up the scalps that have been recently taken, whilst the warriors dance (or rather *jump*), around in a circle, brandishing their weapons, and barking and yelping in the most frightful manner, all jumping on both feet at a time, with a simultaneous stamp, and blow, and thrust of their weapons; with which it would seem as if they were actually cutting and carving each other to pieces. During these frantic leaps and yelps, and thrusts, every man distorts his face to the utmost of his muscles, darting about his glaring eye-balls and snapping his teeth, as if he were in the heat (and actually breathing through his inflated nostrils the very hissing death) of battle! No description that can be written, could convey more than a feeble outline of the frightful effects of these scenes enacted in the dead and darkness of night, under the glaring light of their blazing flambeaux; nor could all the years allotted to mortal man, in the least obliterate or deface the vivid impress that one scene of this kind would leave upon his memory.”

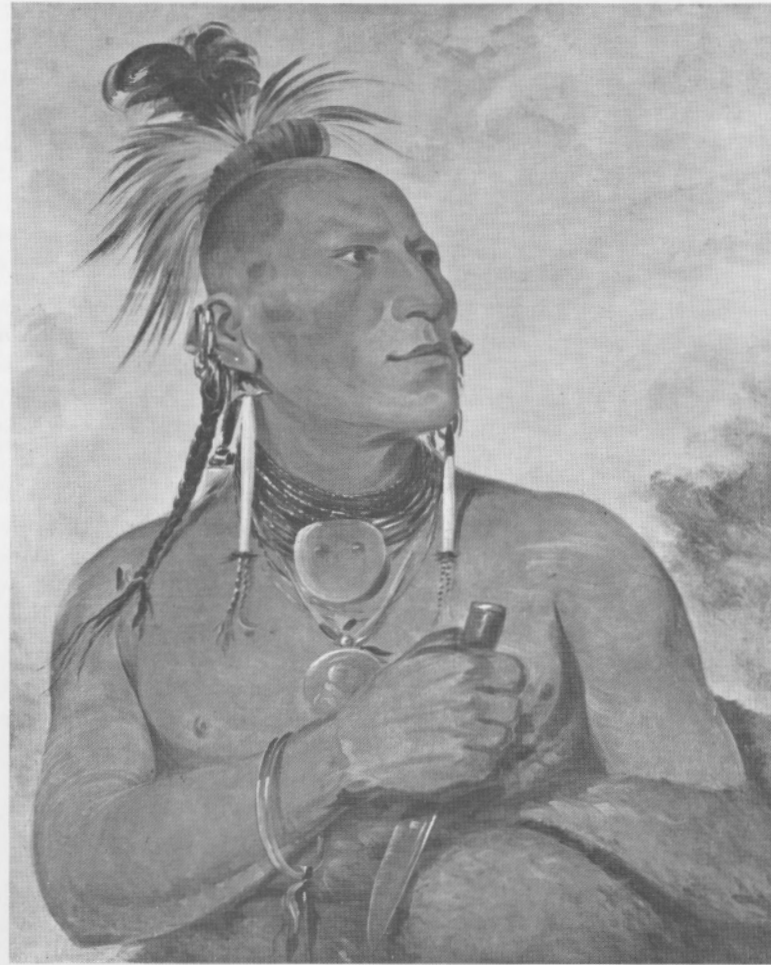
## CATLIN’S INDIAN GALLERY

In St. Louis, he met General William Clark, co-leader of the Lewis and Clark Expedition, and then Superintendent of Indian Affairs for the western tribes, and showed him a portfolio of his Iroquois paintings. There was probably no man alive who knew more about the Indians west of the Mississippi or who was in a better position to introduce Catlin to them. Fortunately, General Clark approved the work and plans of this personable young artist and agreed to help him. Besides answering his many eager questions, he allowed Catlin to set up an easel in his headquarters and to paint the Indians who came there from the surrounding country on tribal business. In July he took him up the Mississippi to Fort Crawford at Prairie du Chien (in the present state of Wisconsin) to a treaty council with the Sauk and Fox, Iowa, Missouri, Omaha, and Sioux. In the fall they visited a number of Kansas Indian villages on the Kansas River. That same fall Catlin also visited Fort Leavenworth in northeastern Kansas where he saw members of the Delaware, Kaskaskia, Kickapoo, Shawnee, and other woodland tribes who had been removed from their homelands in the east. In the spring of the following year, he accompanied an Indian Agent up the Missouri and Platte Rivers to visit Pawnee, Omaha, Oto, and Missouri Indian villages in the present state of Nebraska.

Catlin painted whenever he could during these two years in and around St. Louis, and he soon had a bulging portfolio of Indian portraits to take back east. But he was eager to push farther westward where the Indians were still wild and relatively untouched by the white man’s civilization. The next spring he had his chance. As soon as the ice broke on the Missouri River, the American Fur Company’s new *Yellowstone* was to be the first steamboat to make the long trip to Fort Union at the mouth of the Yellowstone River. Fort Union was in the present state of North Dakota, 2,000 miles upriver from St. Louis, and deep in the heart of the country Catlin had heard about and was longing to visit. When the *Yellowstone* left St. Louis on March 26, 1832, to begin her pioneer journey into an untamed land, George Catlin was on board.



Catlin Number 341.  
Sioux Indians pursuing a stag  
in their canoes on  
St. Peter’s (Minnesota) River.



Catlin Number 25.  
*Meach-o-shin-gaw*, The Little White Bear.  
 Kansas Brave.

"The custom of shaving the head, and ornamenting it with the crest of deer's hair, belongs to this tribe, . . . the hair [is] cut as close to the head as possible, except a tuft the size of the palm of the hand, on the crown of the head, which is left of two inches in length; and in the centre of which is fastened a beautiful crest made of the hair of the deer's tail (dyed red) and horsehair, and oftentimes surmounted with the war-eagle's quill. In the centre of the patch of hair, which I said was left of a couple of inches in length, is preserved a small lock, which is never cut, but cultivated to the greatest length possible, and uniformly kept in braid, and passed through a piece of curiously carved bone; which lies in the centre of the crest, and spreads it out to its uniform shape, which they study with great care to preserve. Through this little braid, and outside of the bone, passes a small wooden or bone key, which holds the crest to the head. This little braid is called . . . , the 'scalp lock,' and is scrupulously preserved in this way, and offered to their enemy if they can get it, as a trophy; which it seems in all tribes they are anxious to yield to their conquerors, in case they are killed in battle; and which it would be considered cowardly and disgraceful for a warrior to shave off, leaving nothing for his enemy to grasp for, when he falls into his hands in the events of battle."

CATLIN'S  
 INDIAN  
 GALLERY

The voyage to Fort Union took nearly three months. On the way Catlin painted landscapes from the deck of the steamboat. When the *Yellowstone* stopped at Fort Pierre at the mouth of the Teton River, Catlin took the opportunity to paint the Western (Teton) Sioux who were camped by the hundreds around the Fort. Whereas he had formerly painted formal portraits of Indians who posed for him in their finest clothes, Catlin now began exuberantly doing canvases of dances, ceremonies, buffalo hunts, and other scenes of Indian life. He also began to take extensive notes which he published in 1841 in two volumes entitled *The Manners, Customs, and Condition of the North American Indians*.

When the *Yellowstone* finally reached Fort Union, Catlin found Indians whom he described as "undoubtedly the finest looking, best equipped, and the most beautifully costumed of any on the Continent." These were the Assiniboin, Blackfoot, Crow, and Plains Cree and Ojibwa. "Amongst and in the midst of them am I," he wrote happily, "with my paint pots and canvass . . .," and he painted feverishly to record what he saw. It has been estimated that during his visit to the Upper Missouri, he must have sometimes painted more than half a dozen pictures a day.

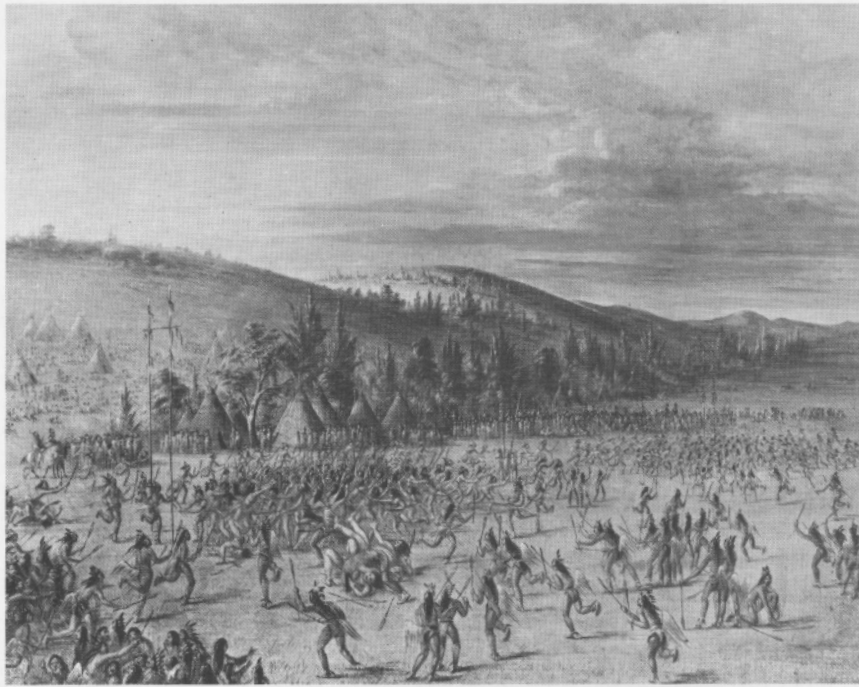
From Fort Union, he returned downriver in a small skiff with two French-Canadian trappers, "Ba'tiste and Bogard," painting more landscapes, buffaloes, and scenes of Indian life. On the way he visited the two Mandan villages near the present city of Bismarck, North Dakota, and painted a remarkable series of paintings of the tribe, including their famous four-day torture ceremony, the *Okipa*. He was one of the few white men ever to witness this ceremony in its entirety. Five years after he painted them, the Mandans were almost wiped out by small-pox, making Catlin's notes and paintings of their unique and complex culture all the more valuable.

Catlin Number 29.  
*Clermont*.  
 Osage First Chief.



"These people, like all those tribes who shave the head, cut and slit their ears very much, and suspend from them great quantities of wampum and tinsel ornaments. Their necks are generally ornamented also with a profusion of wampum and beads; and as they live in a warm climate where there is not so much necessity for warm clothing, as amongst the more Northern tribes . . .; their shoulders, arms, and chests are generally naked, and painted in a great variety of picturesque ways, with silver bands on the wrists, and oftentimes a profusion of rings on the fingers.

"The head-chief of the Osages at this time, is a young man by the name of Clermont, the son of a very distinguished chief of that name, who recently died; leaving his son his successor, with the consent of the tribe. I painted the portrait of this chief at full length, in a beautiful dress, his leggings fringed with scalp-locks, and in his hand his favourite and valued war-club."



Catlin Number 428A.  
Ball play of the Choctaw.

"Whilst I was staying at the Choctaw agency in the midst of their nation, it seemed to be a sort of season of amusements, a kind of holiday; when the whole tribe almost, were assembled around the establishment, and from day to day we were entertained with some games or feats that were exceedingly amusing: horse-racing, dancing, wrestling, foot-racing, and ball-playing, were amongst the most exciting; and of all the catalogue, the most beautiful, was decidedly that of ball-playing. This wonderful game, which is the favourite one amongst all the tribes, . . . can never be appreciated by those who are not happy enough to see it.

"It is no uncommon occurrence for six or eight hundred or a thousand of these young men, to engage in a game of ball, with five or six times that number of spectators, of men, women and children, surrounding the ground, and looking on. And I pronounce such a scene, with its hundreds of Nature's most beautiful models, denuded, and painted of various colours, running and leaping into the air, in all the most extravagant and varied forms, in the desperate struggles for the ball, a school for the painter or sculptor, equal to any of those which ever inspired the hand of the artist in the Olympian games or the Roman forum.

"I have made it an uniform rule, whilst in the Indian country, to attend every ball-play I could hear of, if I could do it by riding a distance of twenty or thirty miles; and my usual custom has been on such occasions, to straddle the back of my horse, and look on to the best advantage. In this way I have sat, and oftentimes reclined, and almost dropped from my horse's back, with irresistible laughter at the succession of droll tricks, and kicks and scuffles which ensue in the almost superhuman struggle for the ball. These plays generally commence at nine o'clock, or near it, in the morning; and I have more than once balanced myself on my pony, from that time till near sundown, without more than one minute of intermission at a time, before the game has been decided."

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In 1834 he had another opportunity to go deep into Indian country, this time to the Southern Plains. Accompanying a peace-making expedition of the First Regiment of Mounted Dragoons out of Fort Gibson (near the present city of Tulsa, Oklahoma), he penetrated "the wild and untried regions of the hostile Camanchees." "You will agree with me," he wrote of this trip, "that I am going farther to get *sitters*, than any of my fellow-artists ever did. . . ."

The Dragoons suffered heavy losses from sickness during the expedition and Catlin himself became seriously ill. Nonetheless, he returned with paintings of the little-known Comanches, Kiowas, Wacos, and Wichitas. Around Fort Gibson he also painted the Osages and the Cherokees, Creeks, and Choctaws who had been recently displaced from their homes in the southeast.

In the spring of 1835 he was at Fort Snelling on the Upper Mississippi (near present St. Paul, Minnesota) painting Ojibwas and Eastern Sioux. "The Sioux in these parts," he wrote, "who are out of reach of the beavers and buffaloes, are poor and very meanly clad, compared to those on the Missouri where they are in the midst of those and other wild animals whose skins supply them with picturesque and comfortable dress." From Fort Snelling, Catlin went to the present state of Iowa, traveling part way down the Mississippi in a birch-bark canoe, to paint Sauk and Fox Indians at Chief Keokuk's headquarters.

Catlin Number 525.

*Ru-ton-ye-wee-ma*, The Strutting Pigeon,  
wife of White Cloud, Iowa Chief.  
White Cloud, his wife and daughter, and eleven other  
Iowa Indians joined Catlin in London in 1844.



"Of the four women (squaws) of the party, three are married, and the fourth one an unmarried girl of fifteen years. Two of these women have their little children (papposes) with them, one two years old, and the other an infant in the cradle, forming one of the most pleasing features of the exhibition.

"These four women, dressed much alike, are clad in dresses of deer and elk skins, most curiously and elaborately garnished, and ornamented with porcupine quillwork and beads, from their own country; and also, at times, in dresses in part made of red and blue cloths of civilized manufacture, purchased and manufactured by them since they left their homes, in a rude and curious, though very gaudy and effective taste.

"[Ru-ton-ye-wee-ma] . . . is the best looking of the women, and has her little child, a girl, playing around her."\*

\*George Catlin, *Fourteen Iowa Indians*. London: W. B. Johnson, "Nassau Steam Press," 6 Nassau Street, Soho, 1844. pp. 11-12.





Catlin Number 129.  
*Mah-to-he-ha, The Old Bear.*  
 Mandan Medicine Man.

"I had trouble brewing . . . the other day . . . ; one of the 'medicines' commenced howling and haranguing around my domicil, amongst the throng that was outside, proclaiming that all who were inside and being painted were fools and would soon die; and very materially affecting thereby my popularity. I however sent for him and called him in the next morning, when I was alone, having only the interpreter with me; telling him that I had had my eye upon him for several days, and had been so well pleased with his looks, . . . and his character and standing in his tribe as worthy of my particular notice; and that I had several days since resolved that as soon as I had practiced my hand long enough upon the others, to get the stiffness out of it (after paddling my canoe so far as I had) and make it to work easily and successfully, I would begin on his portrait, which I was then prepared to commence on that day, and that I felt as if I could do him justice. He shook me by the hand, giving me the 'Doctor's grip,' and beckoned me to sit down, which I did, and we smoked a pipe together. . . . 'I know you are a good man (said he), I know you will do no harm to any one, your medicine is great and you are a great 'medicine man.' I would like to see myself very well—and so would all of the chiefs; . . . my friend, I am glad that my people have told you who I am—my heart is glad—I will go to my wigwam and eat, and in a little while I will come, and you may go to work;'—another pipe was lit and smoked, and he got up and went off. I prepared my canvass and palette and whistled away the time until twelve o'clock, before he made his appearance; having used the whole of the fore-part of the day at his toilette, arranging his dress and ornamenting his body for his picture.

"At that hour then, bedaubed and streaked with paints of various colours, with bear's grease and charcoal, with medicine-pipes in his hands and foxes tails attached to his heels, entered Mah-to-he-hah. . . . He took his position in the middle of the room, waving his eagle calumets in each hand, and singing his medicine-song . . . , looking me full in the face until I completed his picture. . . . His vanity has been completely gratified in the operation; he lies for hours together, day after day, in my room, in front of his picture, gazing intensely upon it; lights my pipe for me while I am painting—shakes hands with me a dozen times on each day, and talks of me, and enlarges upon my *medicine* virtues and my talents, wherever he goes; so that this new difficulty is now removed, and instead of preaching against me, he is one of my strongest and most enthusiastic friends and aids in the country."

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The following year he set off again for another trip into Indian country, determined this time to visit the Pipe Stone Quarry (in present southwestern Minnesota), where Indians of many tribes for centuries had been getting the soft red stone from which they carved their pipes. The Sioux who guarded this sacred place tried to stop him and his companion from visiting it, but Catlin would not be turned away. "We have started to go and see it; and we cannot think of being stopped," he reports telling them. Once again his resolution conquered, and he became probably the first white man ever to see the quarry. He brought back a painting of it as well as some samples of the stone which was later named "catlinite" in his honor. On this same trip he added paintings of Winnebagos and Menominees to his collection.

His mission to visit the western tribes and to paint them in their own country now completed,\* Catlin prepared to begin the second part of his remarkable career which was to show and tell others about what he alone had seen. He gathered together his paintings and the costumes, pipes, weapons, medicine bundles, baskets, and other artifacts collected from the Indians, including a full-size Crow tepee, and went to Albany, New York, where he spent the winter getting ready.

The New York *Commercial Advertiser* of September 23, 1837, carried the following advertisement: "CATLIN'S INDIAN GALLERY. Opens for exhibition on Monday Evening, the 25th instant and will be continued each evening. . . . In the lecture room of Clinton Hall. There will be several hundred Portraits exhibited, as well as Splendid Costumes—Paintings of their villages—Dances—Buffalo Hunts—Religious Ceremonies, etc. Col-

\*The portraits of Osceola and other Seminole and Yuchi Indians were painted in 1837 at Fort Moultrie, South Carolina.

Catlin Number 128.  
*Mah-to-toh-pa, The Four Bears.*  
 Mandan Second Chief.



"Mah-to-toh-pa had agreed to stand before me for his portrait at an early hour of the next morning, and on that day I sat with my palette of colours prepared, and waited till twelve o'clock, before he could leave his toilette with feelings of satisfaction as to the propriety of his looks and the arrangement of his equipments; and at that time it was announced, that 'Mah-to-toh-pa was coming in full dress!' I looked out of the door of the wigwam, and saw him approaching with a firm and elastic step, accompanied by a great crowd of women and children, who were gazing on him with admiration, and escorting him to my room. No tragedian ever trod the stage, nor gladiator ever entered the Roman Forum, with more grace and manly dignity than did Mah-to-toh-pa enter the wigwam, where I was in readiness to receive him. He took his attitude before me, and with the sternness of a Brutus and the stillness of a statue, he stood until the darkness of night broke upon the solitary stillness."



Catlin Number 134.  
*Sha-ko-ka. The Mint.*  
 Mandan Girl with Gray Hair.

“... there is . . . one . . . strange and unaccountable peculiarity, which can probably be seen nowhere else on earth; nor on any rational grounds accounted for,—other than it is a freak or order of Nature, for which she has not seen fit to assign a reason. There are very many [Mandans], of both sexes, and of every age, from infancy to manhood and old age, with hair of a bright silvery grey; and in some instances almost perfectly white.

“This singular and eccentric appearance is much oftener seen among the women than it is with the men; for many of the latter who have it, seem ashamed of it, and artfully conceal it, by filling their hair with glue and black and red earth. The women, on the other hand, seem proud of it, and display it often in an almost incredible profusion, which spreads over their shoulders and falls as low as the knee. I have ascertained, on a careful enquiry, that about one in ten or twelve of the whole tribe are . . . greyhairs; and that this strange and unaccountable phenomenon is not the result of disease or habit; but that it is unquestionably a hereditary character which runs in families. . . .”

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lected by himself, among the wildest tribes of America, during an absence from this city of seven years. Mr. Catlin will be present at all of his exhibitions, giving illustrations and explanations in the form of a Lecture. . . . Each admission 50 cents.”\*

George Catlin was a showman and the paintings he brought to New York were unique, colorful, and startling. The exhibition was a great success. Later he took it to Washington, Philadelphia, and Boston. At each place, hundreds of Americans crowded in to see the paintings and hear his lectures about a wild west they knew of only dimly, if at all. But the costs of transportation, renting halls, and printing handbills and catalogues began to catch up with the admission fees paid by dwindling numbers of visitors. In the fall of 1839 Catlin packed up his Indian Gallery and set sail for England and new audiences. It would be thirty-one years before he returned.

At first he was again a success. In London and other cities in England, and later in Paris, Catlin's Indian Gallery amazed and delighted spectators and he became somewhat of a celebrity. He met Queen Victoria, the King and Queen of the Belgians, and King Louis Philippe of France who invited him to exhibit his paintings in the Louvre. In the

\*Quoted in Harold McCracken's *George Catlin and the Old Frontier*, New York: The Dial Press, 1959, p. 184.



Catlin Number 502.  
 A Bird's Eye View of the Mandan Village,  
 1800 Miles Above St. Louis,  
 on the West Bank of the Missouri River.

“I have this morning, perched myself upon the top of one of the earthcovered lodges . . . , and [have] the whole village beneath and about me. . . .”

“The groups of lodges around me present a very curious and pleasing appearance, resembling in shape (more nearly than anything else I can compare them to) so many potash-kettles inverted. On the tops of these are to be seen groups standing and reclining, whose wild and picturesque appearance it would be difficult to describe. Stern warriors, like statues, standing in dignified groups, wrapped in their painted robes, with their heads decked and plumed with quills of the war-eagle; extending their long arms to the east or the west, the scenes of their battles, which they are recounting over to each other. In another direction, the wooing lover, softening the heart of his fair Taih-nah-tai-a with the notes of his simple lute. On other lodges, and beyond these, groups are engaged in games. . . . Some are to be seen manufacturing robes and dresses, and others, fatigued with amusements or occupations, have stretched their limbs to enjoy the luxury of sleep, whilst basking in the sun. With all this wild and varied medley of living beings are mixed their dogs, which seem to be so near an Indian's heart. . . .”

“In ranging the eye over the village from where I am writing, there is presented to the view the strangest mixture and medley of unintelligible trash (independent of the living beings that are in motion), that can possibly be imagined. On the roofs of the lodges, besides the groups of living, are buffaloes' skulls, skin canoes, pots and pottery; sleds and sledges—and suspended on poles, erected some twenty feet above the doors of their wigwams, are displayed in a pleasant day, the scalps of warriors, preserved as trophies; and thus proudly exposed as evidence of their warlike deeds.”



Catlin Number 488.  
Comanche War Party  
Meeting the Dragoons.

"On the fourth day of our march . . . we discovered a large party at several miles distance, sitting on their horses and looking at us. . . . On drawing a little nearer, . . . and scanning them closer with our spy-glasses, they were soon ascertained to be a war party of Comanches, on the look out for their enemies.

". . . Col. Dodge ordered the command to halt, while he rode forward with a few of his staff, and an ensign carrying a white flag. I joined this advance, and the Indians stood their ground until we had come within half a mile of them. . . . We then came to a halt, and the white flag was sent a little in advance, and waved as a signal for them to approach; at which one of their party galloped out in advance of the war-party, on a milk white horse, carrying a piece of white buffalo skin on the point of his long lance in reply to our flag.

"This moment was the commencement of one of the most thrilling and beautiful scenes I ever witnessed. All eyes, both from his own party and ours, were fixed upon the manoeuvres of this gallant little fellow, and he well knew it.

"The distance between the two parties was perhaps half a mile, and that a beautiful and gently sloping prairie; over which he was for the space of a quarter of an hour, reining and spurring his maddened horse, and gradually approaching us by tacking to the right and the left, like a vessel beating against the wind. He at length came prancing and leaping along till he met the flag of the regiment, when he leaned his spear for a moment against it, looking the bearer full in the face, when he wheeled his horse, and dashed up to Col. Dodge, with his extended hand, which was instantly grasped and shaken. We all had him by the hand in a moment, and the rest of the party seeing him received in this friendly manner, instead of being sacrificed, as they undoubtedly expected, started under 'full whip' in a direct line towards us, and in a moment gathered, like a black cloud, around us! The regiment then moved up in regular order, and a general shake of the hand ensued, which was accomplished by each warrior riding along the ranks, and shaking the hand of every one as he passed."

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1840's Catlin added visiting Iowas and Ojibwas to his show and treated civilized European audiences to the sight of real Indians enacting scenes of hunts, scalplings, dances, and ceremonies. In his spare time he continued to paint and his 1848 catalogue lists 100 paintings more than he had when he first arrived in London. These consisted of portraits of the visiting Indians plus other paintings, chiefly wildlife and hunting scenes, which he created from sketches. In London he published the book based upon his field notes referred to earlier. Reprinted many times, this exciting and readable work is still used today by historians and anthropologists. He also published a portfolio of fine lithographs of some of his most popular paintings.

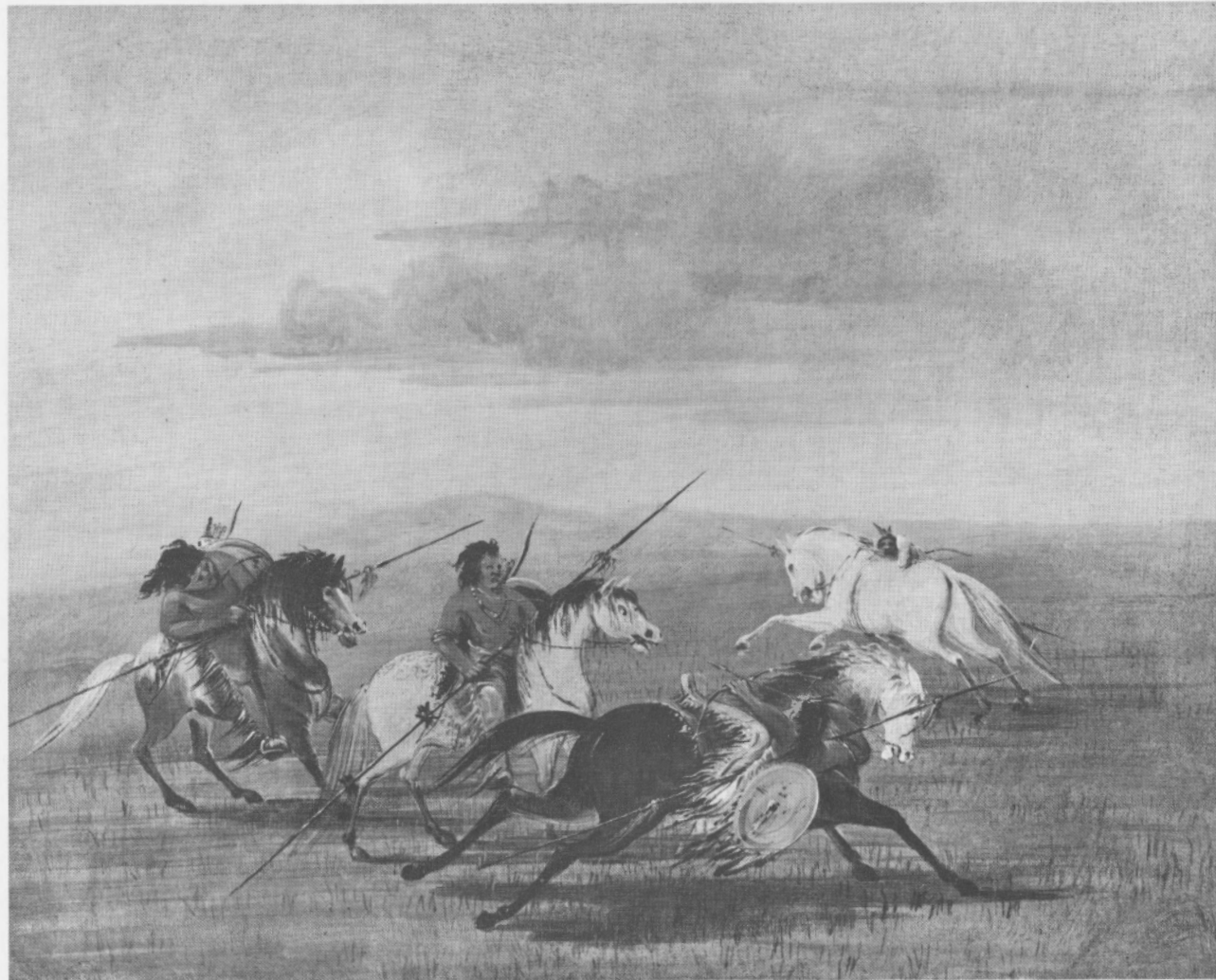
But his expenses began mounting faster and faster and Catlin soon fell heavily in debt. When his gallery, now renamed Catlin's Indian Collection, was in danger of being seized and divided among his European creditors in 1852, a wealthy American, Mr. Joseph Harrison, paid off his debts and took possession of it. He shipped the collection back to Philadelphia and stored it in a warehouse at the Harrison Boiler Works where it was to remain for many years.

George Catlin was now fifty-six, penniless, and deaf. His wife and only son had died in Europe of pneumonia and his three daughters had been taken from him to be raised in America by his wife's family. His life's work was also gone. Another might have given up

Catlin Number 51.  
*His-oo-san-chees*, The Little Spaniard.  
Comanche Warrior.



"His-oo-san-ches, . . . a gallant little fellow, is represented to us as one of the leading warriors of the tribe; and no doubt is one of the most extraordinary men at present living in these regions. He is half Spanish, and being a half-breed, for whom they generally have the most contemptuous feelings, he has been all his life thrown into the front of battle and danger; at which posts he has signalized himself, and commanded the highest admiration and respect of the tribe, for his daring and adventurous career. This is the man of whom I have before spoken, who dashed out so boldly from the war-party, and came to us with the white flag raised on the point of his lance, . . . I have here represented him as he stood for me, with his shield on his arm, with his quiver slung, and his lance of fourteen feet in length in his right hand. This extraordinary little man, whose figure was light, seemed to be all bone and muscle, and exhibited immense power, by the curve of the bones in his legs and his arms. We had many exhibitions of his extraordinary strength, as well as agility; and of his gentlemanly politeness and friendship, we had as frequent evidences."



Catlin Number 487.  
Comanche Feats of  
Horsemanship—  
Sham Battle.

“... I am ready, without hesitation, to pronounce the Camanchees the most extraordinary horsemen that I have seen yet in all my travels, and I doubt very much whether any people in the world can surpass them.

“Amongst their feats of riding, there is one that has astonished me more than anything of the kind I have ever seen, or expect to see, in my life:—a stragem of war, learned and practiced by every young man in the tribe; by which he is able to drop his body upon the side of his horse at the instant he is passing, effectually screened from his enemies’ weapons as he lays in a horizontal position behind the body of his horse, with his heel hanging over the horse’s back; by which he has the power of throwing himself up again, and changing to the other side of the horse if necessary. In this wonderful condition, he will hang whilst his horse is at fullest speed, carrying with him his bow and his shield, and also his long lance of fourteen feet in length, all or either of which he will wield upon his enemy as he passes; rising and throwing his arrows over the horse’s back, or with equal ease and equal success under the horse’s neck.”

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at this point. But “with no other means on earth than my hands and my brush, and less than half a life, at best, before me,” Catlin began anew. In Paris, London, and Brussels, he resolutely recreated most of his Indian Gallery from sketches and memory. During the 1850s he made several trips to South America and the west coast of North America, once again painting Indians in their native state. When he finally returned to New York in 1870 he had with him a new gallery of paintings, which he called Catlin’s Cartoon Collection.\*

Joseph Henry, the first Secretary of the new Smithsonian Institution, invited Catlin to come to Washington and exhibit the Cartoon Collection in the Smithsonian Building. He gave him a room in one of the towers of the building where Catlin lived and continued to paint until contracting his final illness in 1872. He died in Jersey City on December 23 of that year. Although he had made hundreds of new paintings, he was concerned until his death about the original gallery which had been taken from him in 1852. Almost the last words he spoke were, “What will happen to my Gallery?”

The original Catlin’s Indian Gallery came to the Smithsonian Institution in 1879 as a gift to the nation from the heirs of Joseph Harrison. Improper storage in the Harrison Boiler Works had ruined most of the ethnological specimens and many of the paintings themselves were damaged. They were first exhibited by the Smithsonian in 1883. Soon after the turn of the century, the majority of the paintings were put into storage, not to be seen again for decades except by scholars and other visitors in a small room on the fourth floor of the Natural History Building. Since the 1940s, however, interest in George

\*These paintings were sold after Catlin’s death to the American Museum of Natural History, New York City. The majority of them are now in the collection of Paul Mellon.

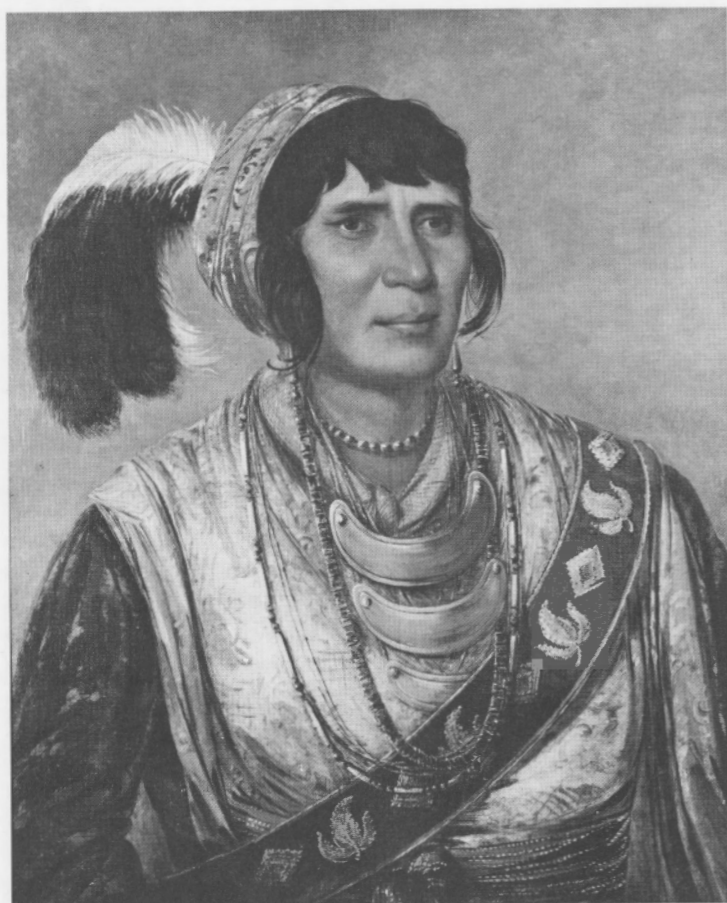
Catlin Number 99.  
*Shon-ka-ki-he-ga*, The Horse Chief.  
Grand Pawnee Head Chief.



“The Pawnees are a very powerful and warlike nation, living on the river Platte, about one hundred miles from its junction with the Missouri; laying claim to, and exercising sway over, the whole country, from its mouth to the base of the Rocky Mountains.

“The present number of this tribe is ten or twelve thousand; about one half the number they had in 1832, when that most appalling disease, the small-pox, was accidentally introduced amongst them by the Fur Traders, and whiskey sellers; when ten thousand (or more) of them perished. . . .

“The destructive ravages of this most fatal disease amongst these poor people, who know of no specific for it, is beyond the knowledge, and almost beyond the belief, of the civilized world. Terror and dismay are carried with it; and awful despair, in the midst of which they plunge in to the river, when in the highest state of fever, and die in a moment; or dash themselves from precipices; or plunge their knives to their hearts, to rid themselves from the pangs of slow and disgusting death.”



Catlin Number 301.  
*Osceola, The Black Drink.*  
 Seminole Warrior.

Fort Moultrie, South Carolina. "At this place are held 250 of the Seminoles and Euchees, prisoners of war, who are to be kept here awhile longer, and transferred to the country assigned them, 700 miles West of the Mississippi . . . The famous Os-ce-o-la is amongst the prisoners. . . .

"I have painted him precisely in the costume, in which he stood for his picture, even to a string and a trinket. He wore three ostrich feathers in his head, and a turban made of a vari-coloured cotton shawl—and his dress was chiefly of calicos, with a handsome bead sash or belt around his waist. . . .

"This young man is, no doubt, an extraordinary character, as he has been for years reputed, and doubtless looked upon by the Seminoles as the master spirit and leader of the tribe, although he is not a chief. From his boyhood, he had led an energetic and desperate sort of life, which had secured for him a conspicuous position in soci-

ety; and when the desperate circumstances of war were agitating his country, he at once took a conspicuous and decided part; and . . . acquired an influence and a name that soon sounded to the remotest parts of the United States, and amongst the Indian Tribes, to the Rocky Mountains.

"This gallant fellow, who was, . . . captured a few months since, with several of his chiefs and warriors, was at first brought in, to Fort Mellon in Florida, and afterwards sent to this place for safe-keeping, where he is grieving with a broken spirit, and ready to die, cursing white man, no doubt, to the end of his breath.

"The surgeon of the post, . . . who has charge of him, and has been with him ever since he was taken prisoner, has told me from day to day, that he will not live many weeks. . . ." (Osceola died in prison in January, 1838, soon after Catlin painted him.)

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Catlin has revived and groups of the paintings have been exhibited in Washington and other cities across the United States. Twenty-seven of them were hung on the walls of the White House in 1961. In 1953-54 and in 1963-64, more than a century after Catlin's Indian Gallery first arrived in London, some of the same paintings again toured western Europe, both times under the auspices of the United States Information Agency.

Since 1959 most of the paintings have been cleaned and restored. With the damage and dust of many years removed, they again look as fresh as when Catlin painted them in the 1830s. In 1965 the greater part of the collection was exhibited by the National Collection of Fine Arts during the Bicentennial Celebration of the birth of James Smithson, the founder of the Smithsonian Institution. In a high-ceilinged hall in the Natural History Building, hundreds of paintings from Catlin's Indian Gallery were once again hung row upon row for all to see.

As art, these are not great paintings. Self-taught and outside the mainstream of American art, George Catlin developed his own painting methods to meet the conditions under which he worked and to accomplish the goal he had set for himself—to *illustrate* the American Indian's way of life before it vanished.

John C. Ewers, Smithsonian ethnologist and specialist on George Catlin, has analyzed his paintings and pointed out that they reveal two distinct styles. One of these he called his "studio-portrait" style, which developed out of his early days as a portrait painter in Philadelphia. The finest example of this style is Catlin's sensitive portrait of Osceola which is equal to the work of any American artist of that period. When he did not have the time or opportunity to slowly and carefully develop his paintings under studio conditions, Catlin employed what Ewers termed his "field-sketching" style to quickly and impressionistically capture the essence and flavor of the scene or person in front of him. Most of the Catlin paintings in the United States National Museum were painted in this way. They have a directness and constant freshness about them which is often lacking in his studio portraits. Examination of these paintings shows some of the shortcuts Catlin used to save time. He often painted backgrounds first, later adding figures and details over them, sometimes so thinly painted that the backgrounds show through. When he was rushed, he roughed-in his subjects in brown outline, to be finished later, if he had time. Often he didn't, and in some of the portraits only the head has been developed.

Whatever Catlin's limitations as an artist, the extensiveness of his paintings and the realism with which he depicted Indians and their culture make them invaluable historic and ethnographic documents. As one scholar has said, "A Catlin Crow is a Crow, a Catlin Mandan is a Mandan." Except for simplifications and occasional exaggerations and omissions of detail, either for the sake of dramatic impact or because he simply didn't have time to put it all in, we can trust George Catlin to show us things just as he saw them. And we can share the feeling of gratitude he expressed when he said, "I was luckily born in time to see these people in their native dignity, and beauty, and independence. . . ."

Perhaps the best way to appreciate his paintings is as Catlin himself intended we should. "The world will surely be kind and indulgent enough," he wrote, "to receive and estimate them, as they have been intended, as *true and fac-simile traces of individual life and historical facts*, and forgive me for their present unfinished and unstudied condition as works of art."



Unidentified Catlin painting.  
Group of Dancers (probably eastern marginal Great Plains).  
This painting is not listed in any one of Catlin's catalogues  
nor specifically described in his other writings.

## The George Catlin Paintings in the U. S. National Museum\*

There are 445 original paintings by George Catlin in the U. S. National Museum. These are listed below. They include 80 percent of the 507 paintings shown at the London opening of Catlin's Indian Gallery in 1840 plus 33 of the 100 paintings he added to the collection between 1840 and 1848. The paintings have been grouped according to broad cultural and natural areas (i.e., Indian Tribes of the Great Plains, Missouri River Landscapes, Indian Tribes of the Far Northwest). Within these larger groupings, the paintings of Indians have been arranged alphabetically by tribes. The location of each tribe when George Catlin visited it is given as well as the present location of sizable groups of descendants of that tribe. The numbers Catlin assigned to each painting listed in his 1848 catalogue are also given.\*\*

Most of the portraits are 29 by 24 inches. The majority of the scenes and landscapes are 19 by 27 inches.

### INDIAN TRIBES OF THE GREAT PLAINS

	<i>Catlin number</i>		<i>Catlin number</i>
<i>Arikara</i>		<i>Assiniboin Indians running buffalo on snowshoes</i> 558	
1832 location: On Missouri River north of mouth of Grand River, present South Dakota. Now on Fort Berthold Reservation, North Dakota.		<i>Blackfoot</i>	
Bloody Hand, chief of the Arikara.....	123	1832 location: Present north-central Montana and southern Alberta, Canada. Now on Blackfeet Reservation, Montana, and in Alberta, Canada, on Blackfeet, Blood, and Piegan Reserves.	
The Twin, wife of Bloody Hand.....	124	Buffalo Bull's Back Fat, head chief, Blood tribe. 149	
Sweet-scented Grass, 12-year-old daughter of Bloody Hand.....	125	Crystal Stone, wife of above..... 150	
Arikara village of earth-covered lodges, 1,600 miles above St. Louis.....	386	Grandson of Buffalo Bull's Back Fat..... 159	
<i>Assiniboin</i>		Buffalo's Child..... 151	
1832 location: North of Missouri River in present North Dakota and Montana and adjacent areas of Canada. Now on Fort Belknap and Fort Peck Reservations, Montana, and in Canada on Battleford, Edmonton, Assiniboin, Moose Mountain, and Stoney Reserves.		Eagle's Ribs, a Piegan chief (full-length)..... 152	
Pigeon's Egg Head (The Light), distinguished young warrior.....	179	Eagle's Ribs, a Piegan chief (bust only)..... 160	
Pigeon's Egg Head (The Light) going to and returning from Washington (1831-32).....	474	Iron Horn, a warrior..... 153	
Fire Bug That Creeps, wife of above.....	180	Woman Who Strikes Many..... 155	
Assiniboin woman and child.....	181	Bear's Child, a brave..... 157	
Pipe Dance, Assiniboin.....	453	White Buffalo, an aged medicine man..... 158	
		Medicine man, performing his mysteries over a dying man..... 161	
		<i>Caddo</i>	
		1834 location: Northern Texas. Now in southwestern Oklahoma near Anadarko.	
		Caddo Indians chasing buffalo, Cross Timbers, Texas..... 589	

\*This checklist is taken from John C. Ewers' article, "George Catlin, Painter of Indians and the West," in the *Annual Report of the Smithsonian Institution for 1955*. Washington, D.C., 1956, pp. 507-28.

\*\*George Catlin. *A Descriptive Catalogue of Catlin's Indian Collection, Containing Portraits, Landscapes, Costumes, etc., and Representations of the Manners and Customs of the North American Indians* . . . London: Published by the author at his Indian Collection, No. 6, Waterloo Place, 1848. Catlin gave more than one number to portraits which included likenesses of two or more individuals. Hence painting numbers in his exhibition catalogues exceed the actual number of paintings.

*Cheyenne*

1832 location: In Platte River valley, present eastern Wyoming and Colorado. Now on Cheyenne Reservation, Montana, and Cheyenne and Arapaho Reservation, Oklahoma.

- Wolf on the Hill (High Wolf), tribal chief. . . . 143
- She Who Bathes Her Knees, wife of above. . . . 144

*Comanche*

1834 location: In present northwestern Texas and western Oklahoma. Now in southwestern Oklahoma near Lawton.

- Bow and Quiver, first chief of the tribe. . . . . 46
- Mountain of Rocks, second chief of the tribe. . . 47
- Carries a Wolf, a distinguished brave. . . . . 48
- Hair of the Bull's Neck, a chief. . . . . 49
- Wolf Tied with Hair, a chief. . . . . 50
- Little Spaniard, a warrior. . . . . 51
- The Beaver, a warrior. . . . . 52
- Two Comanche girls. . . . . 53-54
- Comanche village. Women dressing robes and drying meat. . . . . 346
- Comanche warriors, with white flag, receive Dragoons in 1834. . . . . 353
- Comanche war party, chief discovering enemy and urging his men at sunrise. . . . . 459
- Comanche moving camp, dog fight en route. . . 466
- Comanche warrior lancing an Osage at full speed. . 471
- Comanche giving the arrows to the Medicine Rock to bring success in war. . . . . 472
- Comanche feats of horsemanship—sham battle. . 487
- Comanche meeting the Dragoons. . . . . 488
- Comanche skin lodge (tepee) . . . . . 493
- Comanche mounted war party. . . . . 496
- Breaking down the wild horse. . . . . 501
- Comanche chasing buffalo with bows and lances. . 564
- Mounted war party scouring a thicket. . . . . 586
- War party on the march, fully equipped. . . . . 596
- Comanche (or Kiowa) Indians dressing skins, Red River. . . . . 597
- Comanche Indians chasing buffalo, Texas. . . . . 600

*Crow*

1832 location: Yellowstone River Valley, present Montana. Now on Crow Reservation south-eastern Montana.

- Four Wolves, a chief, in mourning. . . . . 162
- He Who Ties His Hair Before. . . . . 163
- Two Crows, a band chief. . . . . 164
- Hó-ra-tó-a, a brave. . . . . 165
- Woman Who Lives in a Bear's Den, her hair cut off in mourning. . . . . 166
- Red Bear. . . . . 167
- Two Crows (the younger). . . . . 168
- Very Sweet Man. . . . . 169
- Crow lodge of 25 buffalo skins. . . . . 491

Catlin number

*Cree, Plains*

1832 location: Northern North Dakota and adjacent area of southern Canada. Now several reserves in Saskatchewan and Alberta, Canada, and the Rocky Boy's Reservation, Montana.

- He Who Has Eyes Behind Him (also known as Broken Arm), a foremost brave. . . . . 176
- Great Wonder, a Cree woman carrying her baby in her robe. . . . . 177
- Tow-ée-ka-wet, a Cree woman. . . . . 178

*Dakota, Eastern (Eastern Sioux)*

1832 location: In present western Minnesota, eastern North and South Dakota. Now on reservations in the Dakotas and Minnesota.

- Big Eagle (or Black Dog), chief of the O-hah-kas-ka-toh-y-an-te Band. . . . . 70
- Blue Medicine, a medicine man of the Ting-ta-to-ah Band. . . . . 73
- He Who Stands on Both Sides, a distinguished ball player. . . . . 74
- Red Man, a distinguished ball player. . . . . 75
- Sioux village, Lake Calhoun, near Fort Snelling. . 335
- Pipestone Quarry on the Coteau des Prairies. . . 337
- Sioux Indians pursuing a stag in their canoes on St. Peter's (Minnesota) River. . . . . 341
- Ball play of the women, Prairie du Chien. . . . 430
- Dog Dance at Fort Snelling. . . . . 437
- Brave's Dance at Fort Snelling. . . . . 445
- Sioux worshiping at the red boulders. . . . . 470
- Battle between Sioux and Sauk and Fox. . . . . 545

*Dakota, Teton (Western Sioux)*

1832 location: Present western Nebraska, South and North Dakota, eastern Montana and Wyoming. Now on reservations in South Dakota and North Dakota.

- One Horn, head chief of Miniconjou tribe. . . . 69
- Tobacco, an Oglala chief. . . . . 71
- Shell Man, an Oglala brave. . . . . 76
- Corn, a Miniconjou (?) warrior. . . . . 78
- No Heart, chief of "Wah-ne-watch-to-ne-nah" Band. . . . . 79
- Black Rock, a Two Kettle (?) chief. . . . . 80
- Red Thing That Touches in Marching, daughter of Black Rock. . . . . 81
- Little Bear, a Hunkpapa brave. . . . . 84
- The Dog, chief of "Bad Arrow Points" Band. . . 85
- Steep Wind, a brave of the "Bad Arrow Points" Band. . . . . 86
- Sand Bar, wife of the trader François Chardon. . 89
- Sioux encamped on the Upper Missouri, dressing buffalo meat and robes. . . . . 377
- Dance of the chiefs, mouth of Teton River. . . 436
- Scalp Dance, mouth of Teton River. . . . . 438
- Scalp dance, Sioux (variant of above). . . . . 438A
- Beggar's Dance, mouth of Teton River. . . . . 443
- Bear Dance, preparing for a bear hunt. . . . . 447

Catlin number

- War Dance. . . . . 457
- War Dance (variant of above). . . . . 457A
- Self-torture in Sioux ceremony. . . . . 460
- Butte de Mort (Hill of Death), Sioux burial ground. . . . . 475
- Smoking the shield (probably Sioux). . . . . 477
- Band of Sioux moving camp with dogs and horses. . 482
- Medicine buffalo of the Sioux. . . . . 485
- Sioux dog feast. . . . . 494
- Sioux Indian council. . . . . 495
- Sioux Indians on snowshoes lancing buffalo. . . . 565

*Dakota, Yankton*

1832 location: East of Missouri River in present South Dakota. Now on reservations in South Dakota and North Dakota.

- Torn Belly, a distinguished brave. . . . . 77
- Stone with Horns, a chief. . . . . 82

*Dakota, Yanktonai*

1832 location: East of Missouri River in present North Dakota. Now on reservations in North Dakota, South Dakota, and Montana.

- Wan-ee-ton, Yanktonai head chief. . . . . 72
- (Mistermed "Sisseton" by Catlin)

*Eastern Dakota (see Dakota, Eastern)*

*Hidatsa (Catlin's "Minnatarree")*

1832 location: On Knife River near the Missouri River in present North Dakota. Now on Fort Berthold Reservation, North Dakota.

- Black Moccasin, aged chief. . . . . 171
- Red Thunder, son of Black Moccasin. . . . . 172
- Two Crows, a chief. . . . . 173
- Wife of Two Crows. . . . . 174
- Mid-day Sun, a pretty girl. . . . . 175
- Hidatsa village, earth-covered lodges, on Knife River, 1,810 miles above St. Louis. . . . . 383
- Green Corn Dance of the Hidatsa. . . . . 446

*Iowa*

1832 location: In present Iowa east of Missouri River. Now on reservations in Kansas, Nebraska, and Oklahoma.

- No heart, chief of the tribe. . . . . 256
- Shooting Cedar, a brave. . . . . 257
- Walks in the Rain, a warrior. . . . . 258
- Walking Rain, war chief. (Same as above?). . . . 518
- Man of Sense, a brave. . . . . 259
- Busy Man, a brave. . . . . 260
- Mún-ne-o-ye, a woman. . . . . 262
- Little Wolf, a famous warrior. . . . . 521
- Strutting Pigeon, wife of White Cloud. . . . . 525
- Pigeon on the Wing, a woman. . . . . 526
- Female War Eagle, a woman. . . . . 528

Catlin number

*Kansas*

1831 location: On Kansas River about 70 miles west of the Missouri River in present Kansas. Now on the Kansas or Kaw Reservation, Oklahoma.

- The Wolf, a chief. . . . . 22
- Cannot Be Thrown Down, a warrior. . . . . 23
- No Fool, a great fop. . . . . 24
- Little White Bear, a distinguished brave. . . . . 25
- Bear-catcher, a celebrated warrior. . . . . 26
- Man of Good Sense, a young warrior. . . . . 27
- Wife of Bear-catcher. . . . . 28

*Kiowa*

1834 location: In present southwestern Kansas, western Oklahoma, and northwestern Texas. Now on Kiowa Reservation in southwestern Oklahoma.

- Teh-toot-sah (better known as Dohásän, Little Bluff), first chief. . . . . 62
- Smoked Shield, a distinguished warrior. . . . . 63
- New Fire, a Band chief. . . . . 64
- Stone Shell, a brave. . . . . 65
- Thunderer (a boy) and White Weasel (a girl). . . . 66-67

*Mandan*

1832 location: On Missouri River, North Dakota. Now on Fort Berthold Reservation, North Dakota.

- Wolf Chief, a head chief of tribe. . . . . 127
- Four Bears, second chief (full-length). . . . . 128
- Four Bears, second chief (half-length). . . . . 131
- Old Bear, a medicine man. . . . . 129
- Rushes through the Middle, a brave. . . . . 130
- Mouse-colored Feather, a noted brave. . . . . 132
- Mink, a beautiful girl. . . . . 133
- Mint, a pretty girl of 12 years. . . . . 134
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- Mandan game of "Tchung-kee" (hoop-and-pole game). . . . . 431
- Mandan horseracing on racecourse back of village. . 432
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- Foot war party in council, Mandan. . . . . 458
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- Bull dance, part of Mandan Okipa ceremony. . . . 505
- The Last Race, part of Okipa ceremony. . . . . 507

Catlin number

	<i>Catlin number</i>
<b>Missouri</b>	
1831 location: With the Oto on Platte River in present Nebraska. Now in Oklahoma.	
He Who Kills the Osages, chief of the tribe....	122
<b>Ojibwa, Plains</b> (Catlin's "Chippeways")	
1832 location: Northern present North Dakota and adjacent Canada. Now on Rocky Boy's Reservation, Montana, and Turtle Mountain Reservation, North Dakota.	
The Six, chief of the Plains Ojibwa.....	182
Wife of The Six.....	195
Kay-a-gis-gis, a young woman.....	183
Travels Everywhere, a warrior.....	189
<b>Omaha</b>	
1832 location: On Missouri River in present Nebraska. Now on Omaha Reservation, Oklahoma.	
Brave Chief, chief of the Omaha.....	113
Big Elk, a famous warrior.....	114
There He Goes, a brave.....	115
Double Walker, a brave.....	116
Grave of Blackbird, Omaha chief, on Missouri River, 1,100 miles above St. Louis.....	365
<b>Osage</b>	
1834 location: On Arkansas and Neosho Rivers in present Oklahoma. Now on Osage Reservation, Oklahoma.	
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Wáh-chee-te, wife of Clermont, and child.....	30
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White Hair, the Younger, a Band chief.....	43
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An Osage Indian lancing a buffalo.....	567
<b>Oto</b>	
1831 location: Lower Platte River, present Nebraska. Now on Oto Reservation, Oklahoma.	
The Surrounder, Oto chief.....	117
Strikes Two at Once, a brave.....	119
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<b>Pawnee</b>	
1831 location: On tributaries of the Platte and Kansas Rivers in present Nebraska and Kansas. Now on Pawnee Reservation, Oklahoma.	

	<i>Catlin number</i>
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Ill-natured Man, Skidi (Wolf) Pawnee.....	111

*Plains Cree* (See Cree, Plains)

*Plains Ojibwa* (See Ojibwa, Plains)

**Ponca**

1832 location: On the Missouri River in vicinity of mouth of Niobrara River in present Nebraska. Now on reservations in Nebraska and Oklahoma.	
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Pure Fountain, wife of The Smoke.....	96
Great Chief, son of The Smoke.....	97
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*Teton Dakota* (see Dakota, Teton)

**Waco**

Until after 1830 their village stood on site of present Waco, Tex. Now on reservation with Wichita in Oklahoma.	
He Who Fights With a Feather, chief of tribe..	68

*Wichita* (Catlin's "Pawnee-Picts")

1834 location: Near Wichita Mountains, southwestern Oklahoma. Now on Wichita Reservation, Oklahoma.	
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*Yankton Dakota* (see Dakota, Yankton)

*Yanktonai Dakota* (see Dakota, Yanktonai)

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Weapons and appearance of the grizzly bear...	....
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**SOUTHERN GREAT PLAINS  
LANDSCAPES**

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**INDIAN TRIBES OF THE  
GREAT LAKES AND WOODLANDS**

*Cherokee*

1834 location: In process of gradual removal to lands west of Mississippi River from North Carolina and Georgia. Now in Oklahoma and on Qualla Reservation, North Carolina.

Col-le, a Band chief . . . . .	285
Black Coat, a chief . . . . .	286

*Choctaw*

1834 location: In process of removal from Mississippi and Alabama to present Oklahoma. Now in Oklahoma and on Choctaw Reservation, Mississippi.

Puts Out and Kills, first chief . . . . .	294
How Did He Kill?, a brave . . . . .	295
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*Creek*

1834 location: In process of removal from Georgia and Alabama to present Oklahoma. Now primarily in the area of the old Creek Nation in Oklahoma.

Great King, called Ben Perryman, a chief . . . . .	288
Sam Perryman, brother of above . . . . .	289
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Tel-maz-há-za, a warrior . . . . .	293

*Delaware*

1831 location: Remnant living on western borders of Missouri. Great majority of remaining Delaware are now living in Oklahoma.

Catlin number

Bód-a-sin, the chief . . . . .	274
The Answer, second chief . . . . .	275
Non-on-dá-gon, a chief . . . . .	276

*Iroquois*

1830 location: Primarily on reservations in New York and Ontario, Canada. Now located in same areas.

Nót-to-way, a chief . . . . .	196
Chée-ah-ká-tchée, wife of above . . . . .	197

*Kaskaskia*

1831 location: Tribal remnant near Fort Leavenworth in present Kansas. This was once the leading tribe of the Illinois Confederacy. Survivors primarily in Oklahoma.

Little Chief, a chief . . . . .	246
Wah-pe-séh-see, mother of above . . . . .	247

*Kickapoo*

1831 location: Part of tribe removed from Illinois to west bank of Missouri River near Fort Leavenworth in present Kansas. Now on Kickapoo Reservations in Oklahoma and Kansas.

The Foremost Man, chief of tribe . . . . .	240
Cock Turkey, repeating his prayer . . . . .	241
Elk's Horn, a subchief . . . . .	242
Big Bear . . . . .	243
A'h-tee-wát-o-mee, a woman . . . . .	244
Shee-náh-wee . . . . .	245

*Menominee*

1835 location: On the Fox River and western shore of Green Bay, Wisconsin. Now on Menominee Reservation, Wisconsin.

Grizzly Bear, chief . . . . .	218
Wounded Bear's Shoulder, wife of above . . . . .	219
Great Cloud, son of Grizzly Bear . . . . .	220
Little Whale, a brave . . . . .	221
The South, a noted warrior . . . . .	222
Mash-kee-wet, a great dandy . . . . .	223
Pash-shee-nau-shaw, a warrior . . . . .	224
Great Chief . . . . .	225
One Sitting in the Clouds, a boy . . . . .	226
Earth Standing, an old warrior . . . . .	227
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*Mohegan* (Stockbridge)

1830 location: At New Stockbridge and Brotherton in western New York, already removed from farther east. Now on reservation on east side of Lake Winnebago, Wisconsin.

Both Sides of the River, tribal chief . . . . .	272
John W. Quinney (The Dish), missionary preacher . . . . .	273

Catlin number

*Ojibwa* (Chippewa)

1835 location: East of Mississippi River in woodlands of present Minnesota, Wisconsin, and adjacent areas of Canada. Now primarily on reservations in Minnesota, Wisconsin, and southern Canada.

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Tries the Ground with His Foot . . . . .	185
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Pelican, a boy of 10 years (painted in Europe) . . . . .	538
Canoe race near Sault Ste. Marie . . . . .	434
Snowshoe dance at first snowfall . . . . .	451
Brave's Dance . . . . .	452
Four dancers (probably Ojibwa, painted in Europe) . . . . .	....
Making portage around Falls of St. Anthony with bark canoes . . . . .	465
Spearing salmon by torchlight . . . . .	575

*Oneida*

1830 location: In New York and Ontario, Canada. Now primarily on Oneida Reservation, Wisconsin, and Oneida Reservation, New York.

Bread, the chief . . . . .	270
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*Ottawa*

1830 location: Upper Canada and Michigan. Now in Michigan, Wisconsin, Oklahoma, and vicinity of Lake Huron, Canada.

Big Sail, a chief . . . . .	198
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*Peoria*

1831 location: Remnant of tribe of the Illinois Confederacy removed to vicinity of Fort Leavenworth in present Kansas. Now on reservation in northeastern Oklahoma.

Man Who Tracks, a chief . . . . .	251
No English, a dandy . . . . .	253

*Piankashaw*

1831 location: Remnant of tribe from Indiana and Illinois removed to vicinity of Fort Leavenworth in present Kansas. Now consolidated with Peoria in Oklahoma.

Fix with the Foot, a brave . . . . .	254
Left Hand, a warrior . . . . .	255

*Potawatomi*

1831 location: Tribe in process of removal from Michigan, portion resettled near Fort Lea-

Catlin number

venworth in present Kansas. Now on reservations in Wisconsin, Michigan, Oklahoma, and Kansas.

The Sauk, in act of praying . . . . .	237
Bear Traveling at Night, a chief . . . . .	238

*Sauk and Fox* (Sac and Fox)

1834 location: On Upper Mississippi and Des Moines Rivers in present Iowa. Now on Sac and Fox Reservations in Oklahoma, Kansas, and Iowa.

Keokuk (The Watchful Fox), chief of Sauk tribe	1
Keokuk on horseback . . . . .	1A
Black Hawk, prominent Sauk chief . . . . .	2
Whirling Thunder, eldest son of Black Hawk . . . . .	3
Roaring Thunder, youngest son of Black Hawk . . . . .	4
Wife of Keokuk . . . . .	5
Deer's Hair, favorite son of Keokuk . . . . .	6
White Cloud (called the Prophet), adviser to Black Hawk . . . . .	7
Soup, adviser to Black Hawk . . . . .	8
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The Buck's Wife, wife of The Whale . . . . .	10
Little Stabbing Chief, venerable old Sauk chief . . . . .	11
The Ioway, one of Black Hawk's principal warriors . . . . .	12
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Little Stabbing Chief the Younger, one of Black Hawk's braves . . . . .	15
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Begging Dance, Sauk and Fox . . . . .	439
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Slave Dance . . . . .	450
"Smoking Horses," Fox going to war begging horses from the Sauk . . . . .	463
Sailing in canoes . . . . .	479

*Shawnee*

1831 location: Removed from land east of the Mississippi River to present Kansas. Now on Shawnee and Eastern Shawnee Reservations, Oklahoma.

Goes Up the River, an aged chief . . . . .	277
The Open Door, known as The Prophet, brother of the great chief Tecumseh . . . . .	279
Straight Man, semicivilized . . . . .	280
Grass, Bush, and Blossom, semicivilized . . . . .	281

*Seminole*

1837 location: Part of tribe removed from Florida to present Oklahoma. Now on reservations in Florida and Oklahoma.

Mick-e-no-páh, first chief of the tribe . . . . .	300
Osceola, the Black Drink, distinguished warrior . . . . .	301

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The Cloud, a chief.....	303
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The Licker, called "Creek Billy".....	305
A Seminole woman.....	307
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Seneca Steele, a great libertine.....	269
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1830 location: Primarily on reservation in western New York. Now primarily on Tuscarora Reservation in western New York.	
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 <i>Wea</i>	
1831 location: Removed from Indiana to the Missouri Valley south of Fort Leavenworth in present Kansas. Later consolidated with Peoria and other remnant tribes in Oklahoma.	
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1837 location: Part of tribe with Seminole and part with Creek Indians. Now primarily in Oklahoma.	
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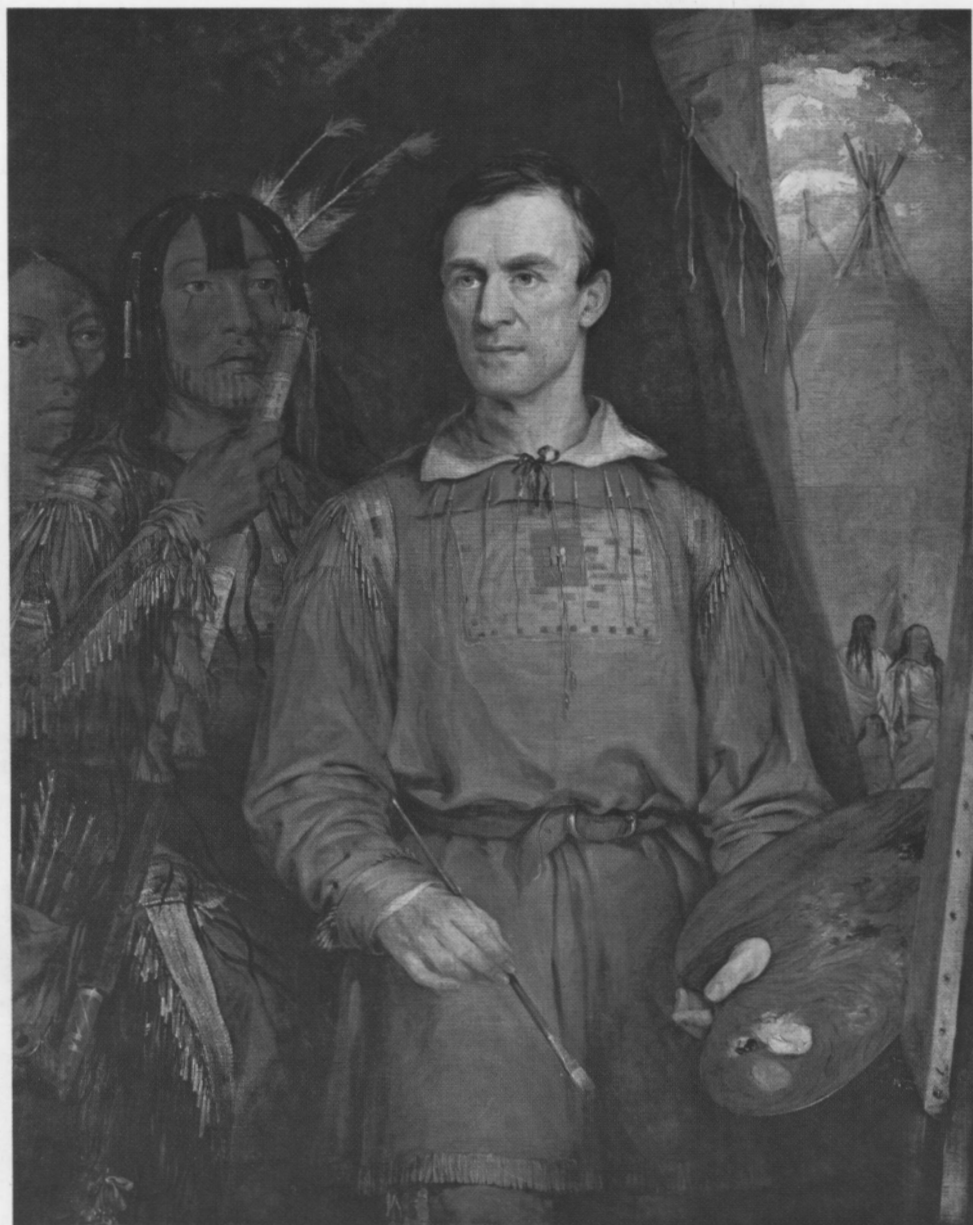
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Unidentified man (probably Ojibwa, painted in Europe).....	....
Unidentified man (probably member of a South-eastern tribe).....	....
 <i>Scenes</i>	
Group of dancers (probably eastern marginal Great Plains).....	....
Group of dancers in india ink (probably Ojibwa, in Europe).....	....

"I have seen a vast many of these wild people in my travels, it will be admitted by all. And I have had toils and difficulties, and dangers to encounter in paying them my visits; yet I have had my pleasures as I went along, in shaking their friendly hands, that never had felt the contaminating touch of *money*, or the withering embrace of pockets; I have shared the comforts of their hospitable wigwams, and always have been preserved unharmed in their country. And if I have spoken . . . with a seeming bias, the reader will know what allowance to make for me, who am standing as the champion of a people, who have treated me kindly, of whom I feel bound to speak well, and who have no means of speaking for themselves."

GEORGE CATLIN, 1841

Full color 11" x 14" reproductions of the 12 Indian portraits shown here (Catlin Numbers 1, 25, 29, 51, 86, 99, 128, 129, 134, 149, 301, and 525) are available from the Manager, Smithsonian Museum Shops, Smithsonian Institution, Washington, D. C. 20560.

*Designed and Printed at The Lakeside Press, R. R. DONNELLEY & SONS COMPANY, CHICAGO*



George Catlin in 1849  
by William Fisk (1796-1872)

National Collection of Fine Arts  
The Smithsonian Institution



THE WHITE HOUSE

WASHINGTON

February 10, 1975

MEMORANDUM FOR: MRS. MARBA PERROTT  
FROM: DUDLEY CHAPMAN *DC*  
SUBJECT: Distributing the Presidential Seal

You asked orally for advice as to whether your office should comply with requests from private citizens for reproduction of the Presidential Seal. These requests, as you described them, fall into two categories: (1) Requests for the purpose of using the Seal in some way associated with the President or First Family (e. g., to embroider a rug or a piece of needle point intended to be given to the President), and (2) uses personal to the private citizen making the request. Legally, there is broad latitude for use by the President himself, such as through distribution of jewelry containing the Seal as a form of a personal or political memento. Similarly, uses of the first category described above may also be deemed appropriate on the basis that it is a use by the President himself.

A request falling within the second category might be justified legally for the same reason as distribution of jewelry containing the Seal. As a matter of policy, however, distribution of copies for no reason other than to satisfy a private citizen's request tends to undermine the restrictive purposes of both the statute and the existing regulations.

It is, therefore, recommended that copies of the Seal be distributed by your office only for uses of the type described in category (1).



February 25, 1975

NOTE TO THE PHOTO OFFICE

FROM: Nancy M. Howe  
Special Assistant to  
Mrs. Ford

Please send me one each of the  
following pictures from the Bhutto  
State Dinner on February 5, 1975.

A3118 2A  
A3118 9A  
10A  
11A  
12A  
13A  
14A  
15A  
16A  
17A  
18A  
19A

Thank you.



March 4, 1975

MEMORANDUM FOR JERRY JONES

FROM: Nancy M. Howe

SUBJECT: Photo Albums for Official White House Pictures

*Due to the large number of official White House pictures sent to the First Family for their collection, it is requested that we be provided with twenty Insta-Magic Albums plus refill magna-treated pages for their adequate storage.*

*These albums are size 17 1/2 x 12 1/2. They are by VPD, Joshua Meier Division, W. R. Grace and Company, North Bergen, New Jersey. The Stock Number is IH-16.*

*We would appreciate any assistance you can give us in obtaining these as soon as possible.*

NMH/cp



file

THE WHITE HOUSE  
WASHINGTON

May 1, 1975

MEMORANDUM FOR THE FIRST LADY

FROM: DONALD RUMSFELD

Governor Askew of Florida asked me to pass on the following message. I talked with him Tuesday night, April 29th, to thank him for the very strong statement he made saying that it was a national responsibility for us to take care of Vietnamese refugees.

In the course of our discussion, he asked me to be sure and mention to you how much he appreciated your efforts on behalf of the Equal Rights Amendment. He said your efforts were a big help and that the statements that were made about you in the Legislature during the course of the debate did damage to the individuals who made them and not to you.



May 19, 1975

FOR: DICK CHENEY  
FROM: THE PRESIDENT

*I would like to have Jim Merson, Mrs. Ford's hairdresser who will be accompanying us to Europe, brought on the staff on a temporary basis to qualify for per diem during that trip.*

*Jim should also be manifested aboard Air Force One for purposes of the trip.*

GF:ncc





May 19, 1975

FOR: MARGE WICKLEIN

FROM: Nancy Chirton

*This memo is for the purpose of explaining the items received last week for the President and Mrs. Ford which accompany this memo.*

- 1. On Thursday, May 15th Mrs. Ford entertained Mrs. Giscard d'Estaing for tea. At that time Mrs. Giscard d'Estaing presented her with a Christian Dior scarf. Mrs. Ford later sent the Gorham flower gift to the French Embassy for Mrs. Giscard. (NOTE: The arrangement selected was the wild rose.)*
- 2. On Thursday, May 15th the President and Mrs. Ford were presented with the Iranian medals by the Shah and Empress of Iran in conjunction with their State visit. Prior agreement had been reached between our respective Ambassadors that no official gifts would be exchanged. These medals are apparently an honor that is bestowed by the Shah, and State Department feels there is no way the President and Mrs. Ford could reciprocate except with a very nice letter of thanks. We are not certain what these medals represent and, if possible, Mrs. Ford would like a detailed description of them.*

*After thank you letters have been prepared for the above gifts, she would like them returned to the Residence.*

ncc



THE WHITE HOUSE  
WASHINGTON

3323

ADMINISTRATIVELY  
CONFIDENTIAL

May 25, 1975

MEMORANDUM FOR: MRS. FORD

FROM: BRENT SCOWCROFT *BS*

SUBJECT: The Hostess at the Blair House

Attached for your consideration is a proposal by the Chief of Protocol for the replacement of Mrs. Mary Edith Wilroy, who will be retiring in June after fourteen years as hostess at the Blair House.

I have not had the opportunity to observe the performance of Ambassador Catto's recommended successor, Mrs. Mary Schneck. However, I agree with his assessment of the type of person to whom such a position should be entrusted. There is also considerable merit in Ambassador Catto's suggestion that it would be preferable to have someone designated before news of Mrs. Wilroy's departure becomes known.

In connection with Mrs. Wilroy's retirement, we will propose a Presidential letter and inscribed photo prepared in appreciation of her services at the Blair House. You may also wish to consider receiving Mrs. Wilroy at some time before she leaves.

ADMINISTRATIVELY  
CONFIDENTIAL

A





THE CHIEF OF PROTOCOL  
DEPARTMENT OF STATE  
WASHINGTON

~~CONFIDENTIAL~~

May 14, 1975

MEMORANDUM FOR MRS. FORD

THRU: General Scowcroft

Subject: The Hostess at Blair House

At the end of June, Mary Edith Wilroy, for over 14 years the hostess at Blair House, will retire. To replace her, I am planning to name Mrs. Mary Schneck, for the past 15 months Mrs. Wilroy's assistant. Mrs. Schneck is 32 years old and a graduate of the University of Minnesota and American University. A native of Minnesota, she is married to Howard Edwin Schneck; they have no children. During Mrs. Wilroy's two extensive illnesses, she has run Blair House beautifully.

Mrs. Wilroy will be a tough act to follow. The job is an extremely sensitive one as the wrong person could cause infinite embarrassment to you and the President, or indeed to the whole country. The incumbent must first of all be a lady, and she must be extremely discreet. She must have the executive ability of a corporation president, combined with the toughness of a shop steward. She must know food and wines, history and geography; she must be able to step forward to solve a crisis or fade into the background when discretion is the need. In short, it is no position for on-the-job training, which is why I favor Mrs. Schneck.

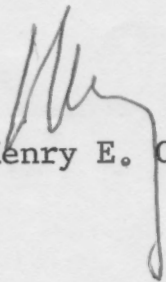
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DECLASSIFIED  
E.O. 13526 (as amended) SEC 3.3  
State Dept Guidelines  
By TML NARA, Date 5/16/12

~~CONFIDENTIAL~~

- 2 -

The reason I bring this matter to your attention is that when it becomes known that this job is going to be vacant, many people will begin to badger you about it, urging your intervention on behalf of various persons. If the matter is closed in advance, it will, I believe, be easier. If you would like to discuss the matter further, please let me know.



Henry E. Catto, Jr.

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