

MILLER MANUSCRIPT

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JOHN G. CARTER

## ALFRED JACOB MILLER

1810-1874

It is particularly fitting that this exhibition should be held at the Peale Museum, for it was here, over one hundred years ago, that Alfred Miller painted one of his first pictures. When a boy of eighteen he copied a painting then well known, "The Murder of Jane MacCrea". This picture, according to an old account, "for a number of years occupied a prominent position in the gallery of Peale's Museum".

Alfred J. Miller was born in Baltimore in the year 1810. As a child he showed a talent for drawing and was given help and encouragement by his parents. One of his early works, done about the time he copied the Jane MacCrea picture, was a large canvas, "The Bombardment of Fort McHenry." This was painted from a description given by his father, who was present at that engagement. The picture once hung in the rooms of the Baltimore Board of Trade and may possibly be the one at present in the Maryland Historical Society.

Miller entered the studio of Thomas Sully under whose instruction he is said to have made rapid progress, but like the young painters of that day he longed for France and Italy. In 1833, through the generosity of relatives and friends, he was able to take a trip on the Continent. Here he became intimate with many well-known artists, particularly Horace Vernet, who was then Director of the French Academy at Rome. It is related that Miller was the first American artist to be allowed to pursue his studies in the Louvre without restriction and that "his abilities were so recognized by the artists and critics of his time that he received the honorable appellation of 'the American Raphael' and was universally regarded as the foremost American copyist." It is interesting to think of this young Baltimorean in the midst of the Romantic Movement then stirring the studios of Paris.

Returning to his native city in 1834, Miller established himself as a portrait painter and might well have become a local Sully had not restlessness seized him. In 1837 we find him in New Orleans. Here the great event of his life took place, an event which completely changed the course of his career. He fell in with Captain William Drummond Stewart (1796-1871). This eccentric Scotsman, who had been a soldier under Wellington, heir to the great estates of Murthly and Grantully in Perthshire, was an inveterate traveler and had long been familiar with the wild life of our Far West. He had taken at least two trips among the Indians and was then in New Orleans engaged in fitting out a large expedition for another excursion to the Rocky Mountains. Miller was persuaded to join the caravan as painter to Captain Stewart. These years in the Far West among the Indians and the buffalo furnished the artist with material from which he was to paint Indian scenes for the rest of his days. The present exhibition is composed almost entirely of water colors and drawings depicting events which took place on that expedition. Taken with the journal, which they illustrate, they form a unique picture of the West in 1837-38.

Later, in 1840, Miller visited his "noble patron," for Captain Stewart had come into his title in 1838. It was in Scotland for the shooting lodge at Murthly Castle that he painted that series of Indian scenes which have been called, "probably the most valuable collection of paintings relating to aboriginal American life extant." This collection has since been dispersed, and some of the large paintings are now in this country. We have some of Miller's letters written to his brother, Decatur H. Miller, which describe with much charm and sprightliness the life and social events in the Scottish Castle. He also painted family portraits for the Marquis of Breadalbane, with whom he stayed at Taymouth Castle in the winter of 1841. It was here that he dined with the young Queen Victoria, who was making a tour of the Highlands. We also have belonging to this period sketches for several large altar pieces painted for churches in Scotland.

In 1842 Miller returned to Baltimore, and the remainder of his industrious life was spent in this city, where he died in 1874. His studio account book from 1846 to 1871 shows that he painted numerous portraits as well as many Indian pictures. The latter were painted from the sketches which he had made on his western trip. His water colors, however, have a freshness and a dash which his more elaborate oils often lack.

Most of the pictures in this exhibition were in the artist's studio at the time of his death, and have been loaned to this museum through the generosity of the Miller family.

ALFRED J. MILLER

NOTES TO INDIAN SKETCHES

FROM THE COLLECTION IN THE WALTERS GALLERY

[These notes have not been checked for punctuation and spelling]

- 1 - Trappers starting for the Beaver Hunt
- 3 - Preparing for a Buffalo Hunt
- 4 - Hunting Elk Among the Black Hills
- 5 - Camp Fire - Preparing the Evening Meal
- 6 - Crow Indians on the Look-out
- 7 - Sioux Indian
- 8 - Chinook
- 9 - Crossing the North Fork of the Platte River
- 10 - Indian Woman on Horseback in the Vicinity of the Cut Rocks
- 11 - Auguste and his Horse
- 12 - A Young Woman of the Flat Head Tribe
- 14 - The Trapper's Bride
- 15 - Presents to Indians
- 16 - Indian Girl with Papoose Crossing a Stream
- 17 - Big-Bowl - A crow Chief
- 19 - Snake Indians Shooting Elk
- 20 - White Plume
- 21 - Sioux Indian Guard
- 22 - Aricara Female
- 23 - Scene on Big Sandy River
- 24 - Indian Mother and Children
- 25 - Indian Girl - Sioux
- 26 - Head of a Sioux
- 27 - Shoshonee Indian Preparing his Meal
- 28 - Si-Roc-U-An-Tua
- 29 - The Thirsty Trapper
- 30 - Shooting A Cougar
- 31 - Bannock Indian
- 33 - Trappers
- 34 - The Argali - Mountain Sheep
- 35 - In-Ca-Tash-A-Pa
- 36 - The Grizzly Bear
- 37 - Nez Perces Indian
- 38 - Encampment of Indians
- 39 - Ma-Wo-Ma
- 40 - Roasting the Hump Rib
- 41 - Antoine Clement
- 43 - Indian Woman Making the War Dress
- 44 - Schrim-A-Co-Che - Crow Chief
- 45 - A Shoshonee Indian Smoking
- 46 - Iroquois Indian
- 47 - Group of a Mountaineer and a Kansas Indian
- 48 - Pa-Da-He; Wa-Con-Da. Elk Horn- a Crow Indian
- 49 - Pawnee Indians Watching the Caravan
- 50 - Head of Matan-Tathon-ca. Bull Bearan Ogillalah

- 51 - Snake Indian and his Dog
- 52 - Indian Girls Swinging
- 53 - Western Log Cabin
- 54 - Laramie's Fort
- 55 - Camp Receiving a Supply of Meat
- 56 - Caravan "En Route"
- 57 - Breakfast at Sunrise
- 58 - Pierre
- 59 - Chimney Rock
- 60 - Indian Guide
- 61 - Wounded Buffalo
- 62 - Running Buffalo
- 63 - Pierre and the Buffalo
- 64 - Lake Scene - Wind River Mountains
- 65 - Snake Indians Testing Bows
- 66 - Indians on the War Path
- 67 Shoshonee Indian and his Pet Horse
- 68 - Crow Encampment
- 69 - Camp Scene (Sioux)
- 70 - Scott's Bluffs
- 71 - Pawnee Indians Migrating
- 72 - Escaping from Blackfeet
- 73 - A Pawnee Indian Shooting Antelope
- 74 - Rock of Independence
- 75 - Indians Threatening to Attack the Fur Boats
- 76 - Indian Girl Reposing
- 77 - An Indian Girl (Sioux) on Horseback
- 78 - Indian Girls Watering Horses (Eau Sucre River)
- 79 - Arapahos
- 80 - Indians Watching a Canoe
- 81 - Threatened Attack
- 83 - Lake Scene
- 84 - Bourgeois W-----r and his Squaw
- 86 - Sioux Reconnoitering
- 87 - Capture of Wild Horses by Indians
- 88 - Lake Scene - Wind River Mountains
- 89 - Green River - Oregon
- 90 - Indians in a Storm - Night Scene
- 91 - Approaching Buffalo
- 92 - Taking the Hump Rib
- 93 - Indian Elopement
- 94 - Formations of Rock
- 95 - Snake Indians
- 96 - A Herd of Antelope
- 97 - Buffalo Chase by a Female
- 98 - Buffalo at Bay
- 99 - Stampede of Wild Horses

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| 100 - Lake Scene - Mountain of the Winds               | 123 - Indian Encampment                                 |
| 101 - Indian Lodges on the Missouri                    | 124 - Lake Scene  |
| 102 - Beating a Retreat                                | 125 - Medicine Circles                                  |
| 103 - Indian Girls Racing                              | 126 - Indian Returning to Camp with Game                |
| 104 - River "Eau Sucre"                                | 127 - Fording the River. Trapper Trying its Depth, etc. |
| 105 - Elk Swimming the Platte                          | 128 - The Mountain Torrent                              |
| 106 - The Bravado                                      | 129 - Pawnees Running Buffalo                           |
| 107 - Buffalos Drinking and Bathing at Night           | 130 - The Bee Hunter                                    |
| 108 - Crossing the Kansas                              | 132 - Caravan - Trappers Crossing the River, etc.       |
| 109 - Conversing by Signs                              | 133 - Hunters in Search of Game                         |
| 110 - Indian Runner                                    | 134 - The Grizzly Bear                                  |
| 111 - Lake and Mountain Scene                          | 136 - Root Diggers                                      |
| 112 - Buffalo Hunting near Independence Rock           | 137 - Indian Council                                    |
| 113 - Approaching Buffalo                              | 138 - Shoshonee Indians Fording a River                 |
| 114 - Hunting the Bear                                 | 139 - Encampment  |
| 115 - The Indian Certificate                           | 140 - Lake Scene  |
| 116 - Rock Formations, etc.                            | 141 - Indian and his Squaw Fording a River              |
| 117 - Large Encampment Near the Cut Rocks              | 142 - Crossing the Divide                               |
| 119 - Trapping Beaver                                  | 143 - The Greeting                                      |
| 120 - Wild Scenery - Making a Cache                    | 144 - Lodging an Arrow - Crows                          |
| 121 - Hunting the Elk                                  | 145 - Moonlight - Camp Scene                            |
| 122 - Distant View of the Lake - Mountain of the Winds | 146 - Indian Encampment on the "Eau Sucre River"        |

- 147 - Shoshonee Female Cat -  
ching a Horse
- 148 - Buffalo Turning on his Pur-  
suers
- 149 - Noon-Day Rest
- 150 - Hunting Elk
- 151 - The Lost Greenhorn
- 153 - Breaking up Camp at Sunrise
- 154 - Indian Hospitality
- 155 - Snake Indians Fording a River
- 156 - Snake Indian Pursuing a Crow  
Horse Thief
- 157 - Lake - Wind River Mountains
- 158 - Storm - Waiting for the Caravan
- 159 - The Blackfeet
- 160 - Prairie Scene - Mirage
- 161 - Interior of Fort Laramie
- 163 - Yell of Triumph
- 164 - Visit to an Indian Camp
- 165 - An Indian Camp
- 167 - Lake Scene
- 168 - Caravan on the Platte
- 170 - Trappers Encampment on the Big  
Sandy River
- 172 - Wind River Chain
- 173 - Hunting Elk
- 174 - Rendezvous
- 175 - Snake Indian Camp
- 177 - Lake Csene - Rocky Moun-  
tains
- 178 - Crossing the River -  
Moonlight
- 179 - Free Trappers in Trouble
- 180 - The Devil's Gate
- 181 - Indian Canoe
- 182 - Indian Toilet
- 183 - Encampment of Indians
- 184 - Indian Courtship
- 185 - Expedition to Capture  
Wild Horses Sioux
- 186 - Caravan Taking to Water
- 187 - River Scene - Watering  
Horses
- 188 - Lake Scene - Rocky Moun-  
tains
- 189 - Supplying Camp with Buf-  
falo Meat
- 190 - Indian Lodge
- 191 - Scene at Rendezvous
- 192 - Wild Horses
- 193 - Our Camp
- 194 - Picketing Horses
- 195 - Attack by Crow Indians
- 197 - Bull-Boating
- 198 - Landing Charettes
- 199 - The Indian Oracle
- 200 - Mountain Lake

- 201 - Killing Buffalo with the Lance
- 202 - Green River - Oregon
- 203 - The Pipe of Peace
- 204 - Moving Camp
- 205 - Indian Women
- 206 - Indians Testing Their Bows
- 207 - Hunting Buffalo
- 208 - Sioux Indian at a Grave
- 209 - The Scalp-Lock
- 210-- Trappers and Indians - Communication by Signs
- 212 - Black Hills
- 214 - Indian Lodge
- 215 - Catching Up
- 216 - Prairie on Fire
- 217 - Cavalcade
- 218 - A Surround of Buffalo

The Expedition to the Rocky Mountains (the incidents of which journey are illustrated by the following sketches) was organized in the spring of 1837, preceding Colonel Fremont's tour by several years. The American Fur Company under the direction and part proprietorship of Messrs. Chouteau, Pratt and Co. of St. Louis, Missouri, sent out a large body of men well equipped and a number of wagons laden with valuable goods, to be used as an exchange for Peltries in Oregon. Captain Wm. Drummond Stewart, an amateur traveller, with a private escort of his own men, accompanied the expedition, impelled by curiosity to visit the American Indians in their native haunts and to join in their hunting excursions.

The American Fur Company conferred on Captain Stewart entire command of the whole body in case of difficulties with the Indians, to act in such emergencies according to his own discretion. He was perfectly competent to take charge of this responsible station, having already travelled amongst the Indians, and also having served as a Captain in the British Army under Wellington, both in the Peninsular Battles and at Waterloo. Although the greater part of the Equipment was obtained in St. Louis, final preparations were made at Westport, a village at that time on the extreme frontier of the United States. Here the men were all collected together, additional horses and mules, and everything put into complete order for a long journey over the western wilderness.

Captain Stewart on his return received the news of his brother's death and being next in succession inherited his brother's title of Sir Wm. Drummond Stewart, Baronet, together with large estates in Scotland near Perth, called "Murthly Castle", "Grantully Castle" and "Logie Almond." From the windows of Murthly the eye commands the celebrated Birnam Wood of Shakespeare's Macbeth, which is part of the property.

Mr. A. J. Miller was engaged as Artist to the expedition and during its progress made the following sketches, in every case from life, and nature,

## TRAPPERS STARTING FOR THE BEAVER HUNT.

Trappers are usually divided into three classes; the hired, the free, and the trapper on his own hook.

After the Saturnalia which continues for three days at the rendezvous where they take their fill of eating, drinking and frolicking, they then commence seriously their preparation for departure. On starting for the hunt the trapper fits himself out with full equipment. In addition to animals he procures five or six traps (usually carried in a trap-sack) ammunition, a few pounds of tobacco, supply of moccasins, a wallet called a "possible sack," gun, bowie knife, and sometimes a tomahawk.

Over his left shoulder and under his right arm hung his powder horn, a bullet pouch in which he carries balls, flint and steel, with other knick-knacks. Bound round his waist is a belt, in which is stuck his knife in a sheath of Buffalo hide, made fast to the belt by a chain or guard of some kind, and on his breast a pipe holder usually a "gage d'amour" in the shape of a heart worked in porcupine quills by some dusky charmer. Encircled with danger they wander far and near in pursuit of "sign" of beaver. Ever on the alert, grass pressed down, a turned leaf, or the uneasiness of his animals, are signs palpable to him of proximity to an Indian foe, and places him on his guard. With these precautions he generally outwits the wily savage. Their motives of action have been happily described by

the poet:

"Let him who crawls enamored of decay,  
Cling to his couch and sicken years away;  
Heave his thick breast and shake his palsied head  
Ours - the fresh turf and not the feverish bed."

## PREPARING FOR A BUFFALO HUNT.

Auguste has ready the Captain's horse, who is giving some directions to Antoine (a Canadian half breed) his prime hunter to the camp.

While in London the Captain had purchased three "Joe Mantons" at about 40 guineas each. These guns were famous in their day for shooting point blank, or as the trappers style it "plum centre", and in the hands of a true marksman like Antoine, the Buffalos had to go under.

One of these guns had been presented to Antoine carrying twelve balls to the pound, viz: a ball near an inch in diameter, and with it he made a tremendous onslaught among the wild animals of the prairie. These hunts occurred while the caravan was "en route" and as Antoine left them in the morning, you would hear him troll out some of his favorite Canadian ditties, commencing in this wise: "Mam'selle Marie, que est bon comme elle?" or "Dans mon pays, je serais content, etc."

About dusk he would be seen returning to camp well laden with choice pieces of meat, and a supply left on the field of battle, for the sumpter mules to be sent after.

## HUNTING ELK AMONG THE BLACK HILLS.

When three or four hunters are together the shot (if valuable) is accorded to the best marksman, for a potent reason, that in this expedition, more than 100 hungry men waited the result and were not to be trifled with. You might have as much fun and jolity as you pleased, but be sure and bring in the meat. Excuses do not pass current, ravenous appetites having no reasoning power or sympathy with excuses.

The Elk is next to the Buffalo in point of size. It is found in all parts of the mountains, and descends on the plains in search of streams, or salt licks, they require less killing than the deer, and are more easily approached. The meat, when the animal is in good order, although coarser than deer, is nutritious and excellent.

At certain seasons they congregate in large herds, and several hundreds may be seen together at once.

## CAMP FIRE - PREPARING THE EVENING MEAL

A trapper is here preparing that most glorious of all mountain morsels, "a hump rib," for supper. He is spitting it with a stick, the lower end of which is stuck in the ground near the fire, inclined inwards.

The fire is often made from the "bois de vache" but as we had the best of all sauces, viz: most ungovernable appetites, and most impatient dispositions for this same roasting operation, the circumstance did not affect us in the least. We found hunger so troublesome, that it was quite a common thing to rise at midnight and roast more meat, if we had any.

The guard for the first watch of the night, is seated to the left. His duty expires at 12 o'clock when he is relieved by another, who continues the guard until 5 o'clock A.M., when the horses are unloosed to feed preparatory to starting.

Breakfast is ready at sunrise, and when finished the tents are struck, luggage packed, horses caught up, and another day's journey commenced.

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## CROW INDIANS ON THE LOOK-OUT.

From the bluffs, as from an observatory, the vigilant Indian overlooks the prairie far and near. His cunning eye sweeps the horizon in all directions and from long practice he discerns an object (like the sailor on the ocean) much sooner than an ordinary observer.

He marks in which direction game is to be had and notifies the hunters, the approach of an enemy or emigrant train (all being fish that comes to his net.) He balances the chances if the latter, and uses his discretion whether to send out his warriors or not, for he will not give battle without the odds are greatly in his favor. In collision he asks no quarter, nor expects any but has an intense admiration, that "to the victor belongs the spoils" and carries it out to the last letter.

## SIOUX INDIAN

We selected this subject not because he was a great warrior chief or Brave, in fact he had no pretention to either distinction, but because it approached a classical form and had a good artistic form about it.

"His head was bare, save only where  
Waves in the wind one lock of hair.  
Reserved for him who e'er he be,  
More mighty than the Sioux in strife,  
When breast to breast and knee to knee  
Above the fallen warrior's life  
Gleams, quick and keen, the scalping knife."

The grim old chiefs put in a strong protest through the interpreter to dissuade us from making a sketch of this head. The objections urged by them were, that he had not distinguished himself in battle and that he could count no "coups." This, we are almost ashamed to say, recommended him to us. It was refreshing to meet with one Indian, at least, who had not stained his hands with "human blood."

His chin was as smooth as any woman's, as they all are. As far as we could ascertain, when the beard commences to appear they commence plucking it out with a kind of tweezer made of bone, and this operation being continued, the germ of the hair is at last destroyed.

## CHINOOK

A few of these Indians visited us at the Rendezvous in Oregon, the subject of the sketch being a favorable specimen, about 22 years of age. The face has something of the Asiatic type, the eyes being almond shaped and slightly turned up at the corners.

Travelers on the Columbia River describe them as peaceable, hospitable and friendly, three excellent qualifications in an Indian.

The bow he carries in his hand is remarkable. It is of elk horn with sinew strongly cemented to the outer side. The bow unstrung is directly the reverse in form of that when strung. Now, if an elk horn was carried to the smartest Yankee we have, with a request to make a bow of it, the probability is that for once he would find it not convenient to attempt it.

## CROSSING THE NORTH FORK OF THE PLATTE RIVER.

At these crossings our goods were placed on bull boats constructed thus:- The bodies of the largest wagons were removed from their beds, the hunters sent out to secure a sufficient supply of buffalo skins, these were sewn together with sinew and then stretched over the frame of the wagon, the seams covered with tallow, and behind, a boat sufficient for the emergency.

A number of Sioux were watching our operations all this time, statue-like on the banks, and although we offered them strong inducements to help us, nothing would move them. We fancied that we saw an expression of contempt on their faces. The trappers, becoming enraged, launched at them the choicest anathemas in French, "nursing their wrath to keep it warm. Luckily for the poor Indians, they understood not a word of these nice expletives and certainly, as far as quiet dignity was concerned, they had the best of it.

INDIAN WOMAN ON HORSEBACK IN  
THE VICINITY OF THE CUT ROCKS.

The woman in front has her papoose. It is hung to the saddle bow by a strip of buckskin. The child is attached to a board and secured by buckskin highly ornamented and laced in front. If any one thing gives an Indian woman pleasure, above another, it must be the elaboration of this affair. Porcupine quills stained with all manner of colors, quite indelible and of beautiful patterns, are carried down and across the front; now if she can procure some small bells to fasten on the guard piece of the head, the arrangement is almost complete.

A remarkable fact connected with Indian women is the extreme lightness of parturition and seems like a special providence in their favor. We have seen a female detach herself from the caravan and in a few short hours return again as if nothing particular had happened. In the mean time, however, a child had been born into the world and, in short, there was one more idler in the camp. In the distance is a view of the cut Rocks. It (the mountain) seems as if torn asunder by some volcanic action of the earth.

## AUGUSTE AND HIS HORSE

Auguste, a half breed Canadian, who is here represented watering his horse, was one amongst the best of all our mountain men, with a lithe and active form, exuberant spirits, quick perception and brave to recklessness, he was the life of the camp from his excessive drollery and bon homie.

About six months previously, our commander had left at Fort Laramie a beautiful blooded stallion - a racer - with strict injunctions that he was not to be ridden by anyone until his return. When we reached within a mile of the fort, the Captain selected Auguste to bring him the horse and Auguste was delighted. We saw him when he reached the fort and in a short time both emerged from the great gate, coming towards us at top speed, Auguste yelling like an Indian and the horse frightened out of his wits. On they came furiously and when within 100 yards of us, the horse made a shy at something and in the next moment Auguste was measuring his length on the ground. He was picked up and as soon as he recovered breath, one of the trappers said to him in French, "Auguste, I should have been a little afraid of that horse." "A moi," said Auguste, "je ne crains rien de tout. Ma chere, non, pas encore le Diable luimeme. Sa-cre nom de Dieu, de Dieu !!!"

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A YOUNG WOMAN OF THE FLAT HEAD TRIBE.

This young girl was quite a belle. A young gentleman, Mr. F., of handsome face and figure, who journeyed with us, was quite enamoured of her. He exerted himself with all his persuasive powers and insinuating address to render himself agreeable. She would have none of him. Of course, this only gave our hero more ardour. What! with such a charming moustache and such eyes, that had caused such mischief in his native City, to be rejected and slighted by a poor Indian girl. Zounds! it was not to be thought of. He renewed his visits but all to no purpose, each interview was more discouraging than the former. He became crestfallen and melancholy. We tried to console him with some lines written 200 years ago, and offered them as specific;

"Quit, quit, for shame; this will not move

This cannot take her.

If of herself she will not love

Nothing can make her,

The Devil take her!"

Now ordinarily he was fond of both poetry and music, witness ye artless trappers for whose delectation we used to sing at the camp fire (P. taking second), "I know a bank where the wild thyme grown," but the scene had changed. Instead of thanking us P. gave us a hearty cursing all round, himself included. Seeing our good offices so ill received we left him to "chew the cud of sweet and bitter fancy." A short time gave us a

clew to the mystery - a stalwart trapper with brown like an ox, had been beforehand with our poor friend P. and he (the trapper) soon carried her off with him on a beaver expedition. As soon as the cause was removed the effect ceased and our friend recovered his usual serenity.

1837

## THE TRAPPER'S BRIDE

The scene represents a trapper taking a wife or purchasing one. The prices vary in accordance with circumstances. He, the trapper, is seated with his friend to the left of the sketch, his hand extended to his promised wife, supported by her father and accompanied by a chief who holds the calumet, an article indispensable in all grand ceremonies.

✓ The price of the acquisition in this case was \$600 paid in the legal tender of this region; viz, guns \$100, blankets \$40 each, red flannel \$20 per yard, alcohol \$64 per gallon, tobacco, beads, etc., at corresponding rates. A free trapper (white or half breed) being top or upper circle, is a most desirable match but it is conceded that he is a ruined man after such an investment, the lady running into unheard of extravagancies. She wants a dress, horse, gorgeous saddle, trappings, and the deuce knows what beside. For this the poor devil trapper sells himself, body and soul, to the Fur Company for a number of years. He traps beaver, hunts the buffalo, bear, elk, etc., the furs and robes of which the Company credits to his account.

## PRESENTS TO INDIANS

The scene here presented transpired within the shadow of the Rocky Mountains where large bodies of Indians had assembled in order to sell their furs and to be present at the Saturnalia that takes place previously.

The grim chiefs, braves and warriors were selected from many, either for some meritorious action or because they had rendered some services personally useful to our band. They attached great importance to the matter, as it gives them a certain status with their people.

The presents consisted of cloth of bright colors, brilliant feathers, bowie knives, etc. It was all essential to cultivate the good-will of this large body of friendly Indians, as we were in close vicinity to a band of hostile Blackfeet, the "betes noirs" of the mountains. In the foreground is a young mother with her papoose. She is a mere looker-on and is highly gratified even with that modest privilege. Poor creatures, they are blessed in not expecting much, and be assured in that they are rarely disappointed. A matter that must force itself on the eyes of the traveller is that the value and estimation of women increase according to the growth and cultivation of society, and that among savage nations they are little better than beasts of burden.

## INDIAN GIRL WITH PAPOOSE CROSSING A STREAM

A strap secured to the back of the board (on which the child rests) passes around the forehead and the bearer, by pressing the lower part with her arms, as represented in the sketch, secures it most effectually and carries it with great ease. These children, however, meet with a great deal of rough usage and very likely only the most vigorous survive it. Apart from parental feeling, it is as well perhaps for them, for the prairie is no place for a young sickly child. It may also in a measure account for the surviving Indians being a hardy, healthy class.

It must not be inferred that the Indian mother is devoid of natural affection. We have seen them when any real danger menaced their young, scream in the most approved fashion. One day a horse ran off with a child about four years old, the little fellow we saw tugging at the reins, but of course without strength to stop him. The mother set out after, screaming like mad, the trappers soon secured him without injury, as the precaution had been taken of binding the youngster well on the saddle. As soon as the mother found the child safe, she commenced crying, just like other "absurd women kind."

## BIG-BOWL - A CROW CHIEF.

This is a translation from the Indian name by the interpreter who signified to him that we preferred his profile. To this he objected. We wished to know the reason and after some delay he said that if I had only one side of his face, in case he was in battle I might have the power of making that side sick, evidently looking on me as a species of magician. The reasoning was not very satisfactory but as he was determined to have his own way a three-quarter view was the result.

While he sat he recounted his battles and victories. In a quiescent state his eye was dull and heavy, reminding me of the eye of a caged lion. These same eyes under other circumstances would have no lack of fire, but would light up with the ferocity of a demon.

When the sketch was finished he expressed his gratification by the exclamation "Hough! Hough!" pronounced rapidly. He was told that it would be carried a long way towards sunrise and shown to a "heap" of "pale faces" which seemed to gratify him exceedingly. By way of ornament, he had slit the rim of his ear and hung on heavy brass rings to bring it down to his shoulder, if possible. This he thinks ornamental. In fact it is merely an exaggeration of a lady boring her ears for rings. "De gustibus non est disputandum." The small skin of an animal depending from his neck is his "medicine," to which he attaches the greatest value. The word medicine is

equivalent to our word amulet or charm. With this potent article about his neck he goes into battle, cheerfully submitting to the will of the "Great Spirit."

## SNAKE INDIANS SHOOTING ELK.

Creeping with the stealthiness of a cat towards its prey, perfectly understanding the nature of the animal that he has to deal with, watching his chances with great patience and perseverance, added to these long experience and subtlety, make the Indian a most successful hunter. The game too is worth all the trouble, the elk being the dimension of a large sized mule. The meat although somewhat coarse is excellent, when the animal is in good order.

In attaining their full growth their horns are enormous, being over 4 feet in length and  $2\frac{1}{2}$  inches at the base in diameter. We had frequent opportunities of examining these graceful animals by carefully approaching the heads of bluffs on hands and knees, and found them either lying down or feeding on the rich grasses, unconscious of our close proximity.

## WHITE PLUME

A chief of the Kansas These have become poor and reduced in numbers. The buffalo on which they depended for their food long ago migrated west, leaving them but a sparse supply of wild turkeys and prairie hens to subsist on.

The subject of the sketch seems to have been a popular Indian amongst his tribe and was friendly to the whites. Below the necklace of wampum on his breast he wears a silver medal suspended by a chain of the same material, the medal weighing perhaps eight ounces, bearing on it in messo-relievo the head of John Quincy Adams. This was presented to him by his great Father, the President, for meritorious services, of which he was justly proud, and you could commend yourself to his good graces with effect, by asking permission to examine it.

In making a drawing of his head, he carefully enjoined on me not to omit this ornament. Had not the slightest objection to a side view of his face, and in fact said nothing about its being "bad medicine."

## SIOUX INDIAN GUARD

These Indians have placed themselves on a bluff for two purposes - one, to watch the horses and mules, to see that they do not stray beyond certain boundaries; the other, to give notice of the approach of hostile Indians. Horses to them are invaluable and the first object of the invaders is to create a stampede amongst them. They sometimes hobble their animals in order effectually to prevent their running. The hobble is made of a band of strong leather and buckled on around the fore-legs, so that even in feeding they have to leap awkwardly in changing ground.

These Bluffs are admirable stations for sentinels and command a vast distance over the prairie, besides, like sailors at sea, an Indian will descry an approaching horseman long before a white man can without he has been a long time living amongst them.

## ARICARA FEMALE

This was about the best specimen we came across of the women belonging to the Aricara tribe which has dwindled into a small nation from war and other causes.

The subject of the sketch was admired by the trappers, of a rich bronze complexion, with long black hair streaming over her shoulders, and extremely glossy from constant use of buffalo and bear oil. It is not to be disputed, nevertheless, that beauty is the exception and its opposite the rule among the generality of Aricara women. This may in a measure be attributed to exposure and the precarious life they lead.

One of our men became eventually affianced to this girl and the outfit he gave her on his departure for the beaver hunt was gorgeous and dazzling. He (as was most usually the case in such circumstances) pledged his services for three years to the American Fur Company to pay the debt incurred by his extravagance.

## SCENE ON BIG SANDY RIVER.

The sketch may be said to represent a small slice of an Indian's paradise: Indian women, horses, a stream of water, shade trees and the broad prairie to the right, on which at times may be seen countless herds of buffalo, elk and deer.

The women look innocent enough but some of the Trappers conceive them difficult studies. An experienced trapper giving his advice to a younger who had been smitten by the charms of a dusky Venus discoursed something in this wise. "Look ye hyar now, I've raised the ha'r of more than one camanche, and hunted and trapped a heap, Waugh! from Red River away up among the Britishers to Heely (Gila) in the Spanish country, from old Missou-rye to the sea of Californy. B'ar and beaver sign are as plain to me as Chimley rock on Platte, but darn my old heart if this child ever could shine in making out the sign lodged in a woman's breast. Look ye sharp or you're a gone beaver, Ye cus't green horn. I'll be dog gone if you ain't, Tiya! Wagh!"