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ABSTRACT

This lesson plan collection focuses on attitudes and opinions held by Native Americans and European Americans about the United States. The lesson plans are arranged in four sections: (1) "Ancestral Lands" (Debating for Land; Making Treaties and Weaving Wampum; Pipestone Quarry and Westward Expansion: Whose Rock Is It Anyway); (2) "Catlin's Quest" (Inside Catlin's Head; Letters from the Frontier: Reading and Writing Primary Documents; Creating the Past: Understanding Artifacts; Connecting to the Past: Making a Memory Box); (3) "Chiefs and Leaders" (Leadership -- Past and Present: Preliminary Activity; Symbols of Power in Native American Clothing; Cracking Catlin's Code'; Quiz Show! What Were You Thinking? What Did You Say?); and (4) "Western Landscape (Native American Folklore; Mandan Buffalo Dance and You; At Home on the Prairie). Each lesson outlines educational objectives; addresses national history and language arts standards and skills and visual arts standards; suggests interdisciplinary connections and length; notes materials needed; provides content introduction; offers guided practice and independent practice activities and a wrap-up activity; and lists Internet resources. Contains a selection of George Catlin's paintings and a vocabulary list. (BT)

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Campfire Stories with George Catlin

An Encounter of Two Cultures

http://catlinclassroom.si.edu/

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Smithsonian Institution
American Art Museum
Washington, D.C. 20560

2002

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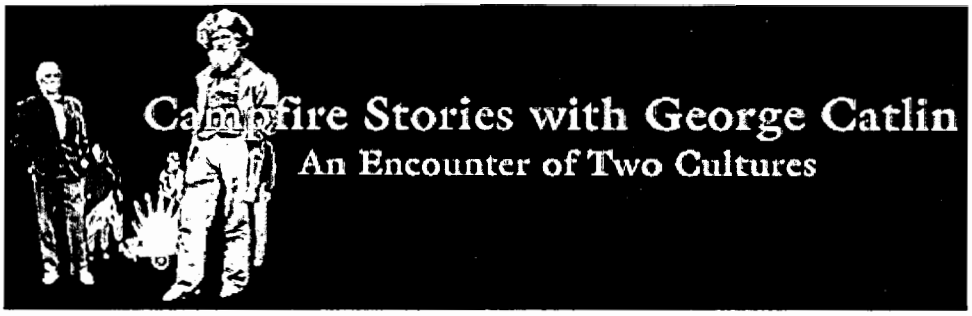

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Cross-Curricular Connections: Language Arts, Social Studies

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Cross-Curricular Connections: History/Social Studies, U.S. Government, Visual Arts/Art History

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Cross-Curricular Connections: History, Geography, Sociology, English (Language Arts)

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Cross-Curricular Connections: Social Studies, Language Arts, Theatre, Art

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Cross-Curricular Connections: History/Social Science, English/Language Arts, and Psychology

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Cross-Curricular Connections: Anthropology, Archaeology, Language Arts, History, Visual Art

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Cross-Curricular Connections: Anthropology, Archaeology, Language Arts, History, Visual Art

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Cross-Curricular Connections: Language Arts, Art, Social Studies

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Cross-Curricular Connections: Visual Art/Art History, Social Science/History

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Cross-Curricular Connections: History/World Cultures, Social Studies, Performance Art

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Overview: In this lesson students will familiarize themselves with the Western landscape through both Native American folklore and George Catlin's paintings of the prairie. After reading several Native American legends, students will

compose and illustrate their own legend.
Cross-Curricular Connections: Language Arts, Geology, Theatre, Visual Arts

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Overview: The Mandan and the Sioux depended so heavily on certain animals that they would starve without them. In the Southwest, the Hopi and Zuni depended as heavily on annual rainfall for their survival. In each of these cases, the tribes created interpretive dances to encourage the arrival of something that was so important to their survival that they would die without it. In this exercise, we will learn about how several Native American tribes construct their dances and dedications. We will also look at how people have used dance, poetry, music, art, or other expressions to make a dedication to a physical or conceptual thing. Finally, we will each make our own dedication to a theme of our choosing, and perform or display them to each other.
Cross-Curricular Connections: Art, Music, English, History/World Cultures, Drama

At Home on the Prairie **111**
Overview: The Western landscape which George Catlin encountered on his travels was dominated by the great expanse of the tall and short grass prairies. Home to countless species of plant and animal life, the great prairies once spanned millions of acres across North America. Today less than ten percent of the complex ecosystem remains, largely under the protection of parks and nature preserves. In this lesson students will gain an understanding of the interdependence of living organisms on the prairie and the fragility of their existence by investigating life on the prairie and relating their findings to their own experience.
Cross-Curricular Connections: Life Sciences, Geography, Art

Vocabulary **135**

Ancestral Lands

Debating for Land

Objectives: Students will be able to:

- Interpret primary source documents orally
- Understand both Native and European American viewpoints of westward expansion through debate and journal-writing exercises
- Express their own, enlightened viewpoint on westward expansion through journal writing
- Research, organize, and present information in the form of a debate
- Work together in groups

National Standards: U.S. History, English Language Arts.

Skills Addressed: Linguistic, Spatial, Interpersonal, Intrapersonal.

Interdisciplinary Connections: Language Arts, Social Studies.

Length: One fifty-minute class for guided activity, one for research, one to two for debate.

Materials: Computer with Internet connection and/or library.

Content Introduction

European Americans have been having land disputes with Native Americans almost since they arrived in the Americas. Throughout the years, many treaties have been signed involving land rights, but in many cases these treaties have been misleading and sometimes even disregarded. There continue to be court cases addressing Native American rights to land, problematic treaties, and unreceived compensation. In preparation for this lesson, you may choose to read more about these issues by following links on the attached ***Land Debate – For Students*** page.

Guided Practice

Begin by drawing the following chart on the board. Ask students to volunteer possible answers. The purpose of this activity is not for students to know all of the correct answers for the chart, just for them to begin thinking about the subjects. For more chart ideas, you may wish to see Table 1 at the bottom of the American Indian Policy Center's **Comparison with U. S. Governance** page.

	European Americans	Native Americans
Concept of Land (monetary value, religious value)	Viewed in terms of monetary value — farms, gold and coal mining; no religious significance; strong belief in individual land ownership	Viewed in terms of religious value; no monetary significance; didn't believe the land could be owned
Reasons for Wanting Land	Space for farms, to find gold, promise of free land	Religious reasons, had lived there for centuries, place to hunt
Reasons for Territory Disputes between European and Native Americans	Even though many settlers purchased land from US, many Native Americans didn't recognize purchase, Indian attacks, misunderstanding of Native American lifestyle	Depletion of food supply, destruction of sacred grounds, massacres, confusing treaties with US government concerning land ownership, spread of disease, misuse of land

Independent Practice

Split the students in half, assigning one group to represent Native American opinions and one group to represent European American opinions from the 19th century. For more advanced students, split class into fourths and have one group represent Native Americans against European policy, Native Americans for European policy, European Americans for European policy, and European Americans against European policy.

Students should be instructed that they will be participating in a debate in which the teams will argue about land ownership. All sides must use arguments based on historical fact and supported by quotations from primary sources. The following subjects will be addressed:

- Reasons for wanting/importance of land
- Concept of land ownership (Can someone own land? If someone lives on a tract of land, does that mean they own it?)
- Various treaties made between Native Americans and the US (What was their purpose? What did they accomplish? Were they agreed upon by both sides? Did both sides honor them? Who wrote them?)
- Possible reasons for territory disputes despite the treaties

In preparation for the debate, have students use the Internet or library to research primary sources relevant to their assigned perspective on western land ownership and disputes during the 1900s. All group members should skim suggested research material, then once the members of each group have decided which articles are relevant for their argument,

they may choose to have one group member focus on one document, then compare notes. Students may find it helpful to research the documents listed more extensively to find alternating viewpoints and they may also wish to locate other documents. Students should be reminded that many documents can be used to support multiple sides of the argument. The ***Land Debate – For Students*** page may be a good place to begin research.

After students have finished researching, they should meet in their groups to discuss the articles assigned to them. They should compile and organize their notes as they pertain to the categories listed above (reasons for wanting land, etc.). For homework before the debate, each student should think of a question for an opposing team relating to one of the categories given.

Conduct a classroom debate. Divide the class into their groups (2 or 4). Ask one member from each group to volunteer to lead the debate. The representative for each group should stand behind a podium or desk in the front of the room, and should alternate with other group members after answering two questions. Each spokesperson should be given no longer than three minutes to answer each question and one minute for rebuttal. The questions to be asked should come from the remaining group members in the audience (they should already have their questions prepared). Groups asking questions should alternate with each turn.

In addition to a spokesperson, there should be a designated time keeper to make sure that speakers keep their answers under 3 minutes and their rebuttals under 1 minute. There should also be two question askers (one for each group) who will pose questions, which have been thought up by other group members, to the spokespeople.

As the debate goes on, group members should take notes on the opposing teams' arguments and should also continue to generate questions.

The debate should end after each student has had a chance to become a spokesperson for their team. (Depending on how many students you have, it may be more appropriate for each spokesperson to answer only one question.)

To conclude the debate, groups should be allowed to meet for fifteen minutes so that they can compose a closing statement summing up the main points of their argument. A volunteer should stand at the front of the class and read the statement, which may not exceed five minutes.

At the end of class, students should hand in the notes that they prepared for the debate and notes that they took during the debate.

Wrap Up Activity

Students should write a journal entry on one of the following subjects:

- Prior to doing this lesson, what were your views on western land expansion? Did you empathize more with Native or European Americans concerning land issues? After hearing both sides of the debate, do you still feel this way? Why? (Try to include specific examples from the debate that influenced your feelings.)
- Define the term sacred land as it applies to Native Americans and as it applies to your life. Give several examples of land or buildings that you find to be sacred vs. land that Native Americans consider to be sacred. Why do you consider the example you gave from your life to be sacred? How would you react if other people did not understand the significance of your specified place and they told you never to return there? How would you feel?
- Imagine that you are a pioneer and that you sold all of your belongings in order to move out West to collect the 160 acres of land promised to you by the Homestead Act (1862). On your journey West, you meet a traveling artist, George Catlin, who explains to you that the land you intend to build on originally belonged to Native Americans and that the land is sacred to many tribes. He warns you that several of the tribes are still arguing with the U.S. government over the land, and that you and your family will be in danger. At this point you do not have the money or resources to return East. What will you do? (Write a first-person narrative describing your fears and hopes, your decision of what to do, why you chose this course of action, how you implement it, and what the results are.)
- Imagine that you are a Native American chief who used to live on the Plains, but was relocated to the Northwest against your will. You and several other chiefs from your tribe signed a treaty with the US government to sell your lands, but at the time, because the idea of land ownership was unknown to you, you had no idea how adversely this treaty would affect your tribe. Most of the compensation you were to receive, including food and supplies, never arrived at your new settlement. Because the land and climate are so different from that where you used to live, your people are having a difficult time finding food and many of them have died from illness. You learn from George Catlin, a visiting artist, that the land your people lived on is now being given away 'for free' to European Americans due to the Homestead Act. You know that your people will not be able to survive much longer if they stay where they are. What will you do? (Write a first-person narrative describing your fears and hopes, your decision of what to do, why you chose this course of action, how you implement it, and what the results are.)

Vocabulary - Dawes Act, Homestead Act, Indian Removal, Sacred Land.

National Standards:

National Center for History in the Schools – Historical Thinking (5-12)

- Standard 2:
  A. Identify the author or source of the historical document or narrative and assess its credibility.
  B. Reconstruct the literal meaning of a historical passage by identifying who was

involved, what happened, where it happened, what events led to these developments, and what consequences or outcomes followed.
C. Identify the central question(s) the historical narrative addresses and the purpose, perspective, or point of view from which it has been constructed.
F. Appreciate historical perspectives—(a) describing the past on its own terms, through the eyes and experiences of those who were there, as revealed through their literature, diaries, letters, debates, arts, artifacts, and the like; (b) considering the historical context in which the event unfolded—the values, outlook, options, and contingencies of that time and place; and (c) avoiding "present-mindedness," judging the past solely in terms of present-day norms and values.

- Standard 3:
  B. Consider multiple perspectives of various peoples in the past by demonstrating their differing motives, beliefs, interests, hopes, and fears.
  C. Analyze cause-and-effect relationships bearing in mind multiple causation including (a) the importance of the individual in history; (b) the influence of ideas, human interests, and beliefs; and (c) the role of chance, the accidental and the irrational.
  E. Distinguish between unsupported expressions of opinion and informed hypotheses grounded in historical evidence.
  G. Challenge arguments of historical inevitability by formulating examples of historical contingency, of how different choices could have led to different consequences.
  J. Hypothesize the influence of the past, including both the limitations and the opportunities made possible by past decisions.
- Standard 4:
  A. Formulate historical questions from encounters with historical documents, eyewitness accounts, letters, diaries, artifacts, photos, historical sites, art, architecture, and other records from the past.
  B. Obtain historical data from a variety of sources, including: library and museum collections, historic sites, historical photos, journals, diaries, eyewitness accounts, newspapers, and the like; documentary films, oral testimony from living witnesses, censuses, tax records, city directories, statistical compilations, and economic indicators.
  D. Identify the gaps in the available records and marshal contextual knowledge and perspectives of the time and place in order to elaborate imaginatively upon the evidence, fill in the gaps deductively, and construct a sound historical interpretation.
  F. Support interpretations with historical evidence in order to construct closely reasoned arguments rather than facile opinions.
- Standard 5:
  A. Identify issues and problems in the past and analyze the interests, values, perspectives, and points of view of those involved in the situation.
  B. Marshal evidence of antecedent circumstances and current factors contributing to contemporary problems and alternative courses of action.
  E. Formulate a position or course of action on an issue by identifying the nature of

the problem, analyzing the underlying factors contributing to the problem, and choosing a plausible solution from a choice of carefully evaluated options.

United States History Standards (5 – 12)

- Era 4: Standard 1 (5 – 12): Students would understand United States territorial expansion between 1801 and 1861, and how it affected relations with external powers and Native Americans.
- Era 6: Standard 4 (9 – 12): Students should understand Federal Indian policy after the Civil War

National Council of Teachers of English

- Standard 1: Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
- Standard 3: Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
- Standard 7: Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.
- Standard 8: Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.
- Standard 12: Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Land Debate – For Students

The following Internet sites provide information concerning land rights and treaties:

PBS: Archives of the West http://www.pbs.org/weta/thewest/resources/archives/
Variety of documents including the Dawes Act and the Homestead Act, which address land ownership issues; as well as, eye-witness accounts of how Native Americans have been treated in the past.

A few suggested documents available on this site:

- Andrew Jackson on the Necessity of Indian Removal, 1835
- Fort Laramie Treaty, 1868
- Documents on the Sand Creek Massacre, 1864 – 1865
- Homestead Act, 1862
- The Buffalo Harvest, 1870s
- Chief Joseph Speaks, 1887 – 1889
- Indian Policy Reform from President Chester Arthur, 1881
- Dawes Act, 1887
- Selections from *With the Nez Perces* by Alice Fletcher in the Field, 1889 – 1890
- General Nelson A. Miles on the "Sioux Outbreak" of 1890

Oklahoma State University Library
http://digital.library.okstate.edu/kappler/vol2/treaties/sau0074.htm
Treaty with the Sauk and Foxes, 1804.

Institute of American Indian Studies
http://www.usd.edu/iais/siouxnation/treaty1858.html
University of South Dakota - Treaty with the Yankton Sioux, 1858.

The Avalon Project at Yale Law School
http://www.yale.edu/lawweb/avalon/ntreaty/nt001.htm
Fort Laramie Treaty.

National Archives, Archives Library Information Center, Indians/Native Americans
http://www.archives.gov/research_room/alic/reference_desk/native_american_links.html
Variety of documents on current status of Native American land rights.

Ancestral Lands

Making Treaties and Weaving Wampum: Communication Across Cultures

Objectives:

Students will be able to:

- Demonstrate a basic understanding of relations between Native Americans and the U.S. Government between 1776 and 1878 through class discussion, group work, and the creation of a treaty time line.
- Exhibit knowledge of the Native American tradition of wampum belt-making and an understanding of the symbolism and ceremonial importance surrounding wampum by drawing or making their own wampum belts and through written journal entries.
- See the different ways in which Native Americans and European Americans expressed cultural ideas, values, and policy by comparing and contrasting the Covenant Wampum Belt and the corresponding Canandaigua Treaty of 1794 between the U.S. Government and the Iroquois Nations.

Standards: U.S. History, Visual Arts

Skills Addressed: Linguistic, Spatial, Bodily-Kinesthetic, Interpersonal, and Intrapersonal

Interdisciplinary Connections: History/Social Studies, U.S. Government, Visual Arts/Art History

Length: Three–four, fifty-minute class **periods (activities may be done individually or in sequence on separate class days)**

Materials/Tools: Access to the Internet, colorful chalk or poster board/markers. Optional: felt, beads, needle and thread and/or fabric glue.

Products: Timeline of treaties made between Native Americans and the U.S. Government between 1776–1868, a journal entry, a drawing of a personal wampum belt, and an essay comparing and contrasting a written treaty and ceremonial wampum belt. Optional: personal wampum belt made of felt and beads.

Lesson:

Content Introduction:
George Catlin traveled to Native American communities at a time of crucial

developments in relations between American Indian tribes and the U.S. government. These developments are visible not only in records of written treaties drawn up by the government, but also in the wampum belts crafted by Native American tribes to document these important agreements. Wampum belts were used largely by the Iroquois Nations which consist of the Seneca, Oneida, Onondaga, Cayuga, and Mohawk tribes and are also known as the Haudenosaunee League. The belts held significant ceremonial and cultural importance as actual manifestations of the values and sentiments surrounding an agreement or event.

Helpful Hints:

- Click on the following links to view Catlin's portraits of leaders of the Haudenosaunee League found in the collection of the Smithsonian American Art Museum:

  Iroquois: Not-to-way, A Chief
  http://www.americanart.si.edu/images/1985/1985.66.196_1b.jpg

  Seneca: Deep Lake, An Old Chief
  http://www.americanart.si.edu/images/1985/1985.66.264_1b.jpg

  Oneida: Bread, Chief of the Tribe
  http://www.americanart.si.edu/images/1985/1985.66.270_1b.jpg

- Visit the following web sites to gain a greater understanding of what wampum belts look like, how they are made, and their cultural importance:

  Native American Technology and Art
  http://www.nativetech.org/NativeTech/wampum/wamphist.htm

  Lakehead University, Aboriginal Innovations
  http://www.schoolnet.ca/aboriginal/handbook/arts_wampum-belt.html

- Visit the following links to learn about the Haudosaunee League and the Canandaigua Treaty and wampum belt:

  Native American Indian Resources; Wampum-Treaties, Sacred Records
  http://www.kstrom.net/isk/art/beads/wampum.html

  1794 Canandaigua Treaty Commemoration Committee
  http://canandaigua-treaty.org/Treaty_Committee_Index.html
  -Transcript of the treaty and image of the actual document

  Ganondagan State Historic Site (NY); The Haudenosaunee (League of Iroquois Nations)
  http://www.ganondagan.org/iroquois.html

- **Creating a Treaty Timeline**
  A. *Guided Practice:* Using the table found on p. 57 of "The Native American Almanac: A Portrait of Native America Today" by Arlene Hirschfelder and Martha Kreipe de Montano (MacMillan General Reference; c. 1993 by Arlene Hirschfelder and Martha Kreipe de Montano) and paraphrased below, create a timeline of treaties made between the U.S. Government and Native American tribes between 1776 and 1868. Place the timeline in the front of the room to discuss the characteristics of each time period with students.

Treaties of Alliance and Peace (1776–1816)	-Indians still strong militarily, numerically, and economically. -Indians could choose which European powers with which to align. -Increasing need to clarify boundaries between Indian governments and United States arose. -U.S. government recognized that Indians owned their land and to seize it would mean constant warfare, which the U.S. government wanted to avoid. -Prevent powerful Indian nations from joining forces against the United States.
The Beginning of Land Cessions (1784–1817)	-Land cessions began in New England and Middle Atlantic states in exchange for annuities and specific services delivered to tribes. -Treaties in this period began to be used to legally (1)draw boundaries between Indian country and U.S. territory and (2)the securing of "rights of way" and land for military forts and trading posts. -With the establishment of boundaries and land cessions, the concept of "reservation" came into American policy.
Treaties of	-The departure of France, England, and

Removal (1817–1846)	Spain diminished Indians regaining power. -The removal policy meant that the Indian nations of the Southeast and Great Lakes exchanged their homelands for lands west of the Mississippi River (now Arkansas, Kansas, and Oklahoma) -The primary goal was removal of eastern tribes to the west.
Western Treaties (1846–1868)	-Indians forced to smaller, well-defined reservations.

B. *Independent Practice:* Ask students to break into small groups of 3–5 students to research events in American history taking place between 1776 and 1868 in textbooks and on the Internet in order to place U.S.-Native American relations in a larger historical context. After completing their research, ask each group to report their findings to the class and have a representative from each group write the events on the timeline.

Understanding Wampum Belts

C. *Guided Practice:* Prepare a mini-lecture on the methods of creation and significance of wampum belts in Native American culture. Inform students of the ritual and ceremonial importance of the wampum belt to native tribes, the types of materials used to make a belt, and methods used in assembling a wampum belt. Project images of wampum belts in the front of the room, or distribute individual handouts containing pictures of the belts. For images and background information on wampum belts see the following web sites:

Native American Technology and Art
http://www.nativetech.org/NativeTech/wampum/wamphist.htm

Lakehead Unoversity, Aboriginal Innovations
http://www.schoolnet.ca/aboriginal/handbook/arts_wampum-belt.html

D. *Independent Practice:* After explaining the cultural importance of wampum and wampum belts, ask students to write a journal entry in which they discuss a time in their own life when they have made an important agreement or "treaty" with a friend, family member, employer, or teacher. Why was an agreement important in that situation? How did

they come to the agreement? How were both parties held to the agreement?

1. Ask students to draw a picture of a wampum belt representing the agreement described above. Students should choose a design that symbolizes the most important aspects of the agreement.
2. Have students share their designs with the class and discuss the reasons behind their design. How does the wampum belt compare to the student's original method for expressing the agreement? Does the meaning of the agreement change at all when expressed through a wampum belt?

E. *Further Activity:* See the following link for a lesson plan on making personal legends and wampum belts from the Kennedy Center's ArtsEdge educational web site. Note: this lesson is intended for young children but could easily be adapted for other age groups.

ArtsEdge, The Kennedy Center http://artsedge.kennedy-center.org/teaching_materials/curricula/curriculum.cfm?curriculum_id=260&mode=overview

Investigating Primary Documents: The Covenant Belt and Treaty of Canandaigua

F. Ask students to apply the information gained from their research in activities one and two into treaties and wampum belts made between 1776 and 1868 to examine the Covenant Wampum Belt and its corresponding written treaty known as the 1794 Canandaigua Treaty (Pickering Treaty). Although this treaty was made almost 40 years before Catlin traveled to this area, it directly affected the environment into which Catlin arrived in the 1830s. Students may visit the following web sites to begin examining the Canandaigua Treaty and belt, and the tribes involved:

Native American Indian Resources; Wampum-Treaties, Sacred Records http://www.kstrom.net/isk/art/beads/wampum.html

1794 Canandaigua Treaty Commemoration Committee
http://canandaigua-treaty.org/Treaty_Committee_Index.html
-Transcript of the treaty and image of the actual document

Ganondagan State Historic Site (NY); The Haudenosaunee (League of Iroquois Nations) http://www.ganondagan.org/iroquois.html

G. *Guided Practice:* After students have begun an initial examination of both the written 1794 Canandaigua Treaty and the Covenant Wampum Belt, lead them in a discussion highlighting the key points of the treaty and the key visual elements of the Covenant Belt. As the points are discussed,

record them in the front of the classroom for students to see. Below is a list of possible items to highlight from the treaty and belt:

Canandaigua Treaty:

Article I. Establishment of firm and permanent friendship
Article II. Acknowledgement by U.S. of tribal land rights
Article III. Boundaries of Seneca land reservation
Article IV. Native Americans give up claim to all land other than their previously proscribed reservation
Article V. U.S. right to a wagon road across the reservation
Article VI. U.S. promise of monetary compensation for tribes
Article VII. Mutual prevention of private acts of revenge and retaliation

Covenant Belt:

- Where is the Haudosaunee long house placed? Why is it placed there?
- Why are some figures smaller than others? Who do these figures represent?
- How are the hands of the figures depicted and why?

H. *Individual Practice:* Ask students to write a brief essay in which they compare and contrast the 1794 Treaty of Canandaigua document and the Covenant Wampum Belt. How are the messages contained in each source similar or different? Are these differing methods of expression indicative of any cultural differences? If so, describe these differences.

U.S. History

From the National Center for History in the Schools:

Standards in Historical Thinking 2.D. (grades 5–12):
Students should be able to (a)describe the past on its own terms, through the eyes, and experiences of those who were there, as revealed through their literature, diaries, letters, debates, arts, artifacts, and the like; and (b)to avoid "present-mindedness," judging the past solely in terms of present-day norms and values.

Standards in Historical Thinking 2.G. (grades 5–12):
Students should be able to draw upon visual, literary, and musical sources including: (a)photographs, paintings, cartoons, and architectural drawings; (b)novels, poetry, and plays; and (c)folk, popular, and classical music to clarify, illustrate, or elaborate upon information presented in the historical narrative.

Standards in Historical Thinking 3.B. (grades 5–12):
Students should be able to compare and contrast differing sets of ideas, values, personalities, behaviors, and institutions by identifying likenesses and differences.

Standards in Historical Thinking 3.D. (grades 5–12):
Students should be able to consider multiple perspectives of various peoples in the past by demonstrating their differing motives, beliefs, interests, hopes, and fears.

Visual Arts

From the National Consortium of Arts Education Associates:

Visual Arts Standard 4. A. (grades 5–8): Students should know and compare the characteristics of artworks in various eras and cultures.

Visual Arts Standard 5.A and B (grades 5–8): Students should compare multiple purposes for creating works of art and analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry.

Visual Arts Standard 4.A and B (grades 9–12): Students should differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art; and describe the function and explore the meaning of specific art objects within varied cultures, times, and places.

Visual Arts Standard 5.B. (grades 9–12): Students should describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts.

Ancestral Lands

Pipestone Quarry and Westward Expansion: Whose Rock is this Anyway?

Objectives: Students will be able to:

- orally identify characteristics of various literary voices (i.e. Longfellow, Supreme Court).
- discuss the intended audiences of the above-mentioned voices.
- write journal entries describing their own opinion of the literary voices in question.
- create an artistic reaction to the events and issues they have studied.
- work together as a group to make a timeline with some fluency.
- draw a variety of opinions and perspectives orally and in writing from historical documents.

National Standards: English Language Arts, U.S. History, Visual Arts.

Skills Addressed: Linguistic, Spatial, Interpersonal, Intrapersonal.

Interdisciplinary Connections: History, Geography, Sociology, English Language Arts.

Length: Five to six fifty-minute class periods.

Materials/Tools:

- For the timeline portion, students should provide their own art materials. If you decide to do a class-wide timeline instead of a group timeline, you should provide a big piece of butcher paper or an accordion of white paper taped together in a long line (this can be stretched out or compressed into a book)
- Computer with Internet access
- art materials, long piece of butcher paper or equivalent for a class-wide timeline.

Products: Several journal entries, collaborative timeline.

Content Introduction: Pipestone Quarry in Pipestone, Minnesota, bears the mythic red Sioux quartzite called Catlinite or Pipestone. From this unique and sacred rock, peace pipes are wrought for a variety of Plains Indians tribes. Considered a highly potent and religious site, Pipestone Quarry is now part of the protected lands of the National Park Service, accessible to regulated numbers of Native American rock harvesters. By examining several primary documents, this lesson investigates what happened at Pipestone Quarry and how it happened as well as the various roles and intellectual concerns of historians, sociologists, or analysts of comparative literature.

Lesson:

1. By examining several primary documents, we will seek to understand not only what happened at Pipestone Quarry, but also how it happened. Pipestone Quarry in Pipestone, Minnesota, bears the mythic red Sioux quartzite called Catlinite, or, of course, Pipestone. From this unique and sacred rock, peace pipes are wrought for a variety of Plains Indians tribes. Considered a highly potent and religious site, Pipestone Quarry is now part of the protected lands of the National Park Service, accessible to regulated numbers of Native American rock harvesters. But today's bureaucratic system was not always en vogue.
2. This lesson explores the various roles and intellectual concerns of historians, sociologists, or analysts of comparative literature.
   How has this mysterious rock been represented and explained, valued and dismissed:
   - in Native American myth?
   - by famous poet Henry Wardsworth Longfellow?
   - in treaty?
   - in the Supreme Court case?
   - in the annual Pipestone Hiawatha pageant?

3. Choose from the following two organizational options, based on your own time allowance and the class's maturity/probable interest in the project.
   - Divide the class into groups and let the groups pursue different themes, to be shared at the end.
   - Alternatively, go through one or all of the themes with the entire class.

Guided Practice:

1. Sell the lesson to the students by explaining it in the following manner: Congratulations! You have been chosen to be part of a research team of top academics in this country. You will use your skills and interests to examine different facets of a top-secret issue in our nation: the positive and negative consequences of Westward Expansion. We will ship you to your site of inquiry, the infamous and mysterious red Pipestone Quarry in Pipestone, Minnesota, in the beautiful wind-swept prairie, now owned by the National Park Service. Your informed opinions will be cherished by your anonymous donors, and your services will be remembered for a long time.
2. Give a mini-lecture on how sociologists, historians, and analysts of comparative literature approach their subjects in different ways.
   - Feel free to use the vocabulary guide at the end of this lesson plan for help with wording.
   - Explain to the class that different disciplines of the academic world can all study the same issue and by examining different facets, learning very different things. The purpose of this exercise is to show how history can

be interpreted in many ways, depending on the angle from which one looks. In this multi-disciplinary examination, students learn that discipline informs worldview and that other things informing worldview are equally valuable and specific to every individual.

Individual Practice:

1. Split the class into groups based on their own interests (after asking them to volunteer).
    - After forming groups, each group will explore a theme with its own unique problems and concerns, outlined below.
2. As a class or in groups, the following outline can be used as a guide to instruction:
    a. Analysts of comparative literature: Longfellow's Hiawatha compared to the Plains Indian creation myths as related by Catlin. This section deals with reading a text while being conscious of the voice of the narrator.
        1. Instruct these students to read the first book of Henry Wardsworth Longfellow's poem, ***The Song of Hiawatha,*** http://www.everypoet.com/archive/poetry/Henry_Wadsworth_Longfellow/longfellow_hiawatha_i_the_peace_pipe.htm
        2. Have the group discuss the following topics:
            - How many tribes did the Great Spirit assemble? Given that in the Bible, Moses united twelve tribes of Jews to lead them out of Egypt, what is revealed by Longfellow's inclusion of this specific number of Plains Indian tribes?
            - Who is the traditional saving figure according to Europeans and European Americans at this time? What does it mean for Longfellow to make this analogy?
            - How were Native Americans viewed at the time of this writing by Catlin? By European Americans living on the East Coast? Is this similar or different to how Longfellow portrays them?
        3. Instruct the students to read pages 191–200 of Catlin's letter 54, available on this site.
        4. Alternatively, have the students find a site detailing a Plains Indian creation myth that discusses Pipestone Quarry so that the creation myth is authored by someone who considers it more than "superstition." One option would be to allow the students to make this choice, counseling them that should they choose Catlin's letter as a source, they must consider how and why Catlin potentially puts his own spin on the creation myth.
        5. With either option, ask the students to examine how Longfellow Christianizes and in this way humanizes Native Americans for his audience. Then ask them to compare Longfellow's approach to that of a Native American voice. Ask them to identify a few similarities and a few differences. By examining two different ways of saying the same thing, they can see how narrative is colored by

worldview, and the same story can explain a totally different thing depending on its teller.

6. Have the students write a journal entry describing how the voice changes the meaning of the narrative.

b. Sociologists: Compare Longfellow's *The Song of Hiawatha* as an accepted, revered poem to the Pipestone Hiawatha pageant in the 1970s as a focal point for civil rights protestors. This comparison reveals the different social conditions and popular opinions of the times, and allows students to explore a narrative, play, and event with its intended audience in mind.

1. Instruct the students to read the first few books of Longfellow's poem, *The Song of Hiawatha.* Ask them to pay specific attention to whom Longfellow may be addressing.
   - What clues does he give as to the values and interests of his audience?
   - What age group might he address?
   - From what religious background might they come?
   - Why do you think so?
2. Ask the students to imagine that they are producing *The Song of Hiawatha* as a movie. Drawing from famous Hollywood actors and other famous figures (sports, political, music, etc.), ask students to create a cast list, with a short explanation by each character explaining why that person would have been chosen. They should identify at least five characters by name.
   - Who will play Gitche Manito?
   - How many Native American actors can the students identify?
   - Would those actors be chosen for the movie?
   - Why or why not? This should be a short activity, not taking more than 5 minutes.
3. Have students read **the excerpts provided** from the National Park Service report entitled *Managing the Sacred and the Secular: an Administrative History of Pipestone National Monument* by Hal K. Rothman and Daniel J. Holder, 1992. As guiding questions, have them consider:
   - The role of Hiawatha at Pipestone Quarry.
   - The speaker's opinion of the activists who protested the Hiawatha pageant.
   - The tone of the speaker in other instances.
4. Having read both texts, ask the students to write a journal entry exploring the following questions:
   - Who is Longfellow's audience?
   - Who is the audience of the annual pageant?
   - Who is the audience of Rothman and Holder?
   - Who is the audience of the protestors at the 1970 pageant?

- Do you agree with the opinions expressed by any of the above?
- Why or why not?

c. Historians: Compare the opinions represented at the Supreme Court Commission to those connoted at the signing of the treaty. This exercise allows students to practice reading and interpreting legal documents.

1. Have students read the excerpted text from the Supreme Court hearing, which includes a long introduction to the issues at hand in the Court as well as highlighting a recurring theme in the testimonies.
2. Ask the students to discuss the following questions:
   - What is the case trying to determine?
   - What is the main problem continually raised by the lawyers?
   - Why is it such a big problem?
   - What is Mr. Stormont trying to prove?
   - What is Mr. Wise trying to prove?
3. Ask the students to write a journal entry describing the advantages and disadvantages of viewing a piece of land as sacred and unconnected to monetary value, when compared to viewing a piece of land as useful and convertible into money.
4. Have the students review the original treaty with which the trial is mainly concerned, available online at the University of South Dakota web site: **http://www.usd.edu/iais/siouxnation/treaty1858.html,** paying special attention to Article 8. Ask the students to work together as a group to:
   - Summarize, as concisely as possible, each article of the document.
   - Discuss how the attitudes expressed or suggested toward Native Americans (as a group and as individuals) have changed as evinced in these two documents.
5. The previous groups were based around similar interest. Now form groups that include one representative from each discipline.
   - Ask students to explore the National Park Service site specific to Pipestone, which describes the history of the Pipestone area: **http://www.cr.nps.gov/nr/travel/pipestone/rock.htm**
   - Have them use the web site, as well as the sources used in other parts of this activity (i.e. Longfellow's poem, the Supreme Court document, the Treaty of 1858, etc.) to isolate important events in the history of Pipestone. They should make a list of 10–12 important events.
   - These events should relate to their discoveries in the discipline-specific groups so that a short summary, poem,

opinion, cartoon, etc. can be included as an illustration of the event.

- Together as a group, they should think of a way to present their information in a creative way in terms of the overall production. They could make a book, a poster, a scroll, a video, a skit, an essay, etc.
- Each person can work individually at home on their event(s) and then come together in the next class to assemble a final product.

Wrap-Up Activity:

- Have students write journal entries discussing in a short paragraph what they found in their discipline groups and what they learned from the wider multi-disciplinary discussion that they could relate back to their own group.
    - Encourage them to be concise and exact, but not at the expense of expressing complex ideas and thoughts.
    - Ask them to keep in mind the following themes:
        1. Native Americans represented by Whites and Whites by Native Americans.
        2. The value of land (where does value come from? according to Whites? according to Native Americans?).
        3. The timeline of conflict between Whites and Native Americans at Pipestone Quarry as figured in these documents.
        4. The value of material, as exemplified by Catlinite at Pipestone Quarry (geological/scientific v religious/mystic/original).

Vocabulary:

comparative literature-*n.* study of literary works from different cultures (often in translation)
WordNet ® 1.6, © 1997 Princeton University
sociology–*n.* 1. the study of human social behavior, especially the study of the origins, organization, institutions, and development of human society. 2. analysis of a social institution or societal segment as a self-contained entity or in relation to society as a whole. The American Heritage® Dictionary of the English Language, Fourth Edition
Copyright © 2000 by Houghton Mifflin Company.
Published by Houghton Mifflin Company. All rights reserved.
history–*n.* the discipline that records and interprets past events involving human beings
WordNet ® 1.6, © 1997 Princeton University

case study–*n.* a detailed analysis of a person or group, especially as a model of medical, psychiatric, psychological, or social phenomena.
The American Heritage® Dictionary of the English Language, Fourth Edition Copyright © 2000 by Houghton Mifflin Company.
Published by Houghton Mifflin Company. All rights reserved
calumet–*n.* a long-stemmed sacred or ceremonial tobacco pipe used by certain Native American peoples *The American Heritage® Dictionary of the English Language, Fourth Edition Copyright © 2000 by Houghton Mifflin Company.*
Published by Houghton Mifflin Company. All rights reserved.
connote–*n.* to mark along with; to suggest or indicate as additional; to designate by implication; to include in the meaning; to imply.
Webster's Revised Unabridged Dictionary, © 1996, 1998 MICRA, Inc.

Extended Activity:

After leading the class through the above themes, assemble a creative timeline as a class or in groups. In this way they can digest the material they have been asked to examine in a spatial way. Consider including this activity before the "Wrap-Up Activity."

English Language Arts

From the National Council of Teachers of English:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

U.S. History

From the National Standards for United States History:

The student thinks chronologically:
Therefore, the student is able to

Standard 2

A. Identify the author or source of the historical document or narrative and assess its credibility.

B. Reconstruct the literal meaning of a historical passage by identifying who was involved, what happened, where it happened, what events led to these developments, and what consequences or outcomes followed.

C. Identify the central question(s) the historical narrative addresses and the purpose, perspective, or point of view from which it has been constructed.

D. Differentiate between historical facts and historical interpretations but acknowledge that the two are related; that the facts the historian reports are selected and reflect therefore the historian's judgement of what is most significant about the past.

E. Read historical narratives imaginatively, taking into account what the narrative reveals of the humanity of the individuals and groups involved—their probable values, outlook, motives, hopes, fears, strengths, and weaknesses.

F. Appreciate historical perspectives—(a) describing the past on its own terms, through the eyes and experiences of those who were there, as

revealed through their literature, diaries, letters, debates, arts, artifacts, and the like; (b) considering the historical context in which the event unfolded—the values, outlook, options, and contingencies of that time and place; and (c) avoiding "present-mindedness," judging the past solely in terms of present-day norms and values.

I. Draw upon visual, literary, and musical sources including: (a) photographs, paintings, cartoons, and architectural drawings; (b) novels, poetry, and plays; and, (c) folk, popular and classical music, to clarify, illustrate, or elaborate upon information presented in the historical narrative.

Standard 3

The student engages in historical analysis and interpretation:
Therefore, the student is able to:

A. Compare and contrast differing sets of ideas, values, personalities, behaviors, and institutions by identifying likenesses and differences.

B. Consider multiple perspectives of various peoples in the past by demonstrating their differing motives, beliefs, interests, hopes, and fears.

C. Analyze cause-and-effect relationships bearing in mind multiple causation including (a) the importance of the individual in history; (b) the influence of ideas, human interests, and beliefs; and (c) the role of chance, the accidental and the irrational.

D. Draw comparisons across eras and regions in order to define enduring issues as well as large-scale or long-term developments that transcend regional and temporal boundaries.

E. Distinguish between unsupported expressions of opinion and informed hypotheses grounded in historical evidence.

F. Compare competing historical narratives.

H. Hold interpretations of history as tentative, subject to changes as new information is uncovered, new voices heard, and new interpretations broached.

Standard 4

The student conducts historical research:
Therefore, the student is able to:

A. Formulate historical questions from encounters with historical documents, eyewitness accounts, letters, diaries, artifacts, photos, historical sites, art, architecture, and other records from the past.

B. Obtain historical data from a variety of sources, including: library and museum collections, historic sites, historical photos, journals, diaries, eyewitness accounts, newspapers, and the like; documentary films, oral testimony from living witnesses, censuses, tax records, city directories, statistical compilations, and economic indicators.

Standard 5

The student engages in historical issues-analysis and decision-making: Therefore, the student is able to:

F. Evaluate the implementation of a decision by analyzing the interests it served; estimating the position, power, and priority of each player involved; assessing the ethical dimensions of the decision; and evaluating its costs and benefits from a variety of perspectives.

Era 4: Expansion and Reform (1801–1861)
Standard 1B

The student understands federal and state Indian policy and the strategies for survival forged by Native Americans.

Grade Level 7–12
Compare the policies toward Native Americans pursued by presidential administrations through the Jacksonian era. [Compare and contrast differing sets of ideas]

Grade Level 5–12 - Investigate the impact of trans-Mississippi expansion on Native Americans. [Analyze cause-and-effect relationships]

Grade Level 7–12 - Explain and evaluate the various strategies of Native Americans such as accommodation, revitalization, and resistance. [Compare and contrast differing sets of ideas]

Era 6: The Development of the Industrial United States (1870–1900)
Standard 4

Federal Indian policy and United States foreign policy after the Civil War.

Standard 4A

The student understands various perspectives on federal Indian policy, westward expansion, and the resulting struggles.

Grade Level 7–12 - Identify and compare the attitudes and policies toward Native Americans by government officials, the U.S. Army, missionaries, and settlers. [Interrogate historical data]

Grade Level 7–12 - Evaluate the legacy of 19th-century federal Indian policy. [Hypothesize the influence of the past]

Era 9: Postwar United States (1945 to early 1970s)
Standard 4

The struggle for racial and gender equality and for the extension of civil liberties.

Standard 4A

The student understands the "Second Reconstruction" and its advancement of civil rights.

Grade Level 5–12 - Evaluate the agendas, strategies, and effectiveness of various African Americans, Asian Americans, Latino Americans, and Native Americans, as well as the disabled, in the quest for civil rights and equal opportunities. [Explain historical continuity and change]

Visual Arts

From the National Standards for Arts Education:

Standard 1: Understanding and applying media, techniques, and processes

Achievement Standard:

- Students select media, techniques, and processes; analyze what makes them effective or not effective in communicating ideas; and reflect upon the effectiveness of their choices
- Students intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas

Standard 2: Using knowledge of structures and functions

Achievement Standard:

- Students generalize about the effects of visual structures and functions and reflect upon these effects in their own work
- Students employ organizational structures and analyze what makes them effective or not effective in the communication of ideas

Standard 3: Choosing and evaluating a range of subject matter, symbols, and ideas

Achievement Standard:

- Students integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks
- Students use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks

Excerpted Material for Group Work: Pipestone Quarry and Westward Expansion: Whose Rock is this Anyway?

Excerpts from *Managing the Sacred and the Secular: an Administrative History of Pipestone National Monument*, a National Park Service report by Hal K. Rothman and Daniel J. Holder (1992)

"The annual presentation of Henry Wadsworth Longfellow's classic poem, *The Song of Hiawatha*, as a dramatic performance has become an important link between Pipestone National Monument, the town of Pipestone, the surrounding region, and a public interested in history and culture. Each summer, the pageant recurred, bringing visitors, media attention, and a sense of vitality to the Pipestone area. The pageant provided a tremendous boost for the local economy. People from all over the northern plains attended, staying in town, spending money, and contributing to an enlivened cultural and economic environment." (202)

"At the beginning, there was no seating, and people brought their own blankets. The only place to spread them out was a long way from the stage. The audience used field glasses to see the activities. Many remembered the bugs as being awful, and insecticide became standard equipment. The first lighting came from car headlights. The crowds were small and mostly local, and the director rounded up people for the show." (204)

"By the late 1950s, the [Hiawatha club, a local organization] had more than $20,000 invested in a range of equipment and capital facilities." (206)

"Leaders of the pageant made some attempts to include more Indians in the pageant. In the early 1960s, [Hiawatha] club members drove to Nebraska to hire Native Americans to participate in the pageant. The Indians danced in costume at the festivities in what some remembered as a caricature of their traditions. But the lack of Indian participation remained notable. It was as if local Native Americans sought to demonstrate their discomfort by refusing to participate" (207)

"By the middle of the 1960s, the pageant had become a local tradition and a fixture of the cultural landscape. Foreign visitors became common, with Europeans, themselves overwhelmingly interested in the experiences of Native Americans, predominating. Local businesses anticipated the coming of the pageant in the way that merchants in a college town await homecoming. There was little to object to in the pageant. Everyone made money, the town of Pipestone had a unifying event, and the portrayal of Native Americans was benign, if a little patronizing. In an era that prided itself on an increasing liberalism regarding minority groups, the pageant fulfilled many socio-cultural needs.

"But like nearly everything else in the United States, the changing cultural climate of the late 1960s affected *The Song of Hiawatha* pageant. After nearly two decades of trying

to eliminate Indian tribal structure, the federal government adopted a policy that allowed Native Americans greater autonomy than they had since the beginning of the reservation system. In the aftermath of the Civil Rights Act of 1964 and Voting Rights Act of 1965, a spate of new legislation that formalized Indian control over their lives and customs continued for more than a decade. A cultural awakening seized the nation. For Native Americans, a movement that challenged the romantic view of native experiences closely followed. In a time of increased militance, the pageant was vulnerable to charges that its very nature exploited Native American culture.

"At Pipestone, this culminated in an incident at the pageant in 1970. Although the Native Americans who lived in Pipestone were generally conservative, Minneapolis became a center of activism. Urban Indians faced more bleak and trying conditions, and Native American support groups formed to help newcomers from the reservations adapt to city life. These groups became increasingly militant, spreading their message not only to other Indians, but to the larger world as well. At the 1970 pageant, a number of activists disrupted the performance as an expression of their discontent, stamping their feet, shouting epithets and briefly drowning out performers. Aggressive and strident, these groups temporarily focused their animosity on the pageant." (210)

"Planning to continue their protest, the militants stayed in the area to observe the situation of Native Americans in the community, park, and pageant. By the next week, they discovered that Pipestone offered Native Americans many positive opportunities...Native Americans had positions of leadership. The monument worked to convey a comprehensive approach to the history of the people of the northern plains, the Pipestone Indian Shrine Association created economic opportunity, the Native Americans of the town were generally positive about local institutions, and the pageant, at the very worst, was benign. Although the militants stayed in town, they ceased to protest." (212)

Excerpts from Supreme Court hearing:
The Yankton Sioux Tribe of Indians, Petitioner v. The United States, entered June 8, 1925

Statement

The Red Pipestone Quarry or reservation is a tract of land of 648.2 acres located in southwestern Minnesota. Within its boundaries is located the famous "Wakan," or holy ground, from which from time immemorial Indians of the surrounding nations obtained the material for their pipes. Those bands of Sioux other than the Yankton band, who have heretofore claimed any interest in the land, have ceded it.

On April 19, 1858, a Treaty was concluded between the United States and the Yankton Sioux Indians (11 Stat. 743, 746), Article VIII of whichprovided that

"The said Yankton Indians shall be secured in the free and unrestricted use of the Red Pipestone quarry, or so much thereof as they have been accustomed to frequent and use for the purpose of procuring stone for pipes; and the United States hereby stipulate and

agree to cause to be surveyed and marked so much thereof as shall be necessary and proper for that purpose, and retain the same and keep it open and free to the Indians to visit and procure stone for pipes so long as they shall desire."

In accordance with this agreement the United States caused as much land as appeared to be necessary and proper for the purposes of the reservation to be surveyed and marked. R.22) The tract so established was 648.2 acres in extent. The Treaty of 1858 seems to have reserved to the Yankton Sioux a right in the nature of an easement to go upon the quarry property and remove stone. Nevertheless, since that treaty was made, the Yankton band has claimed the ownership of the tract, and the controversy had continued [sic] until the present time.

At times the United States has recognized the existence of an interest in the Indian greater than a mere easement. By the Act of March 2, 1889 (c. 421, 25 Stat. 1012), Congress directed that the reservation be valued, including the actual value of a strip of land across it then occupied by a railway company, and an appraisal made of the damage to the balance of the lands by reason of the occupation by the railroad. The appraisement was made and the sum of $1,740, collected by the Secretary of the Interior from the railroad company for the right of way, was paid to the petitioners. That Act also provided that no sale of any part of the tract should be made without the consent of a majority of the adult male members of the tribe and that the proceeds of any such sales should be covered into the annuity fund of the Indians or expended as they should determine.

By the Act of February 16, 1891 (c. 240, 26 Stat. 764), Congress authorized Indian industrial schools to be established in Wisconsin, Michigan, and Minnesota- Section 2 of that act was as follows:

"That the Secretary of the Interior may select any part or portion of the nonmineral public domain of the United States in either of said States, which he may deem necessary and suitable, not exceeding six hundred and forty acres, and may, by appropriate order in that behalf made and recorded in the General Land Office, perpetually withdraw such land from sale and entry and dedicate the same to use as a site for such industrial or training school; and if such portion of the public domain is not found available or suitably located, then the Secretary of the Interior may secure title by purchase, condemnation, or otherwise of a tract of land not less than two hundred acres for each of said schools, and upon the site thus selected, acquired, or purchased the Secretary of the Interior shall cause to be erected such buildings and improvements as may in his judgment be best adapted to the purpose in view: Provided, That the site for said buildings in the various States shall be as follows:

In Minnesota, on the Pipestone Reservation; In Michigan, in the county of Isabella; In Wisconsin, near some railroad from which all the reservations may be conveniently reached.

Pursuant thereto an Indian school was established on the Pipestone Quarry tract and was opened in February, 1893. Meanwhile the United States had entered into negotiations

with the Yankton Sioux for the cession of about 150,000 acres of land belonging to them, which resulted in the agreement of December 31, 1892, ceding to the United States many thousand acres of land which were immediately opened to settlement. The Act authorizing construction of an *Indian school* on the Pipestone quarry had been passed in 1891, and the school was in course of *construction, while* the agreement of December 31, 1892, was under negotiation. The Indians were disturbed at the act of the United States in taking possession of the Quarry tract for school purposes, and caused to be inserted in the agreement of December 31, 1892, Article XVI, which reads as follows (28 Stat-317):

"If the Government of the United States questions the ownership of the Pipestone Reservation by the Yankton Tribe of Sioux Indians, under the Treaty of April 19th, 1858, including the fee to the land as well as the right to work the quarries, the Secretary of the Interior shall as speedily as possible refer the matter to the Supreme Court of the United States, to be decided by that tribunal. * * *

If the Secretary of the Interior shall not, within one year after the ratification of this agreement by congress [sic], refer the question of the ownership of the said Pipestone Reservation to the Supreme Court, as provided for above, such failure upon his part shall be construed as, and shall be, a waiver by the United States of all rights to the ownership of the said Pipestone Reservation, and the same shall thereafter be solely the property of the Yankton tribe of the Sioux Indians, including the fee to the land.

This agreement was ratified by Congress on August 15, 1894. (C.290,28 Stat. 286,319-) The question was not submitted to the Supreme Court in any way within one year from the day of the ratification of the agreement. The Secretary of the Interior submitted the question to the Attorney General, who advised him that it was "impracticable" to comply with the section of the agreement requiring submission to the Supreme Court. (R.23,24)

Nearly three years after the ratification of the agreement of 1892, an in the Indian Appropriation Act of June 7, 1897 (C. 3, 30 Stat. 62, 87), Congress, proceeding on the assumption that by virtue of the agreement of 1892, and the failure of the United States to bring the question of ownership before the Supreme Court, the Indians had become vested with ownership of the Pipestone Quarries, provided:

"The Secretary of the Interior is directed to negotiate through an Indian inspector with the Yankton tribe of Indians of South Dakota purchase of a parcel of land near *Pipestone, Minnesota,* on which is now located an *Indian industrial* school."

Indian Inspector *McLaughlin undertook* these negotiations and finally made an agreement with the Yankton band for the cession of the Reservation to the United States for the sum of $100,000, reserving to the Indians the right to continue to go upon a part of the Reservation, not exceeding 40 acres in area, for the purpose of procuring and removing pipestone for their own use, and to be permitted to camp thereon while visiting the quarry. This agreement and these negotiations are described in House Documents,

Vol. 98, 56th Congress, First Session, as Document 535, part of which is printed in the appendix hereto. In these negotiations Inspector McLaughlin said to the Indians (P.9):

"When your people made the treaty forty one years ago (Treaty of 1858) they very prudently and wisely provided for visiting and taking stone from that quarry, and so they are the only ones mentioned as having any right in that land. Then in your later agreement of 1892 there was placed an amendment recognizing your right to that quarry. A few years later there was an item in the appropriation act which fixed the title absolutely in you. And that is why I am here to-day to negotiate for that land or a portion of it."

The agreement of October 2, 1899, made in accordance with the provisions of the Act of June 7, 1897, for the purchase of the Reservation from the Yankton band for $100,000, was submitted to Congress by the Secretary of the Interior on March 24, 1900, with the recommendation that it be ratified. (Document 535, 56th Congress, First Session; see Appendix to this brief.)

A difference of opinion arose in the Senate as to whether the Yankton Sioux owned an interest in the quarry tract than [sic] an easement to remove pipestone. In March, 1903, Senator Quarles, of the Committee on Indian Affairs, submitted an adverse report on the Bill to ratify the agreement of purchase. Senator Gamble, of the Committee, submitted a minority report. These reports present the arguments for and against ownership by the Indians. (Report No. 3316, 57th Congress, 2nd Sess., printed in the Appendix hereto.) No action was taken, and on April 14th 1906, Senator Gamble, of the Committee on Indian Affairs, submitted a report recommending the passage of the Bill to ratify the agreement. (Report No. 2369, 59th Congress, 1st sess., printed in the Appendix hereto.)

The action taken by Congress was to pass the Act of April 4th, 1910 (c.140, 36 Stat. 269, 284), conferring jurisdiction upon the Court of Claims "to hear, and report a finding of fact, as between the United States and the Yankton tribe of Indians of South Dakota as to the interest, title, ownership, and right of possession of the said tribe of Indians in and to the land embracing the Red Pipestone Quarries. The Yankton Sioux Indians filed a petition in the Court of Claims under that Act and the court made the findings of fact appearing on pages 13 to 24 of the record. The court announced no conclusion as to the title of the Yankton Sioux, being of the opinion under a narrow construction of the statute of reference that it had no power to do so. (53 C. Cls. 67, 81.) Subsequently, on July 31, 1924, under the Act of June 3, 1920 (c.222. 41 Stat. 738), giving to the Court of Claims jurisdiction to adjudicate all claims of the Sioux Indians against the United States, the Yankton tribe filed its petition in the Court of Claims (R. 13) praying that judgement be entered in its favor for an amount which should compensate the tribe for the land comprising the Pipestone Quarry Reservation, in the event that the court should find that the said land had been misappropriated by the united States (R.12).

While this suit was still pending before the Court of Claims, Congress, by the Act of January 9, 1925 (c. 59 43 Stat. 730), expressly conferred jurisdiction upon the Court of Claims to determine and report from the findings of fact theretofore found "the interest,

title, ownership, and right of possession of the Yankton Band of Santee Sioux Indians in and to the land known as the "Red Pipestone Quarries," and to determine what amount, if any "is legally and equitable due from the United States" to the said Indians for the said quarries and enter judgement thereon(R.13).

After trial, the Court of Claims found the facts to be as found in the previous submission (R. 13, 24). and found further that the Yankton Sioux are still permitted to visit and procure stone from the Pipestone Quarries at such times and in such quantities as they may desire for their own use, and that "the said quarries are still open and free to the Indians to visit and procure stone for pipes so long as they so desire" (R. 24), and concluded that the only interest ever possessed by the Yankton Sioux in the Red Pipestone Quarries was the right "to the free and unrestricted use" of the same "for the purpose of procuring stone for pipes," and that this right had been continuously secured to them since the date of the Treaty of 1858, is [sic] strict conformity with its terms, and that no amount "is legally and equitable due from the United States" to the plaintiffs, and dismissed the petition (R.24,25)

The findings show that while the United States has not disturbed the Indians in their right to visit the quarry and remove pipestone, it has taken possession of some of the land included in the tract of 638.2 acres and constructed an Indian school thereon. The school is not for the Yankton Indian children exclusively, but for Indian children of the surrounding country generally. In the Report of the Commissioner of Indian Affairs for 1894, at page 387, there is the statement that the school had 150 acres of the Reservation under cultivation. In the "Hearings before the Subcommittee of the Committee on Appropriation of the House, on the Indian Appropriations of the House, on the Indian Appropriation Bill, 1924," at page 326, there is a statement that the "school lands" comprise 684 and a fraction acres (evidently meaning 648 and a fraction), and that there were them [sic] 305 acres under cultivation, so that the United States has evidently taken possession of more of the surface of the ground than the school buildings proper require, and has proceeded on the theory that the entire reservations [sic] has been taken for school purposes, subject to the right of the Indians to visit the quarry to obtain stone. There is no findings [sic] as to the value of the quarry tract or as to the value of the easement reserved to the Indians.

Deposition of Charles H. Burke, for claimant, taken at Washington D.C. on the 18th day of April, 1927

17. Question. What would you think, Mr. Commissioner, from you rknowledge of the Indians and their customs, aside and apart from the value of the land which was taken, that the right of the Yankton Tribe to take pipestone out of 40 acres which included the strata or the stone was worth to the tribe?

Mr. Stormont, [sic] I object to that.

Answer. I could not say; I don't know.

Mr. Stormont. In the first place, it is immaterial, and in the second place, it is not susceptible of calculation on a money basis.

Comissioner Cohen. The witness states he does not know.

By Mr. Wise:

18. Question. Would you take it to represent a material value?

Answer. I would so consider it if I were negotiating with the Indians to extinguish that right.

19. Question. It is a right which has a value to the Indians?

Answer. It has in my estimation.

20. Question. You know that the Indians assume that it has a value?

Answer. I certainly do.

Mr. Wise. I have no further questions.

Deposition of Raymond T. Bonnin, for claimant, taken at Washington, D.C., on the 18th day of April, 1927

17. Question. (continuing). Or, in other words, do the old men who were living at the time the treaty of 1858 was made regard the Pipstone Quarry as a part of the consideration for the claim that they yielded to other lands?

Mr. Stormont. That is objected to as immaterial. Whether or not that was a part of the consideration has to be determined by the treaty itself and not by the opinion of the old men of the tribe.

Commissioner Cohen. Overruled.

Mr. Stormont. Exception for the Government.

By Mr. Wise:

18. Question. Go ahead.

Answer. They feel that it was a part of the consideration. The contention of the old people, who had been parties to the agreement or signed the treaty of 1858, is that they came to Washington at the invitation of the Government, and the Government asked them

to cede certain tracts of land and diminish their reservation. The Indians refused to do that and continued to refuse and they were kept here in Washington several months and they were homesick, but they continued, however to oppose the signing of that treaty of 1858, and finally, the head chief, an old man, Struck-by-the-Ree, agreed to sign that treaty on the condition that they would return to them this Pipestone Reservation which had apparently been sold by some other Indians by mistake; so the Sioux people came in possession after the Government returned this to them after agreeing to sign the treaty. So it was a very important consideration.

...

21. Question. Now, Captain Bonnin, can you state what value your tribe attached to the right to own Pipestone for ceremonial and other purposes, the 40 acres that were reserved in the tentative McLaughlin agreement?

Mr. Stormont. You mean the money value?

Mr. Wise. Yes.

Mr. Stormont. Defendant objects to the question as impossible of stating the money value in a matter of that kind.

Commissioner Cohen. Why is it impossible?

Mr. Stormont. It is impossible to estimate in dollars and cents a religious right.

Mr. Wise. Has not the court under the instructions of the Supreme Court got to determine it?

Mr. Stormont. That is a part of the value to which the Supreme court [sic] has reference.

Comissioner Cohen. The witness may answer.

...

31. Question. Would you yourself have parted with the right to take stone from the 40 acres?

Mr. Stormont. For agricultural or mining purposes?

By Mr. Wise:

32. Question. For the value equivalent to the agricultural or mineral value of the land?

Answer. No, I would not.

33. Question. Do you know if the attitude of the old men who lived there at the time is the same as your own?

Answer. I believe that all members of the tribe feel the same way about it.

34. Question. Then when they agreed with McLaughlin to accept $100,000 for the reservation they were in no sense undertaking to part with the right which you say they would not have sold?

Mr. Stormont. Defendant objects to that question. The agreement speaks for itself. Comissioner Cohen. Overruled.

Mr. Stormont. Exception.

Answer. The Indians told me that Major McLaughlin and the commissioners before him had all talked along the line that the 40 acres would be kept for them so that the Indians would have the quarry the same as always. So they felt that what they were selling for $100,000 was outside of that and they still had their quarry.

35. Question. And they still had this right to exercise religious ceremonies and take the stone and have stone in sufficient quantity to fulfill their needs?

Answer. Yes.

Caitlin's Quest

Inside Catlin's Head

Objectives: Students will be able to: Read and visualize events in Catlin's life.

- Discuss historical events with respect to culture, time period, and location.
- Relate to a historical figure and his/her decisions in a humanistic manner through writing journal entries.
- Utilize visual aids in order to better understand historical narratives.

Standards: U.S. History, English Language Arts

Skills Addressed: Linguistic, Spatial, Bodily-Kinesthetic, Interpersonal, Intrapersonal

Interdisciplinary Connections: Social Studies, Language Arts, Theatre, Art

Length: Two to four fifty minute class periods.

Materials: Journal, drawing supplies, computer access, video camera (optional).

Products: Timeline of Catlin's life, 1to 3 journal entries, script for a theatrical skit.

Content Introduction: George Catlin, born in 1796, was an artist who became famous for his paintings of Native Americans and the Western landscape. To view these paintings and to learn more about Catlin, please explore this site. The timeline displayed under the "Catlin's Quest" section, will be particularly helpful in learning about his life.

Guided Practice

Begin by asking students to look at the "Catlin's Quest" campfire story. They should concentrate on looking at his paintings, reading passages from his letters, and looking at the timeline of his life. After acquainting themselves with Catlin's art, writings, and major life events, students should be prepared to write several journal entries. To help students begin their journals, draw a timeline on the board representing Catlin's life. Call on students to help you fill in the dates and events. (They may use the "Catlin's Quest" story.)

Independent Practice

Activity 1: Journal Writing.

- **Preliminary Journal Entry:** At the beginning of their journal, have students jot down the timeline of Catlin's life that you just drew on the board for their future reference.
- **Journal Entry #1:** After reading about Catlin's life via his journal entries, have students write their own historical-fiction narrative in which they pretend to be Catlin. Students should choose one or two events in his life, then discuss in depth why he may have made certain decisions leading up to those events, what he was hoping to accomplish with those decisions, what he may have been afraid of, and what his strengths and weaknesses were. Students should be creative, but should also stay close in keeping with Catlin's known history and objectives, which were to document Native American cultures through painting and writing.
- **Journal Entry #2:** Students should choose a major decision in Catlin's life and write about why they would have chosen to do something different had they been in his position. Pretending to be Catlin, students should examine the pros and cons of their decision and account for the impact it would make on the rest of their life. They should include reasons for their actions, fears, hopes, and outcomes.
- **Journal Entry #3:** Have students read Catlin's **Letter No. 3**. Then have them draw a picture of what they think Catlin was seeing in their own journal. Vocabulary and definitions taken from this letter can be found on this web site.
- **Journal Entry #3 Alternative:** Have students look at a landscape painting by Catlin and write a journal entry describing what he was seeing and experiencing while he was working. (Students may use any painting from this site, but be careful that students do not view paintings alongside descriptive text.) The entry should be written in the first-person.

Activity 2: Role-playing.

Students should break up into partners, share their journal entries with each other, then write a theatrical skit. They should write their skit based on the scenario described in journal entry one or two, and although they may use their individual entries to generate ideas, the resulting script should be original. Have students either perform for the class or turn in a videotaped recording.

Activity 3: Discussion.

Host a wrap-up discussion in which students can share their journal entries or ideas about Catlin's quest and evaluate the events portrayed by their classmates in the skits. The following questions may be asked:

- What elements from Catlin's time period, culture, and location may have influenced his decisions? Are these factors still relevant today?
- How did various decisions in Catlin's life affect his family? Sitters for his portraits? Historians today?
- How realistic to the time period and culture were the events portrayed in each skit?

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Extended Activity:

Have students design a choose-your-own adventure activity based on Catlin's life. They should make their activity in the form of a book and may choose to illustrate it.

Vocabulary: (taken from the text of: George Catlin, Letters and Notes, Letter No. 3: North of Yellow Stone)

abode, abyss, alluvial, alluvion, ascertain, boundless, chasm, citadels, cupolas, defiance, density, divested, eddy, erroneously, germed, gorge, gypsum, horrid, indulging, keel-boat, luxuriant, monotonous, opaque, picturesque, porticoes, ramparts, refracted, serpentine, spires, steamer, sublime, summit, terraces, toil, turbid, verdure.

National Standards:

National Center for History in the Schools – Historical Thinking (5-12)

- Standard 1:
  A. Distinguish between past, present, and future time.
  B. Identify the temporal structure of a historical narrative or story: its beginning, middle, and end (the latter defined as the outcome of a particular beginning).
  C. Establish temporal order in constructing their [students'] own historical narratives: working forward from some beginning through its development, to some end or outcome; working backward from some issue, problem, or event to explain its origins and its development over time.
  E. Interpret data presented in time lines and create time lines by designating appropriate equidistant intervals of time and recording events according to the temporal order in which they occurred.
- Standard 2:
  B. Reconstruct the literal meaning of a historical passage by identifying who was involved, what happened, where it happened, what events led to these developments, and what consequences or outcomes followed.
  C. Identify the central question(s) the historical narrative addresses and the purpose, perspective, or point of view from which it has been constructed.
  E. Read historical narratives imaginatively, taking into account what the narrative reveals of the humanity of the individuals and groups involved--their probable values, outlook, motives, hopes, fears, strengths, and weaknesses.
  I. Draw upon visual, literary, and musical sources including: (a) photographs, paintings, cartoons, and architectural drawings; (b) novels, poetry, and plays; and, (c) folk, popular and classical music, to clarify, illustrate, or elaborate upon information presented in the historical narrative.
- Standard 3:
  C. Analyze cause-and-effect relationships bearing in mind multiple causation including (a) the importance of the individual in history; (b) the influence of ideas, human interests, and beliefs; and (c) the role of chance, the accidental and the irrational.

- Standard 5:
  D. Evaluate alternative courses of action, keeping in mind the information available at the time, in terms of ethical considerations, the interests of those affected by the decision, and the long- and short-term consequences of each.

National Council of Teachers of English

- Standard 4: Students adjust their use of spoken, written, and visual language (e.g., conventions, style, and vocabulary) to communicate effectively with a variety of audiences and for different purposes.
- Standard 5: Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
- Standard 8: Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.
- Standard 12: Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Letters and Notes on the Manners, Customs, and Conditions of North American Indians by George Catlin

(First published in London in 1844)

LETTER—No. 3.

MOUTH OF YELLOW STONE, *UPPER MISSOURI.*

Since the date of my former Letter, I have been so much engaged in the amusements of the country, and the use of my brush, that I have scarcely been able to drop you a line until the present moment.

Before I let you into the amusements and customs of this delightful country however, (and which, as yet, are secrets to most of the world), I must hastily travel with you over the tedious journey of 2000 miles, from St. Louis to this place; over which distance one is obliged to pass, before he can reach this wild and lovely spot.

The Missouri is, perhaps, different in appearance and character from all other rivers in the world; there is a terror in its manner which is sensibly felt, the moment we enter its muddy waters from the Mississippi. From the mouth of the Yellow Stone River, which is the place from whence I am now writing, to its junction with the Mississippi, a distance of 2000 miles, the Missouri, with its boiling, turbid waters, sweeps off, is one unceasing current; and in the whole distance there is scarcely an eddy or resting-place for a canoe. Owing to the continual falling in of its rich alluvial banks, its water is always turbid and opaque; having, at all seasons of the year, the colour of a cup of chocolate or coffee, with sugar and cream stirred into it. To give a better definition of its density and opacity, I have tried a number of simple experiments with it at this place, and at other points below, at the results of which I was exceedingly surprised. By placing a piece of silver (and afterwards a piece of shell, which is a much whiter substance) in a tumbler of its water, and looking through the side of the glass, I ascertained that those substances could not be seen through the eighth part of an inch; this, however, is in the spring of the year, when the freshet is upon the river, rendering the water, undoubtedly, much more turbid than it would be at other seasons; though it is always muddy and yellow, and from its boiling and wild character and uncommon colour, a stranger would think, even in its lowest state, that there was a freshet upon it.

For the distance of 1000 miles above St. Louis, the shores of this river (and, in many places, the whole bed of the stream) are filled with snags and raft, formed of trees of the largest size, which have been undermined by the falling banks and cast into the stream; their roots becoming fastened in the bottom of the river, with their tops floating on the surface of the water, and pointing down the stream, forming the most frightful and discouraging prospect for the adventurous voyageur.

Almost every island and sand-bar is covered with huge piles of these floating trees, and when the river is flooded, its surface is almost literally covered with floating raft and drift wood which bid positive defiance to keel-boats and steamers, on their way up the river.

With what propriety this "Hell of waters" might be denominated the "River Styx," I will not undertake to decide; but nothing could be more appropriate or innocent than to call it the River *of Sticks.*

The scene is not, however, all so dreary; there is a redeeming beauty in the green and carpeted shores, which hem in this huge and terrible deformity of waters. There is much of the way though, where the mighty forests of stately cotton wood stand, and frown in horrid dark and coolness over the filthy abyss below; into which they are ready to plunge headlong, when the mud and soil in which they were germed and reared have been washed out from underneath them, and with the rolling current are mixed, and on their way to the ocean.

The greater part of the shores of this river, however, are without timber, where the eye is delightfully relieved by wandering over the beautiful prairies; most of the way gracefully sloping down to the water's edge, carpeted with the deepest green, and, in distance, softening into velvet of the richest hues, entirely beyond the reach of the artist's pencil. Such is the character of the upper part of the river especially; and as one advances towards its source, and through its upper half, it becomes more pleasing to the eye, for snags and raft are no longer to be seen; yet the current holds its stiff and onward turbid character.

It has been, heretofore, very erroneously represented to the world, that the scenery on the river was monotonous, and wanting in picturesque beauty. This intelligence is surely incorrect, and that because it has been brought perhaps, by men who are not the best judges in the world, of Nature's beautiful works; and if they were, they always pass them by, in pain or desperate distress, in toil and trembling fear for the safety of their furs and peltries, or for their lives, which are at the mercy of the yelling savages who, inhabit this delightful country.

One thousand miles or more of the upper part of the river, was, to my eye, like fairy-land; and during our transit through that part of our voyage, I was most of the time riveted to the deck of the boat, indulging my eyes in the boundless and tireless pleasure of roaming over the thousand hills, and bluffs, and dales, and ravines; where the astonished herds of buffaloes, of elks, and antelopes, and sneaking wolves, and mountain-goats, were to be seen bounding up and down and over the green fields; each one and each tribe, band, and gang, taking their own way, and using their own means to the greatest advantage possible, to leave the sight and sound of the puffing of our boat; which was, for the first time, saluting the green and wild shores of the Missouri with the din of mighty steam.

From St. Louis to the falls of the Missouri, a distance of 2600 miles, is one continued prairie; with the exception of a few of the bottoms formed along the bank of the river, and

the streams which are falling into it, which are often covered with the most luxuriant growth of forest timber.

The summit level of the great prairies stretching off to the west and the east from the river, to an almost boundless extent, is from two to three hundred feet above the level of the river; which has formed a bed or valley for its course, varying in width from two to twenty miles. This channel or valley has been evidently produced by the force of the current, which has gradually excavated, in its floods and gorges, this immense space, and sent its débris into the ocean. By the continual overflowing of the river, its deposits have been lodged and left with a horizontal surface, spreading the deepest and richest alluvion over the surface of its meadows on either side; through which the river winds its serpentine course, alternately running from one bluff to the other, which present themselves to its shores in all the most picturesque and beautiful shapes and colours imaginable—some with their green sides gracefully slope down in the most lovely groups to the water's edge; whilst others, divested of their verdure, present themselves in immense masses of clay of different colours, which arrest the eye of the traveler, with the most curious views is the world.

These strange and picturesque appearances have been produced by the rains and frosts, which are continually changing the dimensions, and varying the thousand shapes of these denuded hills, by washing down their sides and carrying them into the river.

Amongst these groups may be seen tens and hundreds of thousands of different forms and figures, of the sublime and the picturesque; in many places for miles together, as the boat glides along, there is one continued appearance, before and behind us, of some ancient and boundless city in ruins—ramparts, terraces, domes, towers, citadels and castles may be seen—cupolas, and magnificent porticoes, and here and there a solitary column and crumbling pedestal, and even spires of clay which stand alone—and glistening in distance, as the sun's rays are refracted back by the thousand crystals of gypsum which are imbedded in the clay of which they are formed. Over and through these groups of domes and battlements (as one is compelled to imagine them), the sun sends his long and gilding rays, at morn or in the evening; giving life and light, by aid of shadows cast, to the different glowing colours of these clay-built ruins; shedding a glory over the solitude of this wild and pictured country, which no one can realize unless he travels here and looks upon it.

It is amidst these wild and quiet haunts that the mountain-sheep, and the fleet-bounding antelope sport and live in herds, secure from their enemies, to whom the sides and slopes of these bluffs (around which they fearlessly bound) are nearly inaccessible.

The grizzly bear also has chosen these places for his abode; he sullenly sneaks through the gulphs and chasms, and ravines, and frowns away the lurking Indian; whilst the mountain-sheep and antelope are bounding over and around the hill tops, safe and free from harm of man and beast.

Such is a hasty sketch of the river scenes and scenery for 2000 miles, over which we tugged, and puffed, and blowed, and toiled for three months, before we reached this place. Since we arrived here, the steamer has returned and left me here to explore the country and visit the tribes in this vicinity, and then descend the river from this place to St. Louis; which Tour, if I live through it, will furnish material for many a story and curious incident, which I may give you in detail in future epistles, and when I have more leisure than I have at the present moment. I will then undertake to tell how we astonished the natives, in many an instance, which I can in this Letter but just hint at and say adieu. If anything did ever literally and completely "astonish (and astound) the natives," it was the appearance of our steamer, puffing and blowing, and paddling and rushing by their villages which were on the banks of the river.

These poor and ignorant people for the distance of 2000 miles, had never before seen or heard of a steam-boat, and in some places they seemed at a loss to know what to do, or how to act; they could not, as the Dutch did at Newburgh, on the Hudson River, take it to be a *"floating saw-mill"*—and they had no name for it—so it was, like every thing else (with them), which is mysterious and unaccountable, called *medicine* (mystery). We had on board one twelve-pound cannon and three or four eight-pound swivels, which we were taking up to arm the Fur Company's Fort at the mouth of Yellow Stone; and at the approach to every village they were all discharged several times in rapid succession, which threw the inhabitants into utter confusion and amazement—some of them laid their faces to the ground, and cried to the Great Spirit—some shot their horses and dogs, and sacrificed them to appease the Great Spirit, whom they conceived was offended—some deserted their villages and ran to the tops of the bluffs some miles distant; and others, in some places, as the boat landed in front of their villages, came with great caution, and peeped over the bank of the river to see the fate of their chiefs, whose duty it was (from the nature of their office) to approach us, whether friends or foes, and to go on board. Sometimes, in this plight, they were instantly thrown 'neck and heels' over each other's heads and shoulders—men, women and children, and dogs—sage, sachem, old and young—all in a mass, at the frightful discharge of the steam from the escape-pipe, which the captain of the boat let loose upon them for his own fun and amusement.

There were many curious conjectures amongst their wise men, with regard to the nature and powers of the steam-boat. Amongst the Mandans, some called it the "big thunder canoe;" for when in distance below the village, they 'saw the lightning flash from its sides, and heard the thunder come from it;' others called it the "big medicine canoe with eyes;" it was *medicine* (mystery) because they could not understand it; and it must have eyes, for said they, "it sees its own way, and takes the deep water in the middle of the channel."

They had no idea of the boat being steered by the man at the wheel, and well they might have been astonished at its taking the deepest water. I may (if I do not forget it) hereafter give you an account of some other curious incidents of this kind, which we met with in this voyage; for we met many, and some of them were really laughable.

The Fort in which I am residing was built by Mr. M'Kenzie, who now occupies it. It is the largest and best-built establishment of the kind on the river, being the great or principal head-charters and depôt of the Fur Company's business in this region. A vast stock of goods is kept on hand at this place; and at certain times of the year the numerous out-posts concentrate here with the returns of their season's trade, and refit out with a fresh supply of goods to trade with the Indians.

The site for the Fort is well selected, being a beautiful prairie on the bank near the junction of the Missouri with the Yellow Stone rivers; and its inmates and its stores well protected from Indian assaults.

Mr. M'Kenzie is a kind-hearted and high-minded Scotchman; and seems to have charge of all the Fur Companies' business in this region, and from this to the Rocky Mountains. He lives in good and comfortable style, inside of the Fort, which contains some eight or ten log-houses and stores, and has generally forty or fifty men, and one hundred and fifty horses about him.

He has, with the same spirit of liberality and politeness with which Mons. Pierre Chouteau treated me on my passage up the river, pronounced me welcome at his table, which groans under the luxuries of the country; with buffalo meat and tongues, with beavers' tails and marrow-fat; but *sans* coffee, *sans* bread and butter. Good cheer and good living we get at it however, and good wine also; for a bottle of Madeira and one of excellent Port are set in a pail of ice every day, and exhausted at dinner.

At the hospitable board of this gentleman I found also another, who forms a happy companion for *mine host;* and whose intellectual and polished society has added not a little to *my* pleasure and amusement since I arrived here.

The gentleman of whom I am speaking is an Englishman, by the name of Hamilton, of the most pleasing and entertaining conversation, whose mind seems to be a complete store-house of ancient and modern literature and art; and whose free and familiar acquaintance with the manners and men of his country gives him the stamp of a gentleman, who has had the curiosity to bring the embellishments of the enlightened world, to contrast with the rude and the wild of these remote regions.

We three *bons vivants* form the group about the dinner-table, of which I have before spoken, and crack our jokes and fun over the bottles of Port and Madeira, which I have named; and a considerable part of which, this gentleman has brought with great and precious care from his own country.

This post is the general rendezvous of a great number of Indian tribes in these regions, who are continually concentrating here for the purpose of trade; sometimes coming, the whole tribe together, in a mass. There are now here, and encamped about the Fort, a great many, and I am continually at work with my brush; we have around us at this time the Knisteneaux, Crows, Assinneboins and Blackfeet, and in a few days are to have large accessions.

The finest specimens of Indians on the Continent are in these regions; and before I leave these parts, I shall make excursions into their respective countries, to their own native fire-sides; and there study their looks and peculiar customs; enabling me to drop you now and then an interesting Letter. The tribes which I shall be enabled to see and study by my visit to this region, are the Ojibbeways, the Assinneboins, Knisteneaux, Blackfeet, Crows, Shiennes, Grosventres, Mandans, and others; of whom and their customs, their history, traditions, costumes, &c., I shall in due season, give you further and minute accounts.

Catlin's Quest

Letters from the Frontier: Reading and Writing Primary Documents

Objectives: Students will be able to:

- Exhibit a broad understanding of the events surrounding the life of George Catlin, particularly in terms of his role as a chronicler of Native American culture, through visual and written techniques.
- Demonstrate skills in reading and interpreting historical documents within their original cultural context through class discussion and a written composition in the form of a news article.
- Relate Catlin's choice-making strategies to their own lives and choices via letters.
- Understand Catlin as a dynamic figure capable of making good and bad choices.
- Understand themselves as capable of making good and bad choices.
- Discuss how and why the same family member could have a variety of responses to the same event.

National Standards: U.S. History, English Language Arts.

Skills Addressed: Linguistic, Logical, Intrapersonal, and Interpersonal Intelligences.

Interdisciplinary Connections: History/Social Science, English/Language Arts, and Psychology

Length: Two to three fifty-minute class periods.

Materials: Computer with Internet access *or* library access to books containing the letters of George Catlin.

Products:

- A news article based on the events surrounding George Catlin's life
- a chart explaining how diction and sytax convey ideas and emotions
- a group log of letters between family members regarding Catlin's choices, their consequences, and responses to concurrent national events.

Content Introduction: George Catlin made extensive observations on the diverse native peoples which he encountered on his travels west and recorded his experiences in the form of letters and notes. These letters provide us with critical information on the culture and daily lives of certain Native American tribes in the nineteenth century prior to white

settlement. Through examining Catlin's letters we gain a greater understanding of the tribes he encountered, the land they lived on, and who Catlin was as a person.

Activity 1 is designed to introduce students to the concepts of diction and syntax and the meanings they convey, while also exposing them to the observations made by Catlin on his many travels west. By examining Catlin's choice and arrangement of words in his letters we gain a subtle understanding of his ideas concerning American Indians, U.S. policy, and his own hopes and fears concerning his travels and the people he encountered.

Activity 2 focuses on the value of role-playing in historical studies as a way to make history come alive for students. Students will have the opportunity to write their own letters based on those of Catlin and apply what they have learned in his letters to their own lives.

Lesson:

Helpful Hints:

- You may wish to examine Catlin's letters found at the following locations:

  George Catlin's Letters, 1832–1839
  http://www2.uta.edu/library/digital/indians/
  web site from: University of Texas at Arlington, Electronic Collections

  OR

  North American Indians,
  By George Catlin, ed. by Peter Matthiessen
  (Published by the Penguin Book Group, 1989
  Introduction copyright c. Peter Matthiessen, 1989)

1. Just the Facts?
   Interpreting Catlin's Letters as Historical Documents

   Guiding Questions:
   In what ways are reading a primary document (such as the letters of George Catlin) different from reading an objective text? Beyond the surface content of these documents, does Catlin attempt to communicate other ideas or perspectives through his letters? Does Catlin express his views toward Native Americans through his choice of words? How does Catlin present himself throughout the letters? In what ways do **diction** and **syntax** affect the meaning conveyed through Catlin's letters? In what ways might the content of the letters differ had they been written by an objective news reporter?

   A. Instruct students to examine the letters of George Catlin found at the following web site:

George Catlin's Letters, 1832–1839
http://www2.uta.edu/library/digital/indians/
web site from: University of Texas at Arlington, Electronic Collections

"North American Indians"
by George Catlin, ed. by Peter Matthiessen
(Published by the Penguin Book Group, 1989
Introduction copyright c. Peter Matthiessen, 1989)

1. *Guided Practice:* Begin a discussion with students of the importance of diction and syntax in written composition. Define the terms of diction and syntax for the class.

    - Using a poem, essay, or letter highlight instances in which diction and syntax affect the overall tone and message of the composition. Make a chart in the front of the classroom of these examples. Place the word or phrase in the right-hand column and the idea or emotion it expresses in the left-hand column.

2. *Independent Practice:* Ask students to choose one of Catlin's letters to analyze as a primary document.

    - After a close reading, have them write a brief paragraph summarizing the content of the letter.
    - Instruct them to create a list of 3–5 instances throughout the letter in which diction or syntax affect the message of the document.
    - Ask students to create a chart by listing the above instances in a column to the left and the idea or emotion which it expresses to the right-hand column.
        a. Instruct students to write a news article based on information from the letter analyzed in section one. The article should be written in a straight forward "just the facts" style. Students may look through other news articles to get acquainted with a journalistic writing style. Ask them to include only what they consider to be the "facts" of the letter.

3. *Wrap-up Activity:* Lead a class discussion in which students share their examples from Catlin's letters. What role did word choice and sentence structure (i.e. diction and syntax) affect the tone of the letter? In what ways, if any, was the news article different from Catlin's original letter? What role did time and place play in the creation of each document? What implications do these factors have for the reading of primary historical documents in general? Can a document ever be entirely objective?

2. Waitin' for the Postman—Applying Historical Information to Role Playing Activity

   A. *Guided Practice:* An epistolary log of Catlin's family communications is available online at the web site provided in Lesson 1. Have the class look at these letters, paying attention to their tone and organization. Read one or two aloud and hold a class discussion in which students address the tone and organization of the letters at hand.

   B. *Independent Practice:*
   Organize students into 5–6 person groups. Each student within the group should take on the persona of one of Catlin's family members: Putnam Catlin, the father; Polly Catlin, the mother; George Catlin, the artist; Clara Catlin, the wife; and Julius Catlin, one of several brothers. Boys can write as women and girls as men, or new characters can be invented from Catlin's enormous family.

   Short biographies of characters:
      1. **Putnam Catlin:** A country lawyer in Pennsylvania and Revolutionary War veteran, Putnam was extremely knowledgeable in philosophy, European art, and the classics.
      2. **Polly Sutton Catlin:** Child to pioneers of the Wyoming Valley, her father engaged in combat with Indians and her mother was captured and subsequently released by Indians in the "Wyoming Massacre" of 1778. She wove fireside stories of her adventures to George and his siblings.
      3. **George Catlin:** Accused of being a sentimentalist by his peers, George became an artist and Indian policy advocate after pursuing a career as a lawyer.
      4. **Clara Gregory Catlin:** After two years of marriage, George left young Clara in "civilization" to pursue his fantastic dream of adventure and art.
      5. **Julius Catlin:** Younger than George by eight years, Julius shared George's enthusiasm for collecting ethnographic details on Native American cultures. After graduating from West Point in 1824, he was stationed in Arkansas and came to recognize the full potential of the plans he shared with George. Julius drowned in a swimming accident before George left for St. Louis, intensifying his pursuit of their shared dream.

   C. Each student should write someone else in the group a letter about:

      1. George's recent doings and goings: you should assign the first topic so that students can later compare varying responses to a central event.

2. Two to three events that would have taken place around the same time as the event in George's life

3. The emotional or psychological impact of the event on George and this member of the family.

4. To avoid repeating topics, each member should pick a distinct topic before leaving class.

D. This letter should be ready the next day. Have the students exchange letters and allow a few minutes of letter reading time in class. The next step is for each student who receives a letter to respond by writing a new letter to another member of the family. The assignment continues through three repetitions.

1. Students will have chosen different events to write about, and then will have to mention new things about the event through each subsequent writing. So if a student wrote about Catlin choosing to become an artist (from a father's perspective) subsequent with some national event, the student who receives the letter must talk about their opinion regarding Catlin's choice (as, for example, a mother) and their opinion regarding the national event.

2. Each time they write they will respond to a different event in Catlin's life, but each original topic will receive three different perspectives.

3. It should be overlooked that certain family members would not have written to each other (such as mother and father because they live in the same house) to avoid unnecessary complications.

E. Once everyone has written three letters, the letters should be organized by date so that the letters form a written timeline of Catlin's life composed of different voices and opinions from different family members.

F. Have the groups exchange their final products and look for similarities and differences of opinion between how they represented their character and how others in the class with the same character did so.

G. Open the discussion up to the entire class. Go around the room and have each person stand up and address the room, saying who their character was (for example, Polly, the mother) and how they reacted to the first event assigned by you. Then they should discuss whether they (as Polly) responded differently or similarly to the other account they read (the Polly from the group with whom they exchanged their final record). They

should then comment on whether hearing someone else's account made them reconsider the scope or emphasis of their own account.

1. Should there be any interesting discrepancies between characters, let the students debate their opinions as long as the argument remains logical and focused on the text.

2. You may consider stepping in at some point and offering that either interpretation may be valid, since we do not know that much about Catlin's family members. Also, it may be interesting to emphasize/discuss how one person can respond a variety of seemingly contradictory ways given outside factors and emotional status: people are not reducible to a single reaction.

3. This part focuses on students analyzing each other. To make students more comfortable and willing to share more descriptive answers, consider turning it into a writing activity. Assign a page long narrative on the differences and similarities of the student's role playing response when compared to another student's response.

H. *Wrap-up Activity:*
Conclude by inviting students to share in a class discussion how they would have responded to the political event they shared in part G, or how they would have chosen differently than Catlin in a certain situation. Ask them for example:

1. Why would you have chosen differently than Catlin?

2. Why did Catlin choose what he did?

3. What does his choice reveal about his character?

4. How does your response reveal your character?

5. What other things contribute to the formation of a personal character?

Extended Activity:

Since this activity concentrates on personal responses to political events from a particular era, it creates a nice link to a discussion of current events. Suggest some topics for research such as:

1. Native Americans lobbying for renewal of land claims.

2. Whether or not Indian Reservations should have to pay taxes (given that they have casinos on their land).

   Ask the students to take a stand on the issue and give three reasons why, giving them a chance to connect with the historical figures they've been exploring.

   Implicitly suggested is that like the responses they've given from stock characters like "mother" or "brother," they also form opinions based around their character, personality, and worldview.

Vocabulary:

Diction–*n.* Choice and use of words in speech or writing.
Syntax–*n.* The grammatical arrangement of words in sentences.
Motive–*n.* An emotion, desire, physiological need, or similar impulse that acts as an incitement to action.
The American Heritage® Dictionary of the English Language, Fourth Edition Copyright © 2000 by Houghton Mifflin Company.
Primary Source–*n.* A first hand account, such as a journal entry, interview, or other method of report that documents an event from the perspective of someone who participated in or witnessed that event.

From the National Center for History in the Schools:

Standard 2C (grades K–12): Students should be able to read historical narratives imaginatively, taking into account (a)the historical context in which the event unfolded—the values, outlook, options, and contingencies of that time and place; and (b)what the narrative reveals of the humanity of the individuals involved—their probable motives, hopes, fears, strengths, and weaknesses.

From the National Council of Teachers of English:

Standard 1: Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

Standard 3: Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

Standard 6: Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

Standard 8: Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

Catlin's Quest

Creating the Past: Artifacts and Memory Boxes

Objectives: Students will be able to:

- Imagine the day to day objects in the lives of the people from the past (Catlin's lifetime).
- Examine good and bad choices of historical figures.
- Define the concept of choices and consequences.
- Present pre-organized ideas orally to a group.
- Use visual sources to illustrate what they have learned from historical narratives.
- Think of owned objects as extensions of personal identity.
- Write in the persona of a historical figure to gain insight into that figure's strengths and weaknesses.

National Standards: U.S. History, English Language Arts.

Skills Addressed: Intrapersonal, Linguistic, Bodily-Kinesthetic, Interpersonal, Spacial.

Interdisciplinary Connections: Anthropology, Archaeology, Language Arts, History, Visual Art.

Length: Two fifty-minute class periods and two homework nights.

Materials: Computers with Internet access, found objects (made of paper, wood, cloth, etc), substances (such as coffee, glue, mud, paint), scissors and other tools.

Products: a weathered remnant of the 19th century that could have belonged to George Catlin for the class museum.

Content Introduction: After studying the historic events of Catlin's life, this project allows students to imagine the material culture of the time, as well as to place themselves as archaeologists or anthropologists looking back on previous cultures for clues as to their motives and inspirations for the choices that shaped their lives. Each student will bring in a fabricated artifact from Catlin's life, resulting in a museum exhibit in the class.

To better understand the point of view of those living in Catlin's era, this lesson fosters knowledge of the significance of material culture, or day-to-day objects surrounding individuals. This is accomplished by first enhancing a student's awareness of the things surrounding him or her, and then by building a bridge between the student's material culture and that of an imaginary figure from a selected past. Understanding the process objects go through as they wear can lead to a discussion of conservation techniques and

make students comfortable with the idea of "artifacts" as old, worn objects providing unique information for interpreting the past.

Guided Practice, Day 1.

You can guide the following exercise with ideas about how we know what things looked like in Catlin's time and what effect time has had on what remains from Catlin's period. Review of resources available from the attached ***Artifacts and Memory – For Students*** page will assist you guide the activity.

Discuss what happens to materials over time. You can inform the students about conservation techniques and ideas you have gained from the *Artifacts and Memory – For Students* page. Questions to consider include: What kinds of materials deteriorate over the period of a life or a century? What do people do to preserve materials and possessions for the future? What can be done to already deteriorated materials to conserve them?

Independent Practice, Day 1.

Have students **search** Catlin's *Letters and Notes* [http://160.111.24.8/catlin/catlin_collectionsearchform.cfm] for objects to which he refers. Examples of some keywords are cups, coffee-pot, plate, easel, canvass (his spelling), shoe. Ask them to discuss what kinds of objects they find.

Guided Practice, day 2

In a discussion, ask students to imagine what things must have looked like in Catlin's lifetime. How did people dress? What did shoes look like? How did people travel? To make this easier, consider brainstorming with students the items that we surround ourselves with every day: telephones, pens, t-shirts, toothpaste, and so forth. Then try to find an equivalent model from Catlin's period. Focus the discussion on items Catlin might have taken with him or acquired while traveling on the Missouri River in 1832. Why would he have chosen to take certain things and not others? Brainstorm until there are as many items as there are students in the class. Ask students to consider what Catlin may not have brought and why not.

Independent Practice, day 2

Ask students to choose an artifact to re-create. It may be a newspaper article or an undiscovered journal entry or an actual object mentioned at some point by Catlin or feasibly useful to Catlin. Students should write one paragraph explaining their object and its relevance to Catlin's life. If the object is a letter, it should be only one letter from the artist's mother, father, wife or brother. The letter should look appropriately aged. Art supplies and other objects should look used and aged and should take some time to produce, at least 1 to 2 hours. Provide some time for this in class and, if possible, after school.

Have students prepare a 2-to-3-minute presentation on the relevance of their objects to Catlin's life, discussing where they found the object and what they did to it to make it look old and why. Suggest that on the day of presentations they dress up and pretend to be a person from the period or a modern-day anthropologist or archaeologist.

On the day the artifact is due (a day or two after it has been assigned), have students push their desks out to form a circle. Then go around the circle and have each student present his or her artifact and its importance to Catlin's life.

Wrap Up Activity

Conclude with a discussion on how objects suggest identity, time period, and other facets of an individual. What do Catlin's objects say about him? What do the things we surround ourselves with say about us?

Vocabulary: anthropology, archaeology, material culture.

National Standards

From the National Center for History in the Schools: Historical Comprehension (Grades K-12)

- Standard 2C: Students should be able to read historical narratives imaginatively, taking into account (a) the historical context in which the event unfolded-the values, outlook, options, and contingencies of that time and place; and (b) what the narrative reveals of the humanity of the individuals involved-their probable motives, hopes, fears, strengths, and weaknesses.
- Standard 2G: Students should be able to draw upon visual sources to clarify, illustrate, or elaborate upon information presented in the historical narrative.

From the National Council of Teachers of English

- Standard 1: Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
- Standard 12: Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Artifacts and Memory – For Students Page

Artifacts

The study of material culture, or day-to-day objects, allows us to understand history on a personal level. Understanding the process objects go through as they wear can provide unique information for interpreting the past. The following links provide information about this process.

National Park Service - museum conservation program
http://www.cr.nps.gov/museum/exhibits/conservation/index.htm

National Archives main preservation page.
http://www.archives.gov/preservation/index.html

Archives Center of the National Museum of American History.
http://americanhistory.si.edu/archives/home.htm

Getty Conservation Institute **resources page.**
http://www.getty.edu/conservation/resources/

Memory

Artists across cultures and throughout time have sought to incorporate the multifaceted connections between past and present in their artworks. Use the links provided here to begin an investigation of artworks that have dealt with issues of memory and the connection of the past and present.

National Museum of African Art, Smithsonian Institution **The Uses of African Art** (click on "Ancestral") http://www.nmafa.si.edu/pubaccess/pages/usefrm.htm

The Cleveland Museum of Natural History **Tracing the Art of Pueblo Pottery**
http://www.cmnh.org/collections/cultural/pueblo-pottery/pueblo.html

The Metropolitan Museum of Art **Medieval European Relics and Reliquaries**
http://www.metmuseum.org/toah/hd/relc/hd_relc.htm

Catlin's Quest

Connecting with the Past: Making a Memory Box

Objectives: Students will be able to:

- Represent an event, thought, emotion, or idea in a creative visual form.
- See the importance of connections between past and present in the life of George Catlin and its relation their own experience through the creation of a memory box.
- Gain insight into George Catlin's motives for creating his "Indian Gallery".

National Standards: U.S. History, Visual Arts.

Skills Addressed: Intrapersonal, Linguistic, Bodily-Kinesthetic, Interpersonal, Spacial.

Interdisciplinary Connections: Anthropology, Archaeology, Language Arts, History, Visual Art.

Length: Five to seven fifty-minute class periods.

Materials: Computers with Internet access, found objects (made of paper, wood, cloth, etc), substances (such as coffee, glue, mud, paint), scissors and other tools.

Products: a personal memory box.

Content Introduction: Artists across cultures and throughout time have sought to incorporate the multifaceted connections between past and present in their artworks. In many ways, Catlin's lifelong quest and the eventual creation of his "Indian Gallery" can be seen as an attempt to connect what he felt to be the "past" of American Indian society to the "present" of nineteenth-century westward expansion by European Americans. As is evident today, Native American culture is very much alive and present in the fabric of America. Catlin, however, made it clear that he viewed his subjects as a "vanishing race" and sought to preserve their images for future generations. In this activity, students will create their own memory box, linking the past and the present, and in so doing examine Catlin's ideas and motives.

Guided Practice

Acquaint students with artworks that have dealt with issues of memory and the connection of the past and present. Review of resources available from the attached ***Artifacts and Memory – For Students*** page will assist you guide the activity. Begin a discussion of the ways in which these artworks make an effort to connect elements of the past and present.

Independent Practice

Ask students to create their own memory box using objects that hold personal significance. The box can be based on a memory, achievement, idea, event, or emotion of the student's choice. The piece need not be a literal box, but should act as a container (a decorated shoe box, a woven basket, a wire container, ceramic vessel, wooden box, or a found object). Students should make their memory boxes unique to their own experience, incorporating objects of personal significance. Upon completion of the project, have students present their boxes to other class members for constructive feedback on the project.

Vocabulary: relic, reliquary, altar, ancestor.

National Standards:

From the National Center for History in the Schools: Historical Comprehension (Grades K-12)

- Standard 2C: Students should be able to read historical narratives imaginatively, taking into account (a) the historical context in which the event unfolded-the values, outlook, options, and contingencies of that time and place; and (b) what the narrative reveals of the humanity of the individuals involved-their probable motives, hopes, fears, strengths, and weaknesses.
- Standard 2G: Students should be able to draw upon visual sources to clarify, illustrate, or elaborate upon information presented in the historical narrative.

From the National Council of Teachers of English

- Standard 1: Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
- Standard 12: Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Chiefs and Leaders

Leadership - Past and Present

Objectives: Students will be able to:

- Identify attributes of leadership orally.
- Learn about contemporary and historical Native American leaders.
- Develop Internet researching skills by utilizing the Internet to write an essay.

Standards: English Language Arts.

Skills Addressed: Linguistic, Spatial, Interpersonal.

Interdisciplinary Connections: Social Studies.

Length: One, fifty minute class period.

Materials: Computer with Internet connectivity.

Products: Essay on leadership.

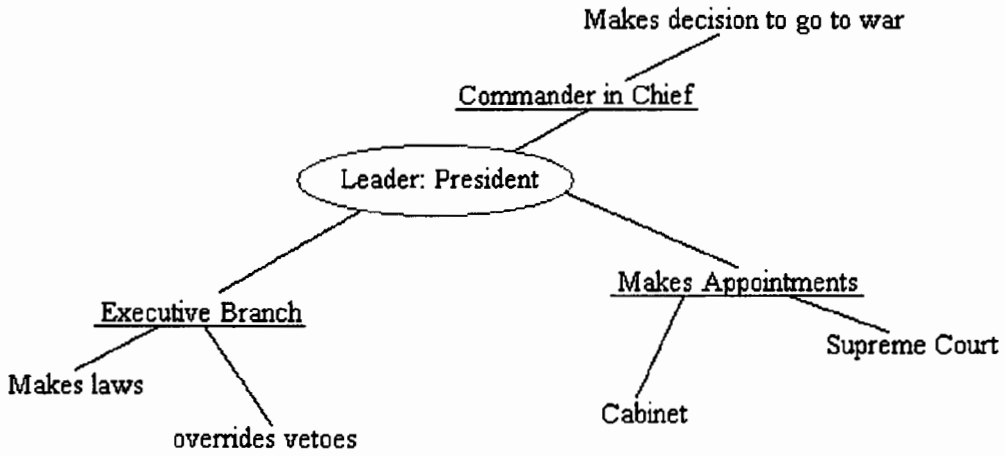
Content Introduction: Catlin painted Indians who were famous in American Indian history – men such as Black Hawk, the Sac and Fox chief, and vanquished leader of the so-called Black Hawk War; Kee-o-kúk, who replaced Black Hawk as chief of the Sac and Fox; Os-ce-o-lá, war leader of the Seminoles; the Mandan chief Four Bears; the Hidatsa chief Black Moccasin; Buffalo Bull's Backfat, head chief of the Blood Indians, and the Grand Pawnee leader, Horse Chief. In his Letters and Notes, Catlin described their generosity, hospitality, and politeness and their positions as chiefs and leaders with honor and integrity. Wilma Mankiller and W. Richard West are among the contemporary Indian leaders speaking in the campfire stories on this web site. Identifying past and present leadership qualities promotes understanding of leaders in traditional and contemporary societies at the same time as it fosters development of personal leadership qualities.

Guided Practice

Begin by asking students the following questions: What is a leader? Do you know any leaders? Who are they? What are his/her leadership qualities? Why is being a leader important?

Next, choose one leader that the students mentioned and draw a web on the board with the leader's name in the center. Each strand extending from the center should lead to a quality or ability students identify with this person's leadership.

Example of a web:



Independent Practice

Following the discussion, have students describe the personal and physical leadership qualities of a person of their choice by creating their own web, by drawing a picture, or by making a collage from magazine clippings.

Finally, have students research one historical Native American leader and one contemporary Native American leader to determine the various leadership qualities that each person exhibits. Students may then choose to create a web showing the leadership qualities of both Native American leaders. Following this, students should write an essay describing the similarities and differences in the two people's methods of leadership. They can do this by:

- Reading Catlin's descriptions of many historical chiefs in the "Chiefs and Leaders" section of this web site.
- Visiting the websites listed in the "Quiz Show!" lesson plan, which provide information on several past leaders.
- Reading the biographies of the Native American speakers on this web site.

Vocabulary: leadership, contemporary.

Standards:

National Standards – National Council of Teachers of English:

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- Standard 5: Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
- Standard 7: Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.
- Standard 8: Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.
- Standard 12: Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Chiefs and Leaders

Symbols of Power in Clothing worn by the Plains Indians

Objectives: Students will be able to:

- Analyze how different cultures use clothing and visual effects to reflect leadership qualities.
- Create their own system of personal symbolism by making their own power shirts.
- Identify and describe intrinsic leadership qualities orally.
- Examine Plains Indian symbols in past and present Native American societies and discuss their importance.

Standards: English Language Arts, Visual Arts

Skills Addressed: Linguistic, Spatial, Intrapersonal

Interdisciplinary Connections: Language Arts, Art, Social Studies

Length: Two fifty-minute class periods

Materials: Paper and colored pencils/markers/paints -or- white shirt, fabric paint, dyes, string, buttons, scissors, (and anything else you can think of to decorate a T-shirt)

Products: Student-designed T-shirt (paper or fabric), 1 to 3 journal entries

Content Introduction: Power shirts, often made of tanned animal hides and adorned with objects such as fur, beads, and locks of hair, were highly important in the culture of many plains tribes, including the Sioux, Cheyenne, Crow, Arapaho, Comanche, Kiowa, Pawnee, Omaha, Mandan, Hidatsa, Gros Ventre, Blackfeet, Cree, Ojibwe, Arikara, Lakota, Dakota and others. These shirts, which were associated very closely with the identity of their wearer, present various symbols representing success in war, spirituality, special abilities, and outstanding achievements.

Guided Practice

To begin this activity, have students look at portraits of various chiefs and leaders by George Catlin, and ask them to comment on the attire of each sitter. You may also encourage students to listen to George Horse Capture speak about power shirts in the "Chiefs and Leaders" campfire story. For more information and for examples of Native American power shirts, students may visit the the *Smithsonian Magazine's* **Old Ways**

Gallery at http://www.smithsonianmag. si.edu/ smithsonian/issues01/jan01/highopener_jan01.html

Have students look at photographs of the three power shirts available on the ***Power Shirts – For Students*** page. Ask students to examine the pictographs and symbols on each shirt and guess the possible meanings. Write down answers on the board and after several minutes of guessing, tell students what the symbols most likely mean, according to: Joseph D. Horse Capture and George P. Horse Capture. (Source: *Beauty, Honor, and Tradition: The Legacy of Plains Indians Shirts* (Minnesota and Washington, D.C.: The Minneapolis Institute of Arts and the National Museum of the American Indian, Smithsonian Institution, 2001.)

Shirt (back), Numakiki (Mandan), about 1820

- locks of hair and black stripes painted on arms – probably indicate the number of battles fought by this warrior
- 14 long horizontal stripes, with triangles at the end, on the right side – symbolic of pipes (triangle = bowl of pipe; stripe = stem of pipe)
- 17 vertical anthropomorphic figures on left side – symbolic of enemies killed during battle (figures depicted with head and torso, but just one leg)

Shirt (front), Upper Missouri Region, about 1840

- maybe either Crow or Hidatsa
- two battle scenes, one above the other, on the front
- victor on the far left wearing a war bonnet and holding a shield
- shield symbolized by circle enclosing two zigzag lines ending in black dots
- black line extending from the victor's head with rows of black triangular shapes – symbolic of a war bonnet; this bonnet is unusual in that it has a trailer at the end of the row of feathers
- victor is battling with men, possibly Pawnee, who carry guns and powder horns
- flares extend from the enemies' ankles – these symbolize high-top moccasins, which the Pawnee tribe usually wore
- conical headgear worn by the enemies may represent a hairstyle or it may be an artistic way of showing that these men were from a specific tribe
- double rectangles extending from the enemies' ears – symbolic of earrings
- powder horns are crescent shaped and worn along the enemies' waists
- guns are represented by double black lines ending in triangles; rows of guns are depicted alongside both sides of the neck opening
- vertical line with five extending horizontal lines – symbolic of a hand (four are shown); the hand are shown grasping weapons from the enemy, indicating that the warrior took these items during battle
- a figure on the bottom left wears a frock coat with three tails extending down to the warrior's feet

Shirt (front), Upper Missouri Region, about 1858

- green circles outlined in black and green circles outlined in red, encircled by black spikes – symbolic of shields; the red band may indicate wool cloth; the black triangular spikes represent eagle feathers
- vertical black line, with spikes, extending down the left side and ending in a triangle – symbolic of a lance (tip pointing downwards); eagle feathers extend from it; red line between the feathers and shaft of lance symbolizes wool cloth
- the curved configuration of lines and shapes on the left side symbolize a split-horn war bonnet; the triangular shapes represent eagle feathers; the small green circle represents the warrior's head; the zigzag lines extending from the green circle may represent ermine tails; the zigzag lines extending from the feathers could be decorative feather tufts (another war bonnet, shown from the front, is depicted on the upper left)

After discussing the imagery on each shirt, be sure to explain that the meanings of the images are not necessarily the same as similar pictographs on other power shirts. Differences in pictographic meanings have to do with variations in tribes, individual warriors, and time periods in which the shirts were created.

Encourage students to think about symbols present in modern-day clothing styles (i.e. girl/boy scout badges, military medals, company logos). What do these symbols stand for? What do these symbols mean to those wearing them as opposed to those observing them?

How do symbols present in power shirts reflect a different time period and culture than symbols displayed on modern-day military uniforms?

Which symbols (both Native American and modern-day) reflect leadership qualities and why? List all possible responses on the board.

Independent Practice

Have students design their own power shirt, including original symbols, not words, to suggest important events, skills, and/or interests in their lives. You may choose to have them color a paper T-shirt or to decorate a cloth one using paints, strings, and other available materials. Students may choose to look at Native American symbols for inspiration but should then develop their own, unique images.

Ask students to show their work to classmates and have them guess what their symbols represent.

Wrap Up Activity

Decide which suggested questions are appropriate for your students and have students write a journal entry on one of the following topics:

- Journal Entry 1: Look at the clothing you are currently wearing and think about why you chose to put it on. Describe what your clothing says about your personal identity and how it makes you feel (proud, comfortable, cool, confident). Describe any clothing or accessory that you attach special meaning to and explain why. Would this item mean the same thing to someone else?
- Journal Entry 2: Imagine that a local museum has an exhibition in which Catlin's portraits of chiefs and leaders are displayed side by side with actual Plains Indians' power shirts. Write a review of the exhibit comparing and contrasting a work by Catlin with a power shirt. What is the difference between viewing a three-dimensional shirt vs. a two-dimensional painting? How does the difference in materials and level of authenticity affect the impact of the piece on the viewer?

Vocabulary: authenticity, pictograph, symbol.

National Standards

Consortium of National Arts Education Association – Visual Arts (5-8)

- Standard 1: Understanding and applying media, techniques, and processes.
  A. Students select media, techniques, and processes; analyze what makes them effective or not effective in communicating ideas; and reflect upon the effectiveness of their choices.
  B. Students intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas.
- Standard 4: Understanding the visual arts in relation to history and cultures.
  C. Students should analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art.
- Standard 6: Making connections between visual arts and other disciplines.
  A. Students compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context.

Consortium of National Arts Education Association – Visual Arts (9-12)

- Standard 1: Understanding and applying media, techniques, and processes. A. Students apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks. B. Students conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques, and processes they use.
- Standard 3: Choosing and evaluating a range of subject matter, symbols, and ideas.
  B. Students apply subjects, symbols, and ideas in their artworks and use the skills gained to solve problems in daily life.

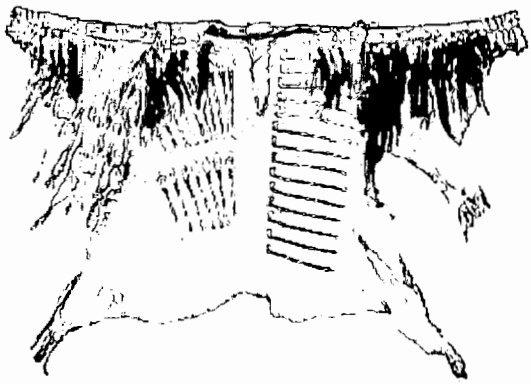
- Standard 4: Understanding the visual arts in relation to history and cultures.
  A. Students differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art.
  B. Students describe the function and explore the meaning of specific art objects within varied cultures, times, and places.
  C. Students analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making.

National Council of Teachers of English

- Standard 4: Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences for different purposes.
- Standard 12: Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

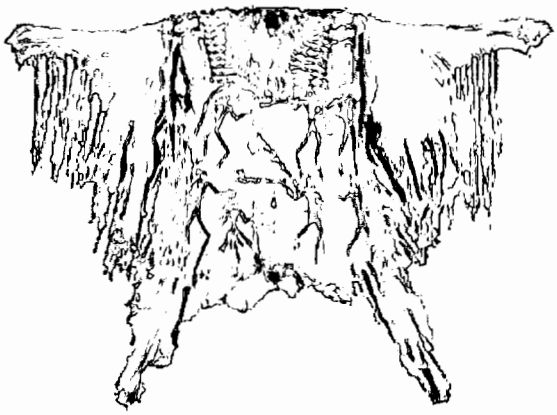
Power Shirts – For Students

Shirt (back), Numakiki (Mandan), about 1820



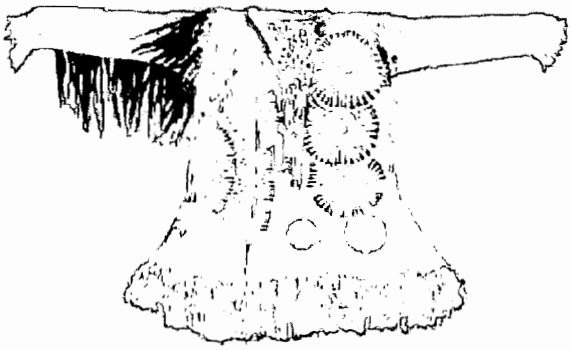
Shirt (back), Numakiki (Mandan), about 1820
Courtesy of Smithsonian Institution
National Museum of American Indian

Shirt (front), Upper Missouri Region, about 1840



Shirt (front), Upper Missouri Region, about 1840
Courtesy of Smithsonian Institution
National Museum of American Indian

Shirt (front), Upper Missouri Region, about 1858



© Katherine Fogden

Shirt (front), Upper Missouri Region, about 1858
Courtesy of Smithsonian Institution
National Museum of American Indian

Additional Information

More information and examples of Native American power shirts, can be found at **Smithsonian Magazine** in the Old Ways Gallery http://www.smithsonianmag.si.edu/smithsonian/issues01/jan01/highopener_jan01.html

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Chiefs and Leaders

Cracking Catlin's Code

Objectives: Students will be able to:

- Develop basic skills of aesthetic observation to interpret works of art within a cultural and historical context through class discussion, group work, and visual and written techniques.
- Draw connections between an artwork's formal qualities and the artist's intended meaning(s).
- Discuss Native American culture and leadership in the 19th century.

Standards: Visual Arts, English Language Arts, U.S. History

Skills Addressed: Linguistic, Logical, Bodily-kinesthetic, Interpersonal, and Spatial

Interdisciplinary Connections: Visual Art/Art History, Social Science/History

Length: Two fifty minute class periods

Materials: A " clue bank " of formal aspects of Catlin's portraits, and computer with Internet access.

Products: Chart comparing visual "clues" with artistic meaning, a written "detective case summary", and an essay comparing and contrasting a Catlin portrait with another imperial portrait.

Content Introduction: In objects such as the " power shirts " used by tribes native to the Great Plains (see the "Symbols of Power in Clothing Worn by Plains Indians" Lesson Plan) individuals developed a set of symbols or a " code " that represented attributes of leadership and power held by the wearer of the shirt. For centuries European artists have also used a "code" based on gesture and pose in the traditions of sculpture and painting to express a sense of power and highlight an individual as a leader. This "code," which designates leadership, is referred to by Richard Murray as the Imperial Mode on this web site.

In his portraits of Native Americans, George Catlin adopted his own "code" through which he conveyed the power and leadership qualities of his American Indian subjects. Catlin translated Native American attributes of leadership into a language that could be understood by his Western audience.

This lesson plan is designed to introduce students to the ways in which consistent patterns of gesture and pose chosen by an artist (specifically George Catlin) communicate ideas of power and leadership about the subject of the portrait.

Before presenting the lesson in class it may be useful to review the meanings of gesture and pose and their use in an artistic context. See the vocabulary list section for this lesson, visit the "Chiefs and Leaders" campfire story at http://catlinclassroom.si.edu/cl.html to listen to Richard Murray, Senior Art Historian, Smithsonian American Art Museum, discuss the "Imperial Mode" and visit the following links to view examples of artworks displaying what Murray calls the Imperial Mode:

UPPSALA UNIVERSITY Classical Archaeology and Ancient History
Augustus of Prima Porta http://www.arkeologi.uu.se/primaporta/Augustus.htm

UNIVERSITY OF CENTRAL FLORIDA - Office of Instructional Resources (link to Web Museum, Paris)
Napoleon on His Imperial Throne, Jean Ingres, 1806
http://www.oir.ucf.edu/wm/paint/auth/ingres/napoleon-throne.jpg

SMITHSONIAN INSTITUTION - National Portrait Gallery
***George Washington*,"Landsdowne Portrait"**, Gilbert Stuart, 1796
http://www.npg.si.edu/colls/index.htm

Activity 1: Living Statues – Body Language and Visual Clues.

Guided Practice

Ask students to consider the following questions: How does an artwork's composition affect its intended meaning? Consider such formal qualities as pose, gesture, and setting. What do these formal "clues" convey about the subject? In what ways do specific poses suggest specific personal attributes? Which details does the artist choose to focus on (clothing, facial expression, decoration)? Do these details combine in any way to present a consistent idea throughout the piece? What can we learn about Native American leadership through these portraits?

Instruct students to look at examples of Western Imperial Portraiture such as *Augustus of Prima Porta*, *Napoleon on His Imperial Throne*, and *George Washington*.

Physically demonstrate examples of these " Imperial poses " for the class and discuss with students the implied meanings of each gesture.

Independent Practice

Ask students to become "living statues" by imitating the pose of one of the leaders from the above western artworks. Conduct a discussion about what their body language says about leadership. How do the ways in which they hold their head, arms, and body convey a sense of power and leadership?

Activity 2: Understanding Catlin's Code – Becoming an Art Detective

Guided Practice

Show students images of Native American leaders that Catlin depicted, particularly Keokúk, Four Bears, and Buffalo Bull's Back Fat. Images of these leaders may be found on this site or at the following links from the collection of the Smithsonian American Art Museum:

Kee-o-kúk (The Watchful Fox), Chief of the Tribe, 1835
http://www.americanart.si.edu/images/1985/1985.66.1_1b.jpg

Four Bears, Second Chief, In Full Dress, 1832
http://www.americanart.si.edu/images/1985/1985.66.128_1b.jpg

Buffalo Bull's Back Fat, Head Chief, Blood Tribe, 1832
http://www.americanart.si.edu/images/1985/1985.66.149_1b.jpg

Create a "clue bank" of visual clues that will guide students in cracking Catlin's pictorial code in the activities below. Write clues on a chalk board or put them on slips of paper for students to choose out of a hat. Keeping in mind the above guiding questions, create clues such as:

- The setting of the portrait
- The way the subject holds his head
- His facial expression
- The way his body is posed
- They way he holds his arms
- His clothing
- What he is holding/pointing to
- How his body is decorated
- The kind of colors Catlin chose

Independent Practice

Divide students into three groups. Ask each group to research one of the following Native American leaders: Kee-o-kúk, Four Bears, or Buffalo Bull's Back Fat. Have each group look at Catlin's portraits of these leaders. Each group should write a short biography of the leader of no more than a paragraph in length. Information may be found on this web site. Also see links provided in the "Quiz Show!" lesson plan.

Ask students to work together to create a Clue List. Have them make a chart in which they record the visual clue (i.e. gesture, pose, setting) in the right-hand column and the personal qualities of the historical figure which they express in the left hand column (i.e. head held high = pride and confidence, arm out-stretched = vision/leadership, or bright body paint = warrior). Have them keep the leader's biographical information in mind while making their list. Ask students to share their findings with the rest of the class.

Wrap Up Activity – A Final Visual Analysis

Have students write a Case Summary of no more than five paragraphs in length in which they discuss the process by which they broke Catlin's code. Ask them to compare and contrast Catlin's portrait of a Native American leader with the biographical information they have gathered. What visual code (i.e. gesture, pose, setting, and so forth)did Catlin use to express the leadership qualities of his particular subjects?

For advanced students: In an essay, compare and contrast one of the examples of western imperial art (Augustus of Prima Porta, Napoleon, or George Washington) with one of Catlin's Native American portraits. What are the similarities and differences in use of gesture, pose and setting between the two works. How does the historical setting of each work of art affect its overall meaning?

Vocabulary - composition, formal, gesture, imperial, mode, pose, setting, Western.

National Standards

Visual Arts – From the Consortium of National Arts Education Associates

- Standard 4 (grades 5-8): Students should analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art.
- Standard 4 (grades 9-12): Students should describe the function and explore the meaning of specific art objects within varied cultures, times, and places.
- Standard 5 (grades 9-12): Students should describe the meanings of artworks by analyzing how specific works of art are created and how they relate to historical and cultural contexts.

English Language Arts – From the National Council of Teachers of English

- Standard 5: Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
- Standard 8: Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

U.S. History – From the National Center for History in the Schools

Standard in Historical Thinking 2.G: Students should draw upon visual, literary, and musical sources including: (a) photographs, paintings, cartoons, and architectural drawings; (b) novels, poetry, and plays; and (c) folk, popular, and classical music to clarify, illustrate, or elaborate upon information presented in the historical narrative.

Chiefs and Leaders

QUIZ SHOW! What were you thinking? What did you say?

Objectives: Students will be able to:

- Use the Internet as a research tool.
- Constructively discuss the leadership qualities of four Native American leaders.
- Articulate the variety of responses to U.S. expansion policy by prominent Native Americans.
- Label the complexity of the U.S. westward movement and the different results of that movement.
- Work in groups to synthesize researched information.
- Address a group.
- Read primary sources and draw critical information from them.
- Read biased sources and draw critical information from them.

Standards: U.S. History, English Language Arts

Skills Addressed: Linguistic, Bodily-kinesthetic, and Interpersonal

Interdisciplinary Connections: History/World Cultures, Social Studies, Performance Art

Length: Two to three fifty-minute class periods: one for research, one for group work (synthesis), one for the game show (presentation)

Materials: Computer lab with Internet access, power shirts created in "Symbols of Power in Clothing Worn by Plains Indians" lesson plan (optional), paper and markers or colored pencils to create team name signs for game show day

Products: Quiz show presentation, essay on leadership

Content Introduction: This lesson is designed not only to introduce leadership qualities appreciated in our culture, but also to compare those qualities to the ones manifested by a range of well-known and important Plains Indian leaders in the period 1801-1861. By studying their leadership qualities, students study the interaction between the U.S. government and different tribal nations, thus exploring United States History Standard Era 4: Standard 1 (Grades 5-12), "Students should understand United States territorial expansion between 1801 and 1861, and how it affected relations with external powers and Native Americans."

In order to prepare to teach about these leaders, please review the web sites introducing each leader provided in the "Quiz Show! For Students" section. Many books also discuss these leaders. Some good ones are: Great Speeches by Native Americans, edited by Bob Blaisdell (Mineola, New York: Dover Publications, 2000); American Indian Leaders, edited by R. David Edmunds (Lincoln: University of Nebraska Press, 1980); and John Ross: Cherokee Chief by Gary E. Moulton (Athens: The University of Georgia Press, 1978).

Guided Practice

Write "leadership qualities" on the board inside a circle, and then list the ideas that students volunteer as satellites to the center, connected with a line.

You may wish to add the following questions for group discussion:

- What can we learn from leaders of the past?
- What are the advantages and disadvantages of Internet research? (there is a wealth of unregulated information which must be used with discretion by cautious readers)
- What kinds of political events characterized the period 1801-1861? Students can draw on what they have already studied, in class or in some other manner.
- How did Native Americans respond to the actions of the Federal Government, the military, and the civilians interested in expanding and developing their nation? Was there a uniform response?
- What problems arise when we try to look at Native Americans as a single group? (This question be an essay topic at the end of the exercise.)

Following the discussion, introduce the students to the leaders represented in this activity on the **"Quiz Show! For Students"** page.

Independent Practice

Divide the class into four teams.

Assign one of the leaders to each team. Ask the team to research their assigned leader on the Internet. They will be responsible for coming up with political decisions the leader made or events in which the leader participated, based on the links and short biographies given in the "Quiz Show! For Students" section located on this web site.

- The entire class should research all four figures, while each group should specialize in a different leader.
- After doing some preliminary research, the group should reconvene and make a list of what they found.
- Ask the students to consider what each leader may have been thinking when he made a decision.

- For the three leaders not assigned to their group, each student should think of a few questions around some aspect of the leaders' character, decision, or thought process.
- For their assigned leader, they should come up with answers to potential questions.

The Quiz

Rules:

- An individual from each group is elected leader to go in front of the class to field questions from the audience.
- Over the course of the game, each group member must ask a question to one of the other leaders not in their group.
- When the question is answered, the class decides if the answer is in keeping with what they have learned about the leader by a quick show of hands, the majority ruling the decision.
- If the general opinion is that the answer is correct and appropriate, the team to which the leader belongs scores a point.
- If the leader is stumped, he or she either loses a point or redirects the question to another team member in the audience. If the chosen person answers correctly, the point is awarded to their group.
- If the answer is incorrect, the person who asked the question gets the point for their group, as long as the question is reasonable according to the class.
- If a student can stump a leader (and the team member), the student's group gets the point.

The project can be arranged in different ways: the group could work together and brainstorm, or individuals can emerge for specific jobs. For example, one person could write questions, another write answers, another act as the leader in the game show, another design a name sign for their group depicting things associated with their leader, etc. Alternatively, the group could work together on each task, rotating leadership for each question. This should be decided beforehand by the teacher.

If this lesson is done in conjunction with the "Symbols of Power in Clothing Worn by Plains Indians" lesson plan, on the day of the quiz show, students could wear the power shirts they designed showing their own accomplishments and leadership qualities.

Wrap Up Activity

Assign the students the following essay questions as a homework assignment to allow them to analyze the information they have encountered. They should try to write a paragraph or so on each of the following:

- How did the Native American leader your group chose respond to the actions of the Federal Government, the military, and the civilians interested in expanding and developing their nation?
- Compare the leader your group focused on to the other leaders explored in this activity. Did all the leaders respond in the same way? In what ways were their actions different? Describe three differences in responses between at least two leaders.
- What problems arise when we try to look at Native Americans as a single group?

Extended Activity

Have students write a three page first person narrative describing the context of a time in their life when they had to show leadership qualities. Maybe something dangerous happened and he or she had to assist others to escape the danger, or maybe he or she felt pressured to do something and decided not to. In any case, the student will in this way be equated with the leaders he or she has spent so much time studying.

Vocabulary: prudent, smallpox, credible, biased, unregulated.

National Standards:

National Center for History in the Schools – Historical Thinking Standards (5-12):

Standard 2 – The student thinks chronologically:

A. Identify the author or source of the historical document or narrative and assess its credibility.
B. Reconstruct the literal meaning of a historical passage by identifying who was involved, what happened, where it happened, what events led to these developments, and what consequences or outcomes followed.
C. Identify the central question(s) the historical narrative addresses and the purpose, perspective, or point of view from which it has been constructed.
D. Differentiate between historical facts and historical interpretations but acknowledge that the two are related; that the facts the historian reports are selected and reflect therefore the historian's judgement of what is most significant about the past.
E. Read historical narratives imaginatively, taking into account what the narrative reveals of the humanity of the individuals and groups involved--their probable values, outlook, motives, hopes, fears, strengths, and weaknesses.

Standard 3 – The student engages in historical analysis and interpretation:

B. Consider multiple perspectives of various peoples in the past by demonstrating their differing motives, beliefs, interests, hopes, and fears.
C. Analyze cause-and-effect relationships bearing in mind multiple causation including (a) the importance of the individual in history; (b) the influence of ideas, human interests, and beliefs; and (c) the role of chance, the accidental and the

irrational.
G. Challenge arguments of historical inevitability by formulating examples of historical contingency, of how different choices could have led to different consequences.
H. Hold interpretations of history as tentative, subject to changes as new information is uncovered, new voices heard, and new interpretations broached.

Standard 4 – The student conducts historical research:

C. Interrogate historical data by uncovering the social, political, and economic context in which it was created; testing the data source for its credibility, authority, authenticity, internal consistency and completeness; and detecting and evaluating bias, distortion, and propaganda by omission, suppression, or invention of facts.
F. Support interpretations with historical evidence in order to construct closely reasoned arguments rather than facile opinions

Standard 5 – The student engages in historical issues-analysis and decision-making:

A. Identify issues and problems in the past and analyze the interests, values, perspectives, and points of view of those involved in the situation.
B. Marshal evidence of antecedent circumstances and current factors contributing to contemporary problems and alternative courses of action.
C. Identify relevant historical antecedents and differentiate from those that are inappropriate and irrelevant to contemporary issues.
D. Evaluate alternative courses of action, keeping in mind the information available at the time, in terms of ethical considerations, the interests of those affected by the decision, and the long- and short-term consequences of each.
F. Evaluate the implementation of a decision by analyzing the interests it served; estimating the position, power, and priority of each player involved; assessing the ethical dimensions of the decision; and evaluating its costs and benefits from a variety of perspectives.

United States History Standards – Era 4: Standard 1 (Grades 5-12):

Students should understand United States territorial expansion between 1801 and 1861, and how it affected relations with external powers and Native Americans.
Standard 1B – The student understands federal and state Indian policy and the strategies for survival forged by Native Americans.
Grade Level 7-12: Compare the policies toward Native Americans pursued by presidential administrations through the Jacksonian era. [Compare and contrast differing sets of ideas]
Grade Level 5-12: Analyze the impact of removal and resettlement on the Cherokee, Creek, Chickasaw, Choctaw, and Seminole. [Appreciate historical perspectives]
Grade Level 5-12: Investigate the impact of trans-Mississippi expansion on Native Americans. [Analyze cause-and-effect relationships]
Grade Level 7-12: Explain and evaluate the various strategies of Native Americans

such as accommodation, revitalization, and resistance. [Compare and contrast differing sets of ideas]

English Language Arts – National Council of Teachers of English:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.
8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.
9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.
11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Quiz Show! For Students

Ten-sqúat-a-way, The Open Door, Known as The Prophet

Ten-sqúat-a-way, The Open Door, Known as The Prophet, Brother of Tecumseh, 1830
Shawnee
oil
29 x 24 in.
Smithsonian American Art Museum, Gift of Mrs. Joseph Harrison, Jr.

The Prophet: Younger brother to the famous Tecumseh, Ten-sqúat-a-way (known as the Shawnee Prophet), had a vision inspiring him to travel the prairie encouraging people to refuse European American culture as figured in products (alcohol and clothing), and in attitudes (ideas about land ownership).

Use the following links to start your research. Supplement what you find with other information from books or credible websites.

OHIO HISTORICAL SOCIETY **Ohio History Central: the Prophet**
http://www.ohiohistorycentral.org/ohc/history/h_indian/people/prophet.shtml

NATIONAL PORTRAIT GALLERY Painting by Henry Inman: ***Tenskwatawa's (The Prophet)***. http://www.npg.si.edu/col/native/tensk.htm

BEST COPY AVAILABLE

Máh-to-tóh-pa, Four Bears

Máh-to-tóh-pa, Four Bears, Second Chief, in Full Dress, 1832
Mandan/Numakiki
oil
29 x 24 in.
Smithsonian American Art Museum, Gift of Mrs. Joseph Harrison, Jr.

Four Bears: Cordial to exploring European Americans, this Mandan chief exchanged artistic ideas and techniques with his portrait painters, Karl Bodmer and George Catlin. It is said that he died of smallpox brought up river by sailors on a steamboat, a plague that decimated the Mandan tribe.

Use the following link to start your research. Supplement what you find with other information from books or credible websites.

JOSLYN ART MUSEUM ***Battle with a Cheyenne Chief***
http://www.joslyn.org/permcol/native/pages/fourbear.html

BEST COPY AVAILABLE

Kee-o-kúk, The Watchful Fox

Kee-o-kúk, The Watchful Fox, Chief of the Tribe,
1835
Sac and Fox
oil
29 x 24 in.
Smithsonian American Art Museum, Gift of Mrs. Joseph Harrison, Jr.

Kee-o-kúk: Orator turned war chief, Kee-o-kúk led his people in the Black Hawk War prudently and strategically. He advised his people of the complexity of their situation (in which soldiers were sent to remove Indians from their land), that fighting could lead to disaster, and that fleeing would be giving up their rightful land too easily.

Use the following links to start your research. Supplement what you find with other information from books or credible websites.

UNIVERSITY OF KANSAS ***The Bones of Kee-o-kúk Exhumed and Taken to his Namesake City*** http://www.ku.edu/~hisite/franklin/fcgs/v3n4/keokuk.htm

NORTHERN ILLINOIS UNIVERSITY **The Black Hawk War of 1832** http://lincoln.lib.niu.edu/blackhawk/page2.html

John Ross

JOHN ROSS. A CHEROKEE CHIEF
from History of the Indian Tribes of North America, ca. 1843
Cherokee
McKenney and Hall
Charles Bird King copy after
hand-colored lithograph
sheet: 19 5/8 x 13 3/8 in.
Smithsonian American Art Museum

John Ross: The first elected leader of the Cherokee, Ross was educated in non-Native schools. He used his knowledge of the workings of both the Cherokee and United States political system to make the best possible compromise for the Cherokee people with the U.S. Federal Government after the Indian Removal Act.

Use the following links to start your research. Supplement what you find with other information from books or credible websites.

PBS **Cherokee letter** protesting the Treaty of New Etocha.
http://www.pbs.org/wgbh/aia/part4/4h3083.html

LIBRARY OF CONGRESS **American Memory**: scroll down to John Ross
http://memory.loc.gov/ammem/today/oct03.html

Western Landscape

Native American Folklore

Objectives: Students will be able to:

- Differentiate between oral and written history through discussion.
- Gain a greater understanding of the prairie landscape through research, discussion, drawing, and writing activities.
- Create visual interpretations of written text.

National Standards: Geography, English Language Arts.

Skills Addressed: Linguistic, Spatial, Bodily-Kinesthetic, Interpersonal, Naturalist.

Interdisciplinary Connections: Language Arts, Geology, Theatre, Visual Arts.

Length: Three fifty-minute class periods and a week of homework.

Materials: Internet and/or library access, art supplies (colored pencils, markers, pens, paper); if making a book—cardboard, rolls of sticky sided shelf liner, scissors.

Products: an illustrated story or a book.

Lesson Plan:

Content Introduction: Native American legends have always been an important part of their religion and culture. In the past these stories have been passed down orally, but now many are being written down in order to reach a larger audience. With every new telling, each legend changes slightly, but usually retains its original message. Throughout the various tribes, many legends share similar elements, but every tribe has its own unique legends. To learn more about Native American folklore, visit the following web sites:

Native American Lore Index Page
http://www.ilhawaii.net/~stony/loreindx.html

Native American Lore Contents
http://www.earthbow.com/native/frames.htm

Sacred Texts: Native American
http://www.sacred-texts.com/nam/

Many Native American legends focus on the creation of the landscape, plants, and animals of the region. Many also explain the spirituality of certain places. This lesson concentrates on legends relating to the Western landscape, which you can learn more about by visiting the following web sites:

National Park Service: A National Register of Historic Places Travel Itinerary
http://www.cr.nps.gov/nr/travel/pipestone/rock.htm

"Build-a-Prairie" presented by Bell LIVE!
http://www1.umn.edu/bellmuse/mnideals/prairie/build/

Northern Prairie Wildlife Research Center http://www.npwrc.usgs.gov/

Day 1

Guided Practice:

- Begin by talking to the students very briefly about Native American legends. Tell them that Native Americans passed their stories down from generation to generation orally.
- Ask them to think of some examples of oral history and written history in their own lives (i.e. written—biblical stories, diary entries, history books; oral—stories about ancestors passed down orally, urban legends, proverbs)
- To demonstrate the difference between oral and written history, do the following activity: Begin by splitting the class in half. Give a piece of paper with a sentence written on it to one half of the class and instruct the students to read it, then pass it to each other.
- The last person to read it should keep the paper and stand up. Meanwhile, tell one person in the second half of the class the lines written on the piece of paper orally. Have them orally relate the story to the person sitting next to them. (This should work like a game of Telephone.) The last person to hear the story should stand up and recite their version of it. Following this, the person with the written note should read it out loud.

  Sample sentence to be passed around:

  Legends passed down by oral tradition tend to change; whereas, those that are written remain fairly consistent.

- The stories will most likely be very different from each other, at which point you should ask students to discuss the difference between oral tradition and written record.
  1. What is the difference between keeping historical records orally vs. written?
  2. What are the benefits/drawbacks of each method?

- Tell students that currently many Native American legends are available in print, but there are many different versions of each one depending on which tribe it originated from and who has transcribed it.
- To get students interested in Native American legends, tell them a little about the history of Pipe Stone Quarry and distribute a copy of the legend for students to read out loud. Several versions of this legend and a brief history of the quarry can be found on the following web site:

  National Park Service: A National Register of Historic Places Travel Itinerary http://www.cr.nps.gov/nr/travel/pipestone/rock.htm

Individual Practice:

- Have students use the Internet and library to research and read several Native American legends. These links should get them started:

  Native American Lore Index Page
  http://www.ilhawaii.net/~stony/loreindx.html

  Native American Lore Contents
  http://www.earthbow.com/native/frames.htm

  Sacred Texts: Native American
  http://www.sacred-texts.com/nam/

  ** Note: The legends found on these sites have not been transcribed by experts, they are written interpretations of oral legend and contain many variations from site to site.

  For homework, they should read at least ten legends (many of them are very short). They may choose to print them out during class time and to read them at home.

Day 2

- Begin by asking students about the subject matter of some of the stories they read. Then tell them that they are going to be writing their own legend about the western landscape. They may choose to write about the formation/topography of the land (i.e. Pipe Stone Quarry, Black Hills, Devil's Tower), the creation of a plant or animal species native to the Plains region (i.e. buffalo, grizzly bears, prairie dogs, black-footed ferrets), or ecological occurrences (i.e. prairie fires, tornadoes, dust bowl, floods).
- To help inspire ideas, show the students paintings by George Catlin and photographs by Terry Winters of the western landscape. (Available on the Catlin website at http://catlinclassroom.si.edu/index.html)

- While looking at the paintings, ask students to read Catlin's text displayed alongside of each painting, so that they will learn more about the landscape.
- Have students do further research on the plants, animals, and topography of the prairie. They should use the internet and the library.

  Listed below are some helpful web sites:

  "Build-a-Prairie" presented by Bell LIVE!
  http://www1.umn.edu/bellmuse/mnideals/prairie/build/

  Northern Prairie Wildlife Research Center
  http://www.npwrc.usgs.gov/

- After doing research, students should choose a topic and begin writing their legend. They should also include at least one illustration for their story.
- Students may finish their legend and drawing for homework over the course of the next week.

  **Note: If you want to combine the students legends into a book after they are finished, you should instruct them do their final draft on a specified size of paper. You may also choose to have students construct their own book. (Instructions for book making are located at the end of this lesson.)

Day 3 (a week later):

- Give students a week to complete their legend and illustrations. You may choose to give them some class time, but they should be able to complete this as homework.
- Instruct students that they will be presenting their legends, so they should memorize them and practice telling them.
- After the students turn in their legends, bind them into a book for the classroom. (If supplies are available, you may choose to Xerox each of the students stories and provide each student with a copy.)
- Have the students present their stories in one of the following ways:

  Presentation 1:

  - Create a comfortable environment in the classroom (i.e. Have the class sit in a group on the floor). Have students take turns telling their legends in a storytelling fashion. Encourage hand movements and theatricality. It may help set the mood if you begin by telling a legend. **Students should be telling the story from memory, not from their written version.**

  Presentation 2:

- Split the class into groups of two or three students. Have each group visit a classroom of a lower grade. Each student should take turns telling their legend to the younger kids. You may choose to send groups out one at a time as the rest of the class works on a different project. Before sending groups out, allow them some time to practice telling their stories. **Students should be telling the story from memory, not from their written version.**

To make a book cover:

Supplies-a sheet of decorated sticky-sided contact paper (usually used to line shelves with), scissors, two pieces of thick cardboard (you can use broken down boxes), a piece of yarn, permanent marker

1. Start by cutting the cardboard into two pieces that are about an inch wider than the paper and a half an inch longer. (i.e. if the paper you are binding is 8x10, you would cut the cardboard to be 9x10‡.)
2. Cover the cardboard with contact paper.
3. Put the book pages between the two covers. Hole punch through all of the pieces about 1‡ inches from both the top and bottom.
4. Thread a piece of yarn through both of the holes and tie in a knot so that the knot is midway between the holes on the front cover. Use excess yarn to tie a bow before cutting.
5. Label the front and spine of the book with a marker.

Vocabulary:

Folklore-*n.* The traditional beliefs, myths, tales, and practices of a people, transmitted orally.
Legend-*n.* An unverified story handed down from earlier times, especially one popularly believed to be historical.
Oral tradition-*n.* The spoken relation and preservation, from one generation to the next, of a people's cultural history and ancestry, often by a storyteller in narrative form.
Topography-*n.* The surface features of a place or region.
Written tradition-*n.* The written relation and preservation, from one generation to the next, of a people's cultural history and ancestry.

Extended Activities:

- Have students write several legends, then make their own book.
- Have students make a large painting or drawing of a landscape, then have them write or tell a story accounting for the imagery included in their art.

Geography Education Standards Project

Standard 6 (Grades 5–8)
By the end of eight grade, the student knows and understands:

1. How personal characteristics affect our perception of places and regions
3. How places and regions serve as cultural symbols

Standard 4 (Grades 9–12)
By the end of the twelfth grade, the student knows and understands:

1. The meaning and significance of place
3. How relationships between humans and the physical environment lead to the formation of places and to a sense of personal and community identity

National Council of Teachers of English

http://www.ncte.org/standards/thelist.html

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts
7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.
8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.
11. Students participate as knowledgeable, reflective, creative, and critical members of variety of literacy communities.
12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Western Landscape

The Mandan Buffalo Dance and You

Objectives: Students will be able to:

- Relate the artistic practices of Plains Indian cultures to two other cultures in a short oral presentation.
- Empathize with the goals of Plains Indians and other artists by creating work along a similar trajectory.
- Use the Internet to find relevant, useful information for their presentations.
- Explain the process they went through in creating their artistic work.
- Discuss the differences between Plains Indian tribes and their dependence on the buffalo.

National Standards: U.S. History, Visual Arts, English Language Arts, Geography.

Skills Addressed: Linguistic, Interpersonal, Intrapersonal, Spatial, Logical, and (depending on how they choose to convey the final portion of the exercise), Musical, Naturalist, and/or Bodily.

Interdisciplinary Connections: Art, Music, English, History/World Cultures, Drama.

Length: Four to five fifty-minute class periods.

Materials: Computer lab with Internet access, any art supplies available (colored pencils, paper, scissors, magazines, glue, water colors, paintbrushes, etc.), paper, pencils/pens.

Products: Oral presentation comparing and contrasting the artistic practices of three artists from three cultures all responding to the same theme, creative expression of something (physical or conceptual) that the student feels he or she cannot live without, and an oral or written presentation about the student's artistic process.

Lesson Plan:

Content Introduction: The Mandan and the Sioux depended so heavily on certain animals that they would starve without them. In the Southwest, the Hopi and Zuni depended as heavily on annual rainfall for their survival. In each of these cases, the tribes created interpretive dances to encourage the arrival of something that was so important to their survival that they would die without it. In this exercise, we will learn about how several Native American tribes construct their dances and dedications. We will also look at how people have used dance, poetry, music, art, or other expressions to make a dedication to a physical or conceptual thing. Finally, we will each make our own dedication to a theme of our choosing, and perform or display them to each other.

You may also want to give multiple perspectives on the documentation of the Mandan buffalo dance by using the following links. The photos may be printed out or seen on the computer, whereas the folklore and the journal entry can be read aloud by you for the class.

Folklore:
Stonee's Web Lodge
http://www.ilhawaii.net/~stony/lore32.html

Photos:
American Memory, Library of Congress

1. **Photo 1** – attached and at http://memory.loc.gov/award/iencurt/ct05/ct05015v.jpg

2. **Photo 2** – attached and at http://memory.loc.gov/award/iencurt/ct05/ct05016v.jpg

3. **Photo 3** – attached and at http://memory.loc.gov/award/iencurt/ct05/ct05018v.jpg

Catlin sketches
"Lewis and Clark in North Dakota: Dance with the Mandans" from the web site of United States Senator Byron L. Dorgan of North Dakota

1. http://dorgan.senate.gov/lewis_and_clark/graphics/arrow.jpg

2. http://dorgan.senate.gov/lewis_and_clark/graphics/dance.jpg

3. Smithsonian Catlin web site http://catlinclassroom.si.edu/index.html

A journal entry from Sergeant John Ordway, on expedition with Lewis and Clark, also from the above mentioned Senator's web site
http://dorgan.senate.gov/lewis_and_clark/dance.html

Day 1

Guided Practice:

- As a class, brainstorm a list of things we depend upon for survival both mentally and physically. (Some suggestions: wheat, water, forests, oxygen, telephones; love, acceptance, friendship, knowledge, exercise)
- Discuss the importance of buffalo to Plains Indians. Ask the students the following questions and then answer the questions when they are stumped.

1. What does the word "buffalo" signify?

buffalo-*n.* 1: large shaggy-haired brown bison of North American plains [syn: American bison, American buffalo, Bison bison] 2: a city on Lake Erie in western New York (near Niagara Falls) [syn: Buffalo] 3: meat from an American bison 4: any of several Old World animals resembling oxen including, e.g., water buffalo; Cape buffalo [syn: Old World buffalo] v : intimidate or overawe
Source: *WordNet ® 1.6, © 1997 Princeton University*

[Italian *bufalo,* or Portuguese or Spanish *búfalo* from Late Latin *bufalus,* from Latin *bubalus, antelope, buffalo,* from Greek *boubalos,* perhaps from *bous, cow.* See *g^{w}ou*-in Indo-European Roots.]

Word History: The buffalo is so closely associated with the Wild West that one might assume that its name comes from a Native American word, as is the case with the words *moose* and *skunk.* The buffalo referred to by the Greek and Latin words was of course not the American one but an Old World mammal, such as the water buffalo of southern Asia. Applied to the North American mammal, *buffalo* is a misnomer, *bison* being the preferred term. As far as everyday usage is concerned, however, *buffalo,* first recorded for the American mammal in 1635, is older than *bison,* first recorded in 1774."

Source: *The American Heritage® Dictionary of the English Language, Fourth Edition Copyright © 2000 by Houghton Mifflin Company.*
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2. What does it signify for Native Americans?

   Read the Sioux legend of the White Buffalo aloud to the class, which you can find online at PBS, "The Legend of the White Buffalo Calf Woman"
   http://www.pbs.org/homeland/lakota3.html

3. What kinds of uses did Native Americans put to the animal signified by the word "buffalo"?

   See the "buffalo" subheading on the article "The Lakota Ways" on the PBS site:
   http://www.pbs.org/homeland/lakota.html

4. List some Plains Indians tribes.

   Lakota, Nakota, Mandan, Cheyenne, Comanche, Witchita

5. Which tribes depended on buffalo and how much?

   Apache: Prior to the introduction of horses, the Apache lived off hunting and gathering of buffalo, roots, berries, seeds, and bulbs. With horses, the Apache depended much more heavily on buffalo.

Cheyenne: Until the mid-eighteenth century, the Cheyenne cultivated corn, beans, squash, and rice. With the introduction of horses, they too became dependent on buffalo and other large game, in addition to prickly pear cactus, wild turnips, and berries.

Comanche: The Comanche hunted buffalo and gathered plums, currants, grapes, nuts, and potatoes

Hidatsa: Although they did acquire buffalo meat through trade, the Hidatsa depended mainly on their crops (corn, beans, squash, pumpkins, and sunflowers) and what they could gather from the countryside (berries, sugar from the sap of the box elder).

Kiowa: Through ritualized hunts, the Kiowa used the buffalo for food, shelter, and clothing. Other than the major hunts, the Kiowa depended on what they could gather: potatoes, vegetables, fruits, nuts, berries, acorns. They also traded for cornmeal and dried fruit.

Lakota: The Lakota depended very heavily on the buffalo for many elements of their survival: no part of the animal went to waste. They also hunted antelope, deer, birds, eggs, turtles, tortoises, and fish. As for vegetables, wild potatoes, turnips, berries, chokecherries, cactus, acorns, and wild onions sustained the Lakota, and some women planted maize.

Nakota: As the Nakota migrated westward, they came to depend more on the buffalo hunt, but continued to farm corn, beans, and squash, and had much the same diet as the Dakota.

Dakota: The Dakotas used buffalo, but also grew corn, beans, and squash, as well as hunting large and small game (turtles, fish, dogs), and gathering wild rice.

Witchita: After horses were introduced, the Witchita hunted buffalo, deer, elk, rabbit, antelope, and bear. They also grew corn, beans, squash, and tobacco, and gathered plums, grapes, and nuts.

6. Many Plains Indians tribes depended on the annual migration of the buffalo for their food supply. They thought of the buffalo as essential to their physical and spiritual livelihood. Because the buffalo were so important to sustaining the Indians, the Indians dedicated many dances, stories, songs, and other artistic expressions to the buffalo to ensure their return. What are some examples in your culture of an artistic expression made to something that the artist depends on for their survival? In other cultures?

   Be ready with examples from your culture to get the students rolling: you can play a specific love song, read a poem, show pictures of a sculpture or painting, or find another artistic expression that allegorizes an important concept.

Independent Practice

1. Take the students to the computer lab and allow them to play with the Catlin web site with an eye on the following questions:
    - Who is George Catlin?
    - What does he say about Native American dances, according to Richard Murray? Write down a quote in which Catlin talks about why Native Americans dance.
    - How did the Sioux use their knowledge of Mandan culture to trick the Mandans?
    - Define: medicine man, Mandan, Great Spirit, and buffalo
2. After they have finished with the Catlin web site, instruct them to go to the Buffalo Bill's Historical Center web site and watch the movie "Buffalo and the People" in the Plains Indian Museum Gallery page, http://www.bbhc.org/pim/galleries.cfm, with the following questions in mind:
    - Describe a typical buffalo headdress.
    - Find three quotes from Native Americans describing the Plains Indian relationship to the buffalo.
    - Who wore the buffalo bonnets and why?
    - Describe how the Plains Indians demonstrated their honor both physically and artistically.

Day 2

Guided Practice:

1. Host a class discussion that starts by answering the research questions.
2. Then, read the following excerpts from Richard Murray's commentary in the Western Landscape section of this web site.
    - "Catlin emphasizes that the threat of starvation motivates the Mandans to perform the Buffalo Dance, which holds great social and religious significance. Its purpose is to call upon the Great Spirit to summon buffalo. The dance never fails because the Mandans repeat the motions and music until the herd comes."
    - "The bear dance is given several days in succession, previous to a bear hunt. For this dance, one of the chief medicine-men places over his body the entire skin of a bear and looks through the skin hanging over his face. Others wear similar masks. They all closely imitate the animal's movements, some representing its running and others the "peculiar attitude and hanging of the paws, when it is sitting up on its hind feet, and looking out for the approach of an enemy."

Individual Practice:

Online Scavenger Hunt!

Students should split into groups of three. Each group should research the following questions for three cultures, one of which must be a Plains Indian tribe (NOT the Mandan). Included are some links on Plains Indian culture. The students should research on the web in class or after school, being cautious only to use trustworthy web sites, especially government, educational, or organization web sites.

The questions: (these may be done out of order)

1. Pick something (conceptual or physical) that your group could not live without if you were stranded on a desert island.
2. Choose a culture in which an artist represents this concept. It may be your own culture.
3. Define the word "culture" and explain why you think the group of people you have chosen fit that definition.
4. Find a story, joke, legend or other example of oral history that documents this thing in the culture you have chosen.
5. Find a poem, narrative, essay, or other written example that documents this thing in the culture you have chosen.
6. Do the same for a sculpture, painting, or other visual art.
7. Do the same thing for a song or dance.
8. Advanced students should identify the tropes used in each expression (i.e. metaphor, apostrophe, synecdoche, allegory, personification, etc.) and explain how they know.

Day 3

Guided Practice

1. Have each group explain what they found for the rest of the class, answering the following questions:
    - How do the cultures you chose relate to each other?
    - How are they similar or different?
    - How do you account for the similarities?

Individual Practice

1. Using the same thing chosen for yesterday's research project or using a new one, each student (encourage collaboration) should prepare their own artistic response (a poem, dance, rap, song, sculpture, painting, skit, collage, creative essay, narrative, legendÖ) about/for/to this thing that they cannot live without.
2. Advanced students should use at least three tropes in their production.

Day 4

Individual Practice

- The students should work on this portion in class and for homework, and if necessary and possible, for another day in class and for homework.

Day 5

Presentations

- Depending on how much class time the teacher can dedicate to this lesson plan, use the first half of this class to allow each student to orally present their project, giving a few words on what they chose and why, and how they interpreted their choice. They should also discuss any problems they encountered in the process of interpretation and creation. If the student created a performance, they should demonstrate the performance and respond in writing. If they created a piece of visual art, a written document too lengthy to read aloud, or another expression that does not require performance, they should respond orally.

Wrap-Up Activity:

1. Look at Catlin's portrait of the dying buffalo by printing it out and distributing it throughout the class, projecting it on a color transparency, or showing it on the computer.
    - How does Catlin depict the buffalo?
    - How is this different from the ways we have seen Plains Indian tribes interpret the buffalo?
    - Why do you think they are different?

Extended Activity:

Take a field trip to a powwow to see tribal dances in action. There are many powwows all across the country, surf the Web to find one in your area.

U.S. History

National Center for History in the Schools:
Historical Thinking Standards (5-12):

Standard 2
The student thinks chronologically:
Therefore, the student is able to

E. Read historical narratives imaginatively, taking into account what the narrative reveals of the humanity of the individuals and groups involved—their probable values, outlook, motives, hopes, fears, strengths, and weaknesses

F. Appreciate historical perspectives—(a) describing the past on its own terms, through the eyes and experiences of those who were there, as revealed through

their literature, diaries, letters, debates, arts, artifacts, and the like; (b) considering the historical context in which the event unfolded—the values, outlook, options, and contingencies of that time and place; and (c) avoiding "present-mindedness," judging the past solely in terms of present-day norms and values.

I. Draw upon visual, literary, and musical sources including: (a) photographs, paintings, cartoons, and architectural drawings; (b) novels, poetry, and plays; and, (c) folk, popular and classical music, to clarify, illustrate, or elaborate upon information presented in the historical narrative

Standard 3 The student engages in historical analysis and interpretation:
Therefore, the student is able to

A. Compare and contrast differing sets of ideas, values, personalities, behaviors, and institutions by identifying likenesses and differences.

B. Consider multiple perspectives of various peoples in the past by demonstrating their differing motives, beliefs, interests, hopes, and fears.

D. Draw comparisons across eras and regions in order to define enduring issues as well as large-scale or long-term developments that transcend regional and temporal boundaries

G. Challenge arguments of historical inevitability by formulating examples of historical contingency, of how different choices could have led to different consequences

Standard 4
The student conducts historical research:
Therefore, the student is able to

B. Obtain historical data from a variety of sources, including: library and museum collections, historic sites, historical photos, journals, diaries, eyewitness accounts, newspapers, and the like; documentary films, oral testimony from living witnesses, censuses, tax records, city directories, statistical compilations, and economic indicators.

Visual Arts

The National Standards for Arts Education
GRADES 5–8 CONTENT AND ACHIEVEMENT STANDARDS
DANCE (5–8)

Standard 1: Identifying and demonstrating movement elements and skills in performing dance
Achievement Standard:

- Students identify and clearly demonstrate a range of dynamics/movement qualities
- Students demonstrate increasing kinesthetic awareness, concentration, and focus in performing movement skills
- Students demonstrate accurate memorization and reproduction of movement sequences

Standard 2: Understanding choreographic principles, processes, and structures
Achievement Standard:

- Students successfully demonstrate the structures or forms of AB, ABA, canon, call and response, and narrative
- Students demonstrate the ability to work cooperatively in a small group during the choreographic process
- Students demonstrate the following partner skills in a visually interesting way: creating contrasting and complementary shapes, taking and supporting weight

Standard 3: Understanding dance as a way to create and communicate meaning
Achievement Standard:

- Students create a dance that successfully communicates a topic of personal significance

VISUAL ARTS (5–8)

Standard 1: Understanding and applying media, techniques, and processes
Achievement Standard:

- Students select media, techniques, and processes; analyze what makes them effective or not effective in communicating ideas; and reflect upon the effectiveness of their choices
- Students intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas

Standard 4: Understanding the visual arts in relation to history and cultures
Achievement Standard:

- Students know and compare the characteristics of artworks in various eras and cultures

Standard 6: Making connections between visual arts and other disciplines
Achievement Standard:

- Students compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context

MUSIC (5–8)

Standard 7: Evaluating music and music performances
Achievement Standard:

- Students develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in their personal listening and performing

GRADES 9–12 CONTENT AND ACHIEVEMENT STANDARDS

DANCE (9–12)

Standard 2: Understanding choreographic principles, processes, and structures
Achievement Standard, Proficient:

- Students use improvisation to generate movement for choreography

Standard 3: Understanding dance as a way to create and communicate meaning
Achievement Standard, Proficient:

- Students demonstrate understanding of how personal experience influences the interpretation of a dance
- Students create a dance that effectively communicates a contemporary social theme

VISUAL ARTS (9–12)

Standard 1: Understanding and applying media, techniques, and processes
Achievement Standard, Proficient:

- Students apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks
- Students conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques, and processes they use

Standard 3: Choosing and evaluating a range of subject matter, symbols, and ideas
Achievement Standard, Proficient:

- Students reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture
- Students apply subjects, symbols, and ideas in their artworks and use the skills gained to solve problems in daily life

Standard 4: Understanding the visual arts in relation to history and cultures

Achievement Standard, Proficient:

- Students differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art
- Students describe the function and explore the meaning of specific art objects within varied cultures, times, and places
- Students analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making

Achievement Standard, Advanced:

- Students analyze common characteristics of visual arts evident across time and among cultural/ethnic groups to formulate analyses, evaluations, and interpretations of meaning

Standard 5: Reflecting upon and assessing the characteristics and merits of their work and the work of others

Achievement Standard, Proficient:

- Students identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works
- Students describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts
- Students reflect analytically on various interpretations as a means for understanding and evaluating works of visual art

Achievement Standard, Advanced:

- Students correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views, and intentions

English Language Arts

National Council of Teachers of English:

1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Geography

NATIONAL GEOGRAPHY STANDARDS
Excerpts from *Geography for Life*, National Geography Standards, 1994. © National Geographic Research & Exploration, 1994, on behalf of the American Geographical Society, Association of American Geographers, National Council for Geographic Education, and the National Geographic Society.

Places and Regions
The identities and lives of individuals and peoples are rooted in particular places and the human constructs called regions.

The geographically informed person knows and understands:

4. The physical and human characteristics of places
6. How culture and experience influence people's perceptions of places and regions.

Human Systems People are central to geography in that human activities help shape Earth's surface, human settlements and structures are part of Earth's surface, and humans compete for control of Earth's surface.

The geographically informed person knows and understands:

9. The characteristics, distribution, and migration of human populations on Earth's surface
10. The characteristics, distribution, and complexity of Earth's cultural mosaics
12. The processes, patterns, and functions of human settlement
13. How the forces of cooperation and conflict among people influence the division and control of Earth's surface

Environment and Society The physical environment is modified by human activities, largely as a consequence of the ways in which human societies value and use Earth's natural resources, and human activities are also influenced by Earth's physical features and processes.

The geographically informed person knows and understands:

14. How human activities modify the physical environment
15. How physical systems affect human systems
16. The changes that occur in the meaning, use, distribution, and importance of resources

Photograph 1

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Photograph 2

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Photograph 3

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Western Landscape

At Home on the Prairie

Objectives: Students will be able to:

- Understand the importance of the bison (buffalo) both within the prairie ecosystem and Native American culture by comparing George Catlin's written and visual depictions of bison with contemporary evidence.
- Become familiar with the broad range of living organisms that inhabit the prairie and the interdependence of their existence.
- Understand the importance of habitat and place to living organisms, both in terms of students' own experience and that of plant and animal life on the prairie.
- Demonstrate basic skills of scientific observation by investigating organisms of the prairie ecosystem.
- Develop an appreciation for the delicate existence of the variety of endangered species protected under the Endangered Species Act of 1973.

National Standards: Geography, Life Science

Skills Addressed: Linguistic, Spatial, Intrapersonal, and Naturalist

Interdisciplinary Connections: Life Science, Geography, Art

Length: One to two fifty-minute class periods per activity

Materials: A computer with Internet access, poster board/large construction paper, markers and/or crayons

Products: Journal entry, poster of a selected prairie organism, map/drawing of "personal habitat"

Content Introduction: Bison, also known as buffalo, were and still remain a crucial component of the prairie ecosystem. Bison also held a position of high importance within the cultures of native Great Plains tribes as a resource for the sustenance of their people. Students explore the complex relationship between living organisms, particularly bison, and the prairie ecosystem through Catlin's eyes as well as in relation to their own lives. Students learn about the delicate situation of species protected under the Endangered Species Act.

<u>Activity 1:</u> Through Catlin's Eyes – Bison on the Prairie

Guided Practice

Before you begin, you may wish to familiarize yourself with species native to the prairie, including bison, and also to learn more about the Endangered Species Act. Visit the following links to get started:

The Bell Museum of Natural History, University of Minnesota
http://www.bellmuseum.org/mnideals/prairie/fieldguide/bison.html

Intertribal Bison Cooperative http://www.intertribalbison.org/main.asp?id=1

Endangered Species Program, U.S. Fish and Wildlife Service.
http://ecos.fws.gov/servlet/SpeciesProfile?spcode=A00R

Use Catlin's ***Letter 31: Mouth of Teton River*** [http://160.111.24.8/catlin/searchdocs/catlinletter31.html], particularly the first eighteen paragraphs, to discuss his description of the bison of the western prairies. Also examine Catlin's paintings of bison listed on attached page ***Buffalo – For Students*** or on the website at: [http://catlinclassroom.si.edu/lessonplans/buf.html]. Compare Catlin's depictions to the contemporary information on bison linked above.

Independent Practice

Ask students to write a journal entry in which they discuss the following question: If you were an explorer in the 1800s (select a specific year) or a reporter in 2002 writing home about bison, what would you say? What do they look like? Where do they live? What do they eat? Why are they important to the prairie and to Native American culture? Refer back to the contemporary bison information listed above to get started.

<u>Activity 2:</u> Poster Project – Prairie Life

Guided Practice

Design a poster that displays information on bison (described in Activity 1). Place an image of a bison at the center of the poster (which you have drawn or obtained from print or Internet sources). Surrounding the image, write the following information (from the University of Minnesota site listed in Activity 1) in brightly colored marker or crayon:

- <u>Habitat</u>: throughout parks and reserves in the United States and Canada; they prefer the open country of the Great Plains.
- <u>Food sources</u>: grasses and forbs
- <u>Physical Description</u>: a large cow-like animal with horns in males and females, a dark brown coat, and a short tail.
- <u>Endangered species status</u>: yes.
- <u>Dakota name</u>: bison (buffalo bull) - tatanka, buffalo cow - ptewiye, buffalo calf - ptezincada.

Independent Practice

Modeling after the above example, instruct students to create their own posters of species of organisms that live on the prairie (other than the bison). Ask them to choose an organism from the links provided in Activity 1. Students should draw a picture of their chosen subject and include information on habitat, food sources, physical description, endangered species status, and Dakota name (if available). When finished, display posters in the classroom for all students to see.

Activity 3 A Place on the Prairie – The Importance of Habitat

Guided Practice

Habitats are crucial to the existence of species on the prairie as well to our own everyday lives. Begin by explaining the meaning and importance of habitats in an ecological sense (that is, the importance of a specific environment to the life of an organism). Continue by relating the concept of habitats to students' own lives by mapping out the "community habitat."

Draw a map or chart for the class to see that illustrates the physical features of the community in which the students live. Ask students to suggest the physical features that they feel are most important to their daily activities.

Independent Practice

Ask students to write a brief essay on a physical place that has been important in their lives. Students should describe the physical features of the place and why it has been uniquely important to them.

Research endangered species in your area. Make lists of their habitat, food sources, physical description, Dakota name (if available) and write a brief report on what is being done to protect them.

Vocabulary - ecosystem, endangered, habitat, organism, prairie, species.

National Standards:

Life Science – From the National Science Education Standards

- Life Science, Content Standard 3 (grades 5-8): Students should develop an understanding of structure and function in living systems, populations and ecosystems, and diversity and adaptations of organisms.
- Life Science, Content Standard 3 (grades 9-12): Students should develop and understanding of the interdependence of organisms.

Geography – From the Geography Education Standards Project

- Standard 6 (grades 5-8): By the end of the eighth grade the student knows and understands
  1. How personal characteristics affect our perception of places and regions
  2. How culture and technology affect perception of places and regions
  3. How places and regions serve as cultural symbols
- Standard 4 (grades 9-12): By the end of the twelfth grade the student knows and understands
  1. The meaning and significance of place
  2. The changing physical and human characteristics of places
  3. How relationships between humans and the physical environment lead to the formation of places and to a sense of personal and community identity

Letters and Notes on the Manners, Customs, and Conditions of North American Indians by George Catlin

(First published in London in 1844)

LETTER—No. 31.

MOUTH OF TETON RIVER, *UPPER MISSOURI.*

In former Letters I have given some account of the *Bisons,* or (as they are more familiarly denominated in this country) *Buffaloes,* which inhabit these regions in numerous herds; and of which I must say yet a little more.

These noble animals of the ox species, and which have been so well described in our books on Natural History, are a subject of curious interest and great importance in this vast wilderness; rendered peculiarly so at this time, like the history of the poor savage; and from the same consideration, that they are rapidly wasting away at the approach of civilized man—and like him and his character, in a very few years, to live only in books or on canvass.

The word buffalo is undoubtedly most incorrectly applied to these animals, and I can scarcely tell why they have been so called; for they bear just about as much resemblance to the Eastern buffalo, as they do to a zebra or to a common ox. How nearly they may approach to the bison of Europe, which I never have had an opportunity to see, and which, I am inclined to think, is now nearly extinct, I am unable to say; yet if I were to judge from the numerous engravings I have seen of those animals, and descriptions I have read of them, I should be inclined to think, there was yet a wide difference between the bison of the American prairies, and those in the North of Europe and Asia. The American bison, or (as I shall here after call it) buffalo, is the largest of the ruminating animals that is now living in America; and seems to have been spread over the plains of this vast country, by the Great Spirit, for the use and subsistence of the red men, who live almost exclusively on their flesh, and clothe themselves with their skins. The reader, by referring back to in the beginning of this Work, will see faithful traces of the male and female of this huge animal, in their proud and free state of nature, grazing on the plains of the country to which they appropriately belong. Their colour is a dark brown, but changing very much as the season varies from warm to cold; their hair or fur, from its great length in the winter and spring, and exposure to the weather, turning quite light, and almost to a jet black, when the winter coat is shed off, and a new growth is shooting out.

The buffalo bull often grows to the enormous weight of 2000 pounds, and shakes a long and shaggy black mane, that falls in great profusion and *confusion,* over his head and shoulders; and oftentimes falling down quite to the ground. The horns are short, but very

large, and have but one turn, *i.e.* they are a simple arch, without the least approach to a spiral form, like those of the common ox, or of the goat species.

The female is much smaller than the male, and always distinguishable by the peculiar shape of the horns, which are much smaller and more crooked, turning their points more in towards the centre of the forehead.

One of the most remarkable characteristics of the buffalo, is the peculiar formation and expression of the eye, the ball of which is very large and white, and the iris jet black. The lids of the eye seem always to be strained quite open, and the ball rolling forward and down; so that a considerable part of the iris is hidden behind the lower lid, while the pure white of the eyeball glares out over it in an arch, in the shape of a moon at the end of its first quarter.

These animals are, truly speaking, gregarious, but not migratory—they graze in immense and almost incredible numbers at times, and roam about and over vast tracts of country, from East to West, and from West to East, as often as from North to South; which has often been supposed they naturally and habitually did to accommodate themselves to the temperature of the climate in the different latitudes. The limits within which they are found in America, are from the 30th to the 55th degrees of North latitude; and their extent from East to West, which is from the border of our extreme Western frontier limits, to the Western verge of the Rocky Mountains, is defined by quite different causes, than those which the degrees of temperature have prescribed to them on the North and the South. Within these 25 degrees of latitude, the buffaloes seem to flourish, and get their living without the necessity of evading the rigour of the climate, for which Nature seems most wisely to have prepared them by the greater or less profusion of fur, with which she has clothed them.

It is very evident that, as high North as Lake Winnipeg, seven or eight hundred miles North of this, the buffalo subsists itself through the severest winters; getting its food chiefly by browsing amongst the timber, and by pawing through the snow, for a bite at the grass, which in those regions is frozen up very suddenly in the beginning of the winter, with all its juices in it, and consequently furnishes very nutritious and efficient food; and often, if not generally, supporting the animal in better flesh during these difficult seasons of their lives, than they are found to be in, in the 30th degree of latitude, upon the borders of Mexico, where the severity of winter is not known, but during a long and tedious autumn, the herbage, under the influence of a burning sun, is gradually dried away to a mere husk, and its nutriment gone, leaving these poor creatures, even in the dead of winter, to bask in the warmth of a genial sun, without the benefit of a green or juicy thing to bite at.

The place from which I am now writing, may be said to be the very heart or nucleus of the buffalo country, about equi-distant between the two extremes; and of course, the most congenial temperature for them to flourish in. The finest animals that graze on the prairies are to be found in this latitude; and I am sure I never could send from a better

source, some further account of the death and destruction that is dealt among these noble animals, and hurrying on their final extinction.

The Sioux are a bold and desperate set of horsemen, and great hunters; and in the heart of their country is one of the most extensive assortments of goods, of whiskey, and other saleable commodities, as well as a party of the most indefatigable men, who are constantly calling for every robe that can be stripped from these animals' backs.

These are the causes which lead so directly to their rapid destruction; and which open to the view of the traveller so freshly, so vividly, and so familiarly, the scenes of archery—of lancing, and of death-dealing, that belong peculiarly to this wild and shorn country.

The almost countless herds of these animals that are sometimes met with on these prairies, have been often spoken of by other writers, and may yet be seen by any traveller who will take the pains to visit these regions. The *"running season,"* which is in August and September, is the time when they congregate into such masses in some places, as literally to blacken the prairies for miles together. It is no uncommon thing at this season, at these gatherings, to see several thousands in a mass, eddying and wheeling about under a cloud of dust, which is raised by the bulls as they are pawing in the dirt, or engaged in desperate combats, as they constantly are, plunging and butting at each other in the most furious manner. In these scenes, the males are continually following the females, and the whole mass are in constant motion; and all bellowing (or "roaring") in deep and hollow sounds; which, mingled altogether, appear, at the distance of a mile or two, like the sound of distant thunder.

During the season whilst they are congregated together in these dense and confused masses, the remainder of the country around for many miles, becomes entirely vacated; and the traveller may spend many a toilsome day, and many a hungry night, without being cheered by the sight of one; where, if he retraces his steps a few weeks after, he will find them dispersed, and grazing quietly in little families and flocks, and equally stocking the whole country. Of these quiet little herds, a fair representation will be seen, where some are grazing, others at play, or lying down, and others indulging in their "wallows." "A bull in his wallow" is a frequent saying in this country; and has a very significant meaning with those who have ever seen a buffalo bull performing *ablution,* or rather endeavouring to cool his heated sides, by tumbling about in a mud puddle.

In the heat of summer, these huge animals, which, no doubt, suffer very much with the great profusion of their long and shaggy heir or fur, often graze on the low grounds in the prairies, where there is little stagnant water lying amongst the grass, and the around underneath being saturated with it, is soft, into which the enormous bull, lowered down upon one knee, will plunge his horns, and at last his head, driving up the earth, and soon making an excavation in the ground, into which the water filters from amongst the grass, forming for him in a few moments, a cool and comfortable bath, into which he plunges like a hog in his mire.

In this *delectable* laver, he throws himself flat upon his side, and forcing himself violently around, with his horns and his huge hump on his shoulders presented to the sides, he ploughs up the ground by his rotary motion, sinking himself deeper and deeper in the ground, continually enlarging his pool, in which he at length becomes nearly immersed; and the water and mud about him mixed into a complete mortar, which changes his colour, and drips in streams from every part of him as he rises up upon his feet, a hideous monster of mud and ugliness, too frightful and too eccentric to be described!

It is generally the leader of the herd that takes upon him to make this excavation; and if not (but another one opens the ground), the leader (who is conqueror) marches forward, and driving the other from it plunges himself into it; and having cooled his sides, and changed his colour to a walking mass of mud and mortar; he stands in the pool until inclination induces him to step out, and give place to the next in command, who stands ready; and another, and another, who advance forward in their turns, to enjoy the luxury of the wallow; until the whole band (sometimes an hundred or more) will pass through it in turn; each one throwing his body around in a similar manner; and each one adding a little to the dimensions of the pool, while he carries away in his hair an equal share of the clay, which dries to a grey or whitish colour, and gradually falls off. By this operation, which is done, perhaps, in the space of half an hour, a circular excavation of fifteen or twenty feet in diameter, and two feet in depth, is completed, and left for the water to run into, which soon fills it to the level of the ground.

To these sinks, the waters lying on the surface of the prairies, are continually draining, and in them lodging their vegetable deposits; which, after a lapse of years, fill them up to the surface with a rich soil, which throws up an unusual growth of grass and herbage; forming conspicuous circles which arrest the eye of the traveller, and are calculated to excite his surprise for ages to come.

Many travellers who have penetrated not quite far enough into the Western country to see the habits of these animals, and the manner in which these *mysterious* circles are made; but who have seen the prairies strewed with their bleached bones, and have beheld these strange circles, which often occur in groups, and of different sizes—have come home with beautiful and ingenious theories (which *must needs be made*), for the origin of these singular and unaccountable appearances, which, for want of a rational theory, have generally been attributed to *fairy feet,* and gained the appellation of *"fairly circles."*

Many travellers, again, have supposed that these rings were produced by the dances of the Indians, which are oftentimes (and in fact most generally) performed in a circle; yet a moment's consideration disproves such a probability, inasmuch as the Indians always select the ground for their dancing near the sites of their villages, and that always on a dry and hard foundation; when these "fairy circles" are uniformly found to be on low and wet ground.

As my visit to these parts of the *"Great Far West"* has brought me into the heart of the buffalo country, where I have had abundant opportunities of seeing this noble animal in

all its phases—its habits of life, and every mode of its death; I shall take the liberty of being yet a little more particular, and of rendering some further accounts of scenes which I have witnessed in following out my sporting propensities in these singular regions.

The chief hunting amusement of the Indians in these parts consists in the chase of the buffalo, which is almost invariably done on horseback, with bow and lance. In this exercise, which is highly prized by them, as one of their most valued amusements, as well as for the principal mode of procuring meat for their subsistence, they become exceedingly expert; and are able to slay these huge animals with apparent ease.

The Indians in these parts are all mounted on small, but serviceable horses, which are caught by them on the prairies, where they are often running wild in numerous bands. The Indian, then, mounted on his little wild horse, which has been through some years of training, dashes off at full speed amongst the herds of buffaloes, elks, or even antelopes, and deals his deadly arrows to their hearts from his horse's back. The horse is the fleetest animal of the prairie, and easily brings his rider alongside of his game, which falls a certain prey to his deadly shafts, at the distance of a few paces.

In the chase of the buffalo, or other animal, the Indian generally "strips" himself and his horse, by throwing off his shield and quiver, and every part of his dress, which might be an encumbrance to him in running; grasping his bow in his left hand, with five or six arrows drawn from his quiver, and ready for instant use. In his right hand (or attached to the wrist) is a heavy whip, which he uses without mercy, and forces his horse alongside of his game at the swiftest speed.

These horses are so trained, that the Indian has little use for the rein, which hangs on the neck, whilst the horse approaches the animal on the right side, giving his rider the chance to throw his arrow to the left; which he does at the instant when the horse is passing—bringing him opposite to the heart, which receives the deadly weapon "to the feather." When pursuing a large herd, the Indian generally rides close in the rear, until he selects the animal he wishes to kill, which he separates from the throng as soon as he can, by dashing his horse between it and the herd, and forcing it off by itself; where he can approach it without the danger of being trampled to death, to which he is often liable by too closely escorting the multitude.

In another drawing, I have fairly represented the mode of *approaching,* at the instant the arrow is to be thrown; and the striking disparity between the size of a huge bull of 2000 pounds weight, and the Indian horse, which, it will be borne in mind, is but a pony.

No bridle whatever is used in this country by the Indians, as they have no knowledge of a bit. A short halter, however, which answers in place of a bridle, is in general use; of which they usually form a noose around the under jaw of the horse, by which they get great power over the animal; and which they use generally to stop rather than guide the horse. This halter is called by the French Traders in the country, l'arrêt, the stop, and has great power in arresting the speed of a horse; though it is extremely dangerous to use too

freely as a guide, interfering too much with the freedom of his limbs, for the certainty of his feet and security of his rider.

When the Indian then has directed the course of his steed to the animal which he has selected, the training of the horse is such, that it knows the object of its rider's selection, and exerts every muscle to give it close company; while the halter lies loose and untouched upon its neck, and the rider leans quite forward, and off from the side of his horse, with his bow drawn, and ready for the deadly shot, which is given at the instant he is opposite to the animal's body. The horse being instinctively afraid of the animal(though he generally brings his rider within the reach of the end of his bow), keeps his eye strained upon the furious enemy he is so closely encountering; and the moment he has approached to the nearest distance required, and has passed the animal, whether the shot is given or not, he gradually sheers off, to prevent coming on to the horns of the infuriated beast, which often are instantly turned, and presented for the fatal reception of its too familiar attendant. These frightful collisions often take place, notwithstanding the sagacity of the horse, and the caution of its rider; for in these extraordinary (and inexpressible) exhilarations of chase, which seem to drown the prudence alike, of instinct and reason, both horse and rider often seem rushing on to destruction, as if it were mere pastime and amusement. (1)

I have always counted myself a prudent man, yet I have often *waked* (as it were) out of the delirium of the chase (into which I had fallen, as into an agitated sleep, and through which I had passed as through a delightful dream), where to have died would have been but to have remained, riding on, without a struggle or a pang.

In some of these, too, I have arisen from the prairie, covered with dirt and blood, having severed company with gun and horse, the one lying some twenty or thirty feet from me with a broken stalk, and the other coolly brousing on the grass at half a mile distance, without man, and without other beast remaining in sight.

For the novice in these scenes there is much danger of his limbs and his life, and he finds it a hard and a desperate struggle that brings him in at *the death* of these huge monsters, except where it has been produced by hands that have acquired more sleight and tact than his own.

With the Indian, who has made this the every day sport and amusement of his life, there is less difficulty and less danger; he rides without "losing his breath," and his unagitated hand deals *certainty* in its deadly blows.

In another painting, 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 lasso 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.

In the dead of the winters, which are very long and severely cold in this country, where horses cannot be brought into the chase with any avail, the Indian runs upon the surface of the snow by the aid of his snow shoes, which buoy him up, while the great weight of the buffaloes, sinks them down to the middle of their sides, and completely stopping their progress, ensures them certain and easy victims to the bow or lance of their pursuers. The snow in these regions often lies during the winter, to the depth of three and four feet, being blown away from the tops and sides of the hills in many places, which are left bare for the buffaloes to graze upon, whilst it is drifted in the hollows and ravines to a very great depth, and rendered almost entirely impassable to these huge animals, which, when closely pursued by their enemies, endeavour to plunge through it, but are soon wedged in and almost unable to move, where they fall an easy prey to the Indian, who runs up lightly upon his snow shoes and drives his lance to their hearts. The skins are then stripped off, to be sold to the Fur Traders, and the carcasses left to be devoured by the wolves. This is the season in which the greatest number of these animals are destroyed for their robes—they are most easily killed at this time, and their hair or fur being longer and more abundant, gives greater value to the robe.

The Indians generally kill and dry meat enough in the fall, when it is fat and juicy, to last them through the winter; so that they have little other object for this unlimited slaughter, amid the drifts of snow, than that of procuring their robes for traffic with their Traders. The snow shoes are made in a great many forms, of two and three feet in length, and one foot or more in width, of a hoop or hoops bent around for the frame, with a netting or web woven across with strings of rawhide, on which the feet rest, and to which they are fastened with straps somewhat like a skate. (2) With these the Indian will glide over the snow with astonishing quickness, without sinking down, or scarcely leaving his track where he has gone.

The poor buffaloes have their enemy *man,* besetting and besieging them at all times of the year, and in all the modes that man in his superior wisdom has been able to devise for their destruction. They struggle in vain to evade his deadly shafts, when he dashes amongst them over the plains on his wild horse—they plunge into the snow-drifts where they yield themselves an easy prey to their destroyers, and they also stand unwittingly and behold him, unsuspected under the skin of a white wolf, insinuating himself and his fatal weapons into close company, when they are peaceably grazing on the level prairies, and shot down before they are aware of their danger.

There are several varieties of the wolf species in this country, the most formidable and most numerous of which are white, often sneaking about in gangs or families of fifty or sixty in numbers, appearing in distance, on the green prairies like nothing but a dock of sheep. Many of these animals grow to a very great size, being I should think, quite a

match for the largest Newfoundland dog. At present, whilst the buffaloes are so abundant, and these ferocious animals are glutted with the buffalo's flesh, they are harmless, and everywhere sneak away from man's presence; which I scarcely think will be the case after the buffaloes are all gone, and they are left, as they must be, with scarcely anything to eat. They always are seen following about in the vicinity of herds of buffaloes and stand ready to pick the bones of those that the hunters leave on the ground, or to overtake and devour those that are wounded, which fall an easy prey to them. While the herd of buffaloes are together, they seem to have little dread of the wolf, and allow them to come in close company with them. The Indian then has taken advantage of this fact, and often places himself under the skin of this animal, and crawls for half a mile or more on his hands and knees, until he approaches within a few rods of the unsuspecting group, and easily shoots down the fattest of the throng.

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

During the season of the year whilst the calves are young, the male seems to stroll about by the side of the dam, as if for the purpose of protecting the young, at which time it is exceedingly hazardous to attack them, as they are sure to turn upon their pursuers, who have often to fly to each others assistance. The buffalo calf, during the first six months is red, and has so much the appearance of a red calf in cultivated fields, that it could easily be mingled and mistaken amongst them. In the fall, when it changes its hair it takes a brown coat for the winter, which it always retains. In pursuing a large herd of buffaloes at the season when their calves are but a few weeks old, I have often been exceedingly amused with the curious manoeuvres of these shy little things. Amidst the thundering confusion of a throng of several hundreds or several thousands of these animals, there will be many of the calves that lose sight of their dams; and being left behind by the throng, and the swift passing hunters, they endeavour to secrete themselves, when they are exceedingly put to it on a level prairie, where nought can be seen but the short grass of six or eight inches in height, save an occasional bunch of wild sage, a few inches higher, to which the poor affrighted things will run, and dropping on their knees, will push their noses under it, and into the grass, where they will stand for hours, with their eyes shut, imagining themselves securely hid, whilst they are standing up quite straight upon their hind feet and can easily be seen at several miles distance. It is a familiar amusement for us accustomed to these scenes, to retreat back over the ground where we have just escorted the herd, and approach these little trembling things, which stubbornly maintain their positions, with their noses pushed under the grass, and their eyes strained upon us, as we dismount from our horses and are passing around them. From this fixed position they are sure not to move, until hands are laid upon them, and then for the shins of a novice, we can extend our sympathy; or if he can preserve the skin on his bones from the furious buttings of its head, we know how to congratulate him on his signal success and good luck. In these desperate struggles, for a moment, the little thing is conquered, and makes no further resistance. And I have often, in concurrence with a known custom

of the country, held my hands over the eyes of the calf, and breathed a few strong breaths into its nostrils; after which I have, with my hunting companions, rode several miles into our encampment, with the little prisoner busily following the heels of my horse the whole way, as closely and as affectionately as its instinct would attach it to the company of its dam!

This is one of the most extraordinary things that I have met with in the habits of this wild country, and although I had often heard of it, and felt unable exactly to believe it, I am now willing to bear testimony to the fact, from the numerous instances which I have witnessed since I came into the country. During the time that I resided at this post, in the spring of the year, on my way up the river, I assisted (in numerous hunts of the buffalo, with the Fur Company's men), in bringing in, in the above manner, several of these little prisoners, which sometimes followed for five or six miles close to our horses' heels, and even into the Fur Company's Fort, and into the stable where our horses were led. In this way, before I left for the headwaters of the Missouri, I think we had collected about a dozen, which Mr. Laidlaw was successfully raising with the aid of a good milch cow, and which were to be committed to the care of Mr. Chouteau to be transported by the return of the steamer, to his extensive plantation in the vicinity of St. Louis. (3)

It is truly a melancholy contemplation for the traveller in this country, to anticipate the period which is not far distant, when the last of these noble animals, at the hands of white and red men, will fall victims to their cruel and improvident rapacity; leaving these beautiful green fields, a vast and idle waste, unstocked and unpeopled for ages to come, until the bones of the one and the traditions of the other will have vanished, and left scarce an intelligible trace behind.

That the reader should not think me visionary in these contemplations, or romancing in making such assertions, I will hand him the following item of the extravagancies which are practiced in these regions, and rapidly leading to the results which I have just named.

When I first arrived at this place, on my way up the river, which was in the month of May, in 1832, and had taken up my lodgings in the Fur Company's Fort, Mr. Laidlaw, of whom I have before spoken, and also his chief clerk, Mr. Halsey, and many of their men, as well as the chiefs of the Sioux, told me, that only a few days before I arrived, (when an immense herd of buffaloes had showed themselves on the opposite side of the river, almost blackening the plains for a great distance,) a party of five or six hundred Sioux Indians on horseback, forded the river about mid-day, and spending a few hours amongst them, recrossed the river at sun-down and came into the Fort with *fourteen hundred fresh buffalo tongues,* which were thrown down in a mass, and for which they required but a few gallons of whiskey, which was soon demolished, indulging them in a little, and harmless carouse.

This profligate waste of the lives of these noble and useful animals, when, from all that I could learn, not a skin or a pound of the meat (except the tongues), was brought in, fully supports me in the seemingly extravagant predictions that I have made as to their extinction, which I am certain is near at hand. In the above extravagant instance, at a

season when their skins were without fur and not worth taking off, and their camp was so well stocked with fresh and dried meat, that they had no occasion for using the flesh, there is a fair exhibition of the improvident character of the savage, and also of his recklessness in catering for his appetite, so long as the present inducements are held out to him in his country, for its gratification.

In this singular country, where the poor Indians have no laws or regulations of society, making it a vice or an impropriety to drink to excess, they think it no harm to indulge in the delicious beverage, as long as they are able to buy whiskey to drink. They look to white men as wiser than themselves, and able to set them examples—they see none of these in their country but sellers of whiskey, who are constantly tendering it to them, and most of them setting the example by using it themselves; and they easily acquire a taste, that to be catered for, where whiskey is sold at sixteen dollars per gallon, soon impoverishes them, and must soon strip the skin from the last buffalo's back that lives in their country, to "be dressed by their squaws" and vended to the Traders for a pint of diluted alcohol.

From the above remarks it will be seen, that not only the red men, but red men and white, have aimed destruction at the race of these animals; and with them, *beasts* have turned hunters of buffaloes in this country, slaying them, however, in less numbers, and for far more laudable purpose than that of selling their skins. The white wolves, of which I have spoken in a former epistle, follow the herds of buffaloes as I have said, from one season to another, glutting themselves on the carcasses of those that fall by the deadly shafts of their enemies, or linger with disease or old age to be dispatched by these sneaking cormorants, who are ready at all times kindly to relieve them from the pangs of a lingering death.

Whilst the herd is together, the wolves never attack them, as they instantly gather for combined resistance, which they effectually make. But when the herds are travelling; it often happens that an aged or wounded one, lingers at a distance behind, and when fairly out of sight of the herd, is set upon by these voracious hunters, which often gather to the number of fifty or more, and are sure at last to torture him to death, and use him up at a meal. The buffalo, however, is a huge and furious animal, and when his retreat is cut off, makes desperate and deadly resistance, contending to the last moment for the right of life—and oftentimes deals death by wholesale, to his canine assailants, which he is tossing into the air or stamping to death under his feet.

During my travels in these regions, I have several times come across such a gang of these animals surrounding an old or a wounded bull, where it would seem, from appearances, that they had been for several days in attendance, and at intervals desperately engaged in the effort to take his life. But a short time since, as one of my hunting companions and myself were returning to our encampment with our horses loaded with meat, we discovered at a distance, a huge bull, encircled with a gang of white wolves; we rode up as near as we could without driving them away, and being within pistol shot, we had a remarkably good view, where I sat for a few moments and made a sketch in my note-book; after which, we rode up and gave the signal for them to disperse, which they

instantly did, withdrawing themselves to the distance of fifty or sixty rods, when we found, to our great surprise, that the animal had made desperate resistance, until his eyes were entirely eaten out of his head—the grizzle of his nose was mostly gone—his tongue was half eaten off, and the skin and flesh of iris legs torn almost literally into strings. In this tattered and torn condition, the poor old veteran stood bracing up in the midst of his devourers, who had ceased hostilities for a few minutes, to enjoy a sort of parley, recovering strength and preparing to resume the attack in a few moments again. In this group, some were reclining, to gain breath, whilst others were sneaking about and licking their chaps in anxiety for a renewal of the attack; and others, less lucky, had been crushed to death by the feet or the horns of the bull. I rode nearer to the pitiable object as he stood bleeding and trembling before me, and said to him, "Now is your time, old fellow, and you had better be off." Though blind and nearly destroyed, there seemed evidently to be a recognition of a friend in me, as he straightened up, and, trembling with excitement, dashed off at full speed upon the prairie, in a straight line. We turned our horses and resumed our march, and when we had advanced a mile or more, we looked back, and on our left, where we saw again the ill-fated animal surrounded by his tormentors, to whose insatiable voracity he unquestionably soon fell a victim.

Thus much I wrote of the buffaloes, and of the accidents that befall them, as well as of the fate that awaits them; and before I closed my book, I strolled out one day to the shade of a plum-tree, where I laid in the grass on a favourite bluff, and wrote thus:—

"It is generally supposed, and familiarly said, that a man *'falls'* into a rêverie; but I seated myself in the shade a few minutes since, resolved to *force* myself into one; and for this purpose I laid open a small pocket-map of North America, and excluding my thoughts from every other object in the world, I soon succeeded in producing the desired illusion. This little chart, over which I bent, was seen in all its parts, as nothing but the green and vivid reality. I was lifted up upon an imaginary pair of wings, which easily raised and held me floating in the open air, from whence I could behold beneath me the Pacific and the Atlantic Oceans—the great cities of the East, and the mighty rivers. I could see the blue chain of the great lakes at the North—the Rocky Mountains, and beneath them and near their base, the vast, and almost boundless plains of grass, which were speckled with the bands of grazing buffaloes!

"The world turned gently around, and I examined its surface; continent after continent passed under my eye, and yet amidst them all, I saw not the vast and vivid green, that is spread like a carpet over the Western wilds all my own country. I saw not elsewhere in the world, the myriad herds of buffaloes—my eyes scanned in vain, for they were not. And when I turned again to the wilds of my native land, I beheld them all in motion! For the distance of several hundreds of miles from North to South, they were wheeling about in vast columns and herds—some were scattered, and ran with furious wildness—some lay dead, and others were pawing the earth for a hiding-place—some were sinking down and dying, gushing out their life's blood in deep-drawn sighs—and others were contending in furious battle for the life they possessed, and the ground that they stood upon. They had long since assembled from the thickets, and secret haunts of the deep forest, into the midst of the treeless and bushless plains, as the place for their safety. I

could see in an hundred places, amid the wheeling bands, and on their skirts and flanks, the leaping wild horse darting among them. I saw not the arrows, nor heard the twang of the sinewy bows that sent them; but I saw their victims fall!—on other steeds that rushed along their sides, I saw the glistening lances, which seemed to lay across them; their blades were blazing in the sun, till dipped in blood, and then I lost them! In other parts (and there were many), the vivid dash of *fire-arms* was seen—*their* victims fell too, and over their dead bodies hung suspended in air, little clouds of whitened smoke, from under which the flying horsemen had darted forward to mingle again with, and deal death to, the trampling throng.

"So strange were men mixed (both red and white) with the countless herds that wheeled and eddyed about, that all below seemed one vast extended field of battle—whole armies, in some places, seemed to blacken the earth's surface;—in other parts, regiments, battalions, wings, platoons, rank and file, and *"Indian-file"*—all were in motion; and death and destruction seemed to be the watch-word amongst them. In their turmoil, they sent up great clouds of dust, and with them came the mingled din of groans and trampling hoofs, that seemed like the rumbling of a dreadful cataract, or the roaring of distant thunder. Alternate pity and admiration harrowed up in my bosom and my brain, many a hidden thought; and amongst them a few of the beautiful notes that were once sung, and exactly in point: *'Quadrupedante putrem sonitu quatit ungula campum.'* Even such was the din amidst the quadrupeds of these vast plans. And from the craggy cliffs of the Rocky Mountains also were seen descending into the valley, the myriad Tartars, who had not horses to ride, but before their well-drawn bows the fattest of the herds were falling. Hundreds and thousands were strewed upon the plains—they were flayed, and their reddened carcasses left; and about them bands of wolves, and dogs, and buzzards were seen devouring them. Contiguous, and in sight, were the distant and feeble smokes of wigwams and villages, where the skins were dragged, and dressed for white man's luxury! where they were all sold for *whiskey,* and the poor Indians laid drunk, and were crying. I cast my eyes into the towns and cities of the East, and there I beheld buffalo robes hanging at almost every door for traffic; and I saw also the curling smokes of a thousand *Stills*—and I said, 'Oh insatiable man, is thy avarice such! wouldst thou tear the skin from the back of the last animal of this noble race, *and rob thy fellow-man of his meat, and for it give him poison!'"*

Many are the rudenesses and wilds in Nature's works, which are destined to fall before the deadly axe and desolating hands of cultivating man; and so amongst her ranks of *living,* of beast and human, we often find noble stamps, or beautiful colours, to which our admiration clings; and even in the overwhelming march of civilized improvements arid refinements do we love to cherish their existence, and lend our efforts to preserve them in their primitive rudeness. Such of Nature's works are always worthy of our preservation and protection; and the further we become separated (and the face of the country) from that pristine wildness and beauty, the more pleasure does the mind of enlightened man feel in recurring to those scenes, when he can have them preserved for his eyes and his mind to dwell upon.

Of such "rudenesses and wilds," Nature has no where presented more beautiful and lovely scenes, than those of the vast prairies of the West; and of *man* and *beast,* no nobler specimens than those who inhabit them—the *Indian* and the *buffalo*—joint and original tenants of the soil, and fugitives together from the approach of civilized man; they have fled to the great plains of the West, and there, under an equal doom, they have taken up their *last abode,* where their race will expire, and their bones will bleach together.

It may be that *power* is *right,* and *voracity* a *virtue;* and that these people, and these noble animals, are *righteously* doomed to an issue that *will* not be averted. It can be easily proved—we have a civilized science that can easily do it, or anything else that may be required to cover the iniquities of civilized man in catering for his unholy appetites. It can be proved that the weak and ignorant have no *rights*—that there can be no virtue in darkness—that God's gifts have no meaning or merit until they are appropriated by civilized man—by him brought into the light, and converted to his use and luxury. We have a mode of reasoning (I forget what it is called) by which all this can be proved, and even more. The *word* and the *system* are entirely of *civilized* origin; and latitude is admirably given to them in proportion to the increase of civilized wants, which often require a *judge* to overrule the laws of nature. I say that *we* can prove such things; but an *Indian* cannot. It is a mode of reasoning unknown to him in his nature's simplicity but admirably adapted to subserve the interests of the enlightened world; who are always their own judges, when dealing with the savage: and who, in the present refined age, have many appetites that can only be lawfully indulged, by proving God's laws defective.

It is not enough in this polished and extravagant age, that we get from the Indian his lands, and the very clothes from his back, but the food from their mouths must be stopped, to add a new and useless article to the fashionable world's luxuries. The ranks must be thinned, and the race exterminated, of this noble animal, and the Indians of the great plains left without the means of supporting life, that white men may figure a few gears longer, enveloped in buffalo robes—that they may spread them, for their pleasure and elegance, over the backs of their sleighs, and trail them ostentatiously amidst the busy throng, as things of beauty and elegance that had been made for them!

Reader! listen to the following calculations, and forget them not. The buffaloes (the quadrupeds from whose backs your beautiful robes were taken, and whose myriads were once spread over the whole country, from the Rocky Mountains to the Atlantic Ocean) have recently fled before the appalling appearance of civilized man, and taken up their abode and pasturage amid the almost boundless prairies of the West. An instinctive dread of their deadly foes, who made an easy prey of them whilst grazing in the forest, has led them to seek the midst of the vast and treeless plains of grass, as the spot where they would be least exposed to the assaults of their enemies; and it is exclusively in those desolate fields of silence (yet of beauty) that they are to be found—and over these vast steppes, or prairies, have they fled, like the Indian, towards the "setting sun;" until their bands have been crowded together, and their limits confined to a narrow strip of country on this side of the Rocky Mountains.

This strip of country, which extends from the province of Mexico to lake Winnepeg on the North, is almost one entire plain of grass, which is, and ever must be, useless to cultivating man. It is here, and here chiefly, that the buffaloes dwell; and with, and hovering about them, live and flourish the tribes of Indians, whom God made for the enjoyment of that fair land and its luxuries.

It is a melancholy contemplation for one who has travelled as I have, through these realms, and seen this noble animal in all its pride and glory, to contemplate it so rapidly wasting from the world, drawing the irresistible conclusion too, which one must do, that its species is soon to be extinguished, and with it the peace and happiness (if not the actual existence) of the tribes of Indians who are joint tenants with them, in the occupancy of these vast and idle plains.

And what a splendid contemplation too, when one(who has travelled these realms, and can duly appreciate them) imagines them as they *might* in future be seen, (by some great protecting policy of government) preserved in their pristine beauty and wildness, in a *magnificent park,* where the world could see for ages to come, the native Indian in his classic attire, galloping his wild horse, with sinewy bow, and shield and lance, amid the fleeting herds of elks and buffaloes. That a beautiful and thrilling specimen for America to preserve and hold up to the view of her refined citizens and the world, in future ages! A *nation's* Park, containing man and beast, in all the wild and freshness of their nature's beauty!

I would ask no other monument to my memory, nor any other enrolment of my name amongst the famous dead, than the reputation of having been the founder of such an institution.

Such scenes might easily have been preserved, and still could be cherished on the great plains of the West, without detriment to the country or its borders; for the tracts of country on which the buffaloes have assembled, are uniformly sterile, and of no available use to cultivating man.

It is on these plains, which are stocked with buffaloes, that the finest specimens of the Indian race are to be seen. It is here, that the savage is decorated in the richest costume. It is here, and here only, that his wants are all satisfied, and even the *luxuries* of life are afforded him in abundance. And here also is he the proud and honourable man (before he has had teachers or laws), above the imported wants, which beget meanness and vice; stimulated by ideas of honour and virtue, in which the God of Nature has certainly not curtailed him.

There are, by a fair calculation, more than 300,000 Indians, who are now subsisted on the flesh of the buffaloes, and by those animals supplied with all the luxuries of life which they desire, as they know of none others. The great variety of uses to which they convert the body and other parts of that animal, are almost incredible to the person who has not actually dwelt amongst these people, and closely studied their modes and customs. Every part of their flesh is converted into food, in one shape or another, and on it they entirely

subsist. The robes of the animals are worn by the Indians instead of blankets—their skins when tanned, are used as coverings for their lodges, and for their beds; undressed, they are used for constructing canoes—for saddles, for bridles—l'arrêts, lasos, and thongs. The horns are shaped into ladles and spoons—the brains are used for dressing the skins—their bones are used for saddle trees—for war clubs, and scrapers for graining the robes—and others are broken up for the marrow-fat which is contained in them. Their sinews are used for strings and backs to their bows—for thread to string their beads and sew their dresses. The feet of the animals are boiled, with their hoofs, for the glue they contain, for fastening their arrow points, and many other uses. The hair from the head and shoulders, which is long, is twisted and braided into halters, and the tail is used for a fly brush. In this wise do these people convert and use the various parts of this useful animal, and with all these luxuries of life about them, and their numerous games, they are happy (God bless them) in the ignorance of the disastrous fate that awaits them.

Yet this interesting community, with its sports, its wildnesses, its languages, and all its manners and customs, could be perpetuated, and also the buffaloes, whose numbers would increase and supply them with food for ages and centuries to come, if a system of non-intercourse could be established and preserved. But such is not to be the case—the buffalo's doom is sealed, and with their extinction must assuredly sink into real despair and starvation, the inhabitants of these vast plains, which afford for the Indians, no other possible means of subsistence; and they must at last fall a prey to wolves and buzzards, who will have no other bones to pick.

It seems hard and cruel, (does it not?) that we civilized people with all the luxuries and comforts of the world about us, should be drawing from the backs of these useful animals the skins for our luxury, leaving their carcasses to be devoured by the wolves—that we should draw from that country, some 150 or 200,000 of their robes annually the greater part of which are taken from animals that are killed expressly for the robe, at a season when the meat is not cured and preserved, and for each of which skins the Indian has received but a pint of whiskey!

Such is the fact, and that number or near it, are annually destroyed, in addition to the number that is necessarily killed for the subsistence of 300,000 Indians, who live entirely upon them. It may be said, perhaps, that the Fur Trade of these great western realms, which is now limited chiefly to the purchase of buffalo robes, is of great and national importance, and should and must be encouraged. To such a suggestion I would reply, by merely enquiring, (independently of the poor Indians' disasters,) how much more advantageously would such a capital be employed, both for the weal of the country and for the owners, if it were invested in machines for the manufacture of *woollen robes,* of equal and superior value and beauty; thereby encouraging the growers of wool, and the industrious manufacturer, rather than cultivating a taste for the use of buffalo skins; which is just to be acquired, and then, from necessity, to be dispensed with, when a few years shall have destroyed the last of the animals producing them.

It may be answered, perhaps, that the necessaries of life are given in exchange for these robes; but what, I would ask, are the necessities in Indian life, where they have buffaloes

in abundance to live on? The Indian's necessities are entirely artificial—are all created; and when the buffaloes shall have disappeared in his country, which will be within *eight* or *ten* years, I would ask, who is to supply him with the necessaries of life then? and I would ask, further, (and leave the question to be answered ten years hence), when the skin shall have been stripped from the back of the last animal, who is to resist the ravages of 300,000 starving savages; and in their trains, 1,500,000 wolves, whom direst necessity will have driven from their desolate and gameless plains, to seek for the means of subsistence along our exposed frontier? God has everywhere supplied man in a state of Nature, with the necessaries of life, and before we destroy the game of his country, or teach him new desires, he has no wants that are not satisfied.

Amongst the tribes who have been impoverished and repeatedly removed, the necessaries of life are extended with a better grace from the hands of civilized man; 90,000 of such have already been removed, and they draw from Government some 5 or 600,000 dollars annually in cash; *which money passes immediately into the hands of white men,* and for it the necessaries of life *may be* abundantly furnished. But who, I would ask, are to furnish the Indians who have been instructed in this unnatural mode—living upon *such* necessaries, and even luxuries of life, extended to them by the hands of white men, when those annuities are at an end, and the skin is stripped from the last of the animals which God gave them for their subsistence?

Reader, I will stop here, lest you might forget to answer these important queries—these are questions which I know will puzzle the world—and, perhaps it is not right that I should ask them.

* * * * * * * * * * * * *

Thus much I wrote and painted at this place, whilst on my way up the river: after which I embarked on the steamer for the Yellow Stone, and the sources of the Missouri, through which interesting regions I have made a successful Tour; and have returned, as will have been seen by the foregoing narrations, in my canoe, to this place, from whence I am to descend the river still further in a few days. If I ever get time, I may give further Notes on this place, and of people and their doings, which I met with here; but at present, I throw my note-book, and canvass, and brushes into my canoe, which will be launched to-morrow morning, and on its way towards St. Louis, with myself at the, steering-oar, as usual: and with Ba'tiste and Bogard to paddle, of whom, I beg the readers' pardon for having said nothing of late, though they have been my constant companions. Our way is now over the foaming and muddy waters of the Missouri, and amid snags and drift logs (for there is a sweeping freshet on her waters), and many a day will pass before other Letters will come from me; and possibly, the reader may have to look to my biographer for the rest. Adieu.

(1) The reader will be further instructed on this subject, by referring back to the beginnning of the book.

(2) The reader will look forward to the Second Volume, for snow shoes.

(3) The fate of these poor little prisoners, I found was informed on my return to St. Louis a year afterwards, was avery disastrous one. The steamer having a distance of 1600 miles to perform, and lying a week or two on sand bars, in a country where milk could not be procured, they all perished but one, which is now flouishing in the extensive fields of this gentleman.

Buffalo – For Students

Buffalo Bull, Grazing on the Prairie
(1832-1833)
George Catlin
oil
24 x 29 in.
Smithsonian American Art Museum
Gift of Mrs. Joseph Harrison, Jr.
1985.66.404

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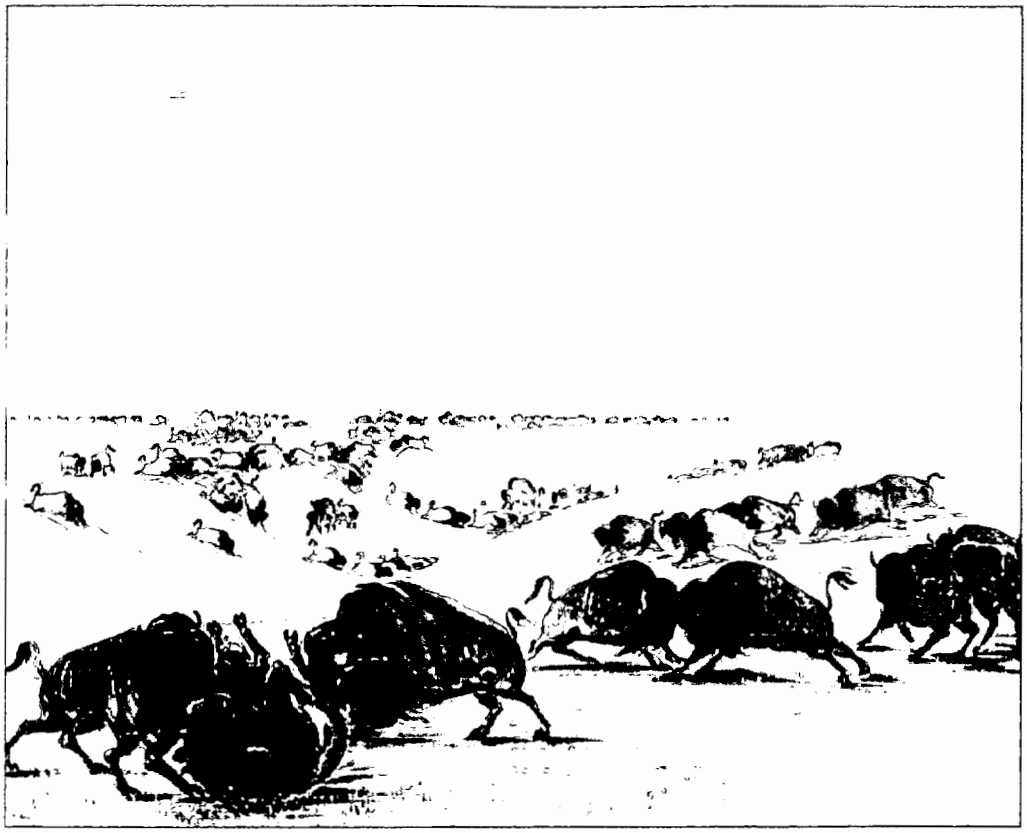

Buffalo Bulls Fighting in Running Season, Upper Missouri
(1837-1839)
George Catlin
oil
24 x 29 in.
Smithsonian American Art Museum
Gift of Mrs. Joseph Harrison, Jr.
1985.66.424

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Buffalo Bulls in a Wallow
(1837-1839)
George Catlin
oil
24 x 29 in.
Smithsonian American Art Museum
Gift of Mrs. Joseph Harrison, Jr.
1985.66.425

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Vocabulary

abode – *n.* 1. residence; home 2. stay; sojourn

abyss – *n.* an immeasurably deep chasm, depth, or void

alluvial – *adj.* (alluvium) sedimentary matter, as sand or mud, deposited by flowing water

alluvion – *adj.* form of alluvium

altar – *n.* a raised structure on which gifts or sacrifices to a god are made

ancestor – *n.* a person from whom one is descended, especially if more remote than a grandparent; a forebear

anthropology – *n.* the scientific study of the origin, the behavior, and the physical, social, and cultural development of humans

archaeology – *n.* the systematic study of past human life and culture by the recovery and examination of remaining material evidence, such as graves, buildings, tools, and pottery

ascertain – *v.* to find out definitely

authenticity – *n.* the quality of having a claimed and verifiable origin or authorship; not counterfeit or copied

biased – *adj.* a preference or an inclination, especially one that inhibits impartial judgment

boundless – *adj.* beyond limit or boundary

calumet – *n.* a long-stemmed sacred or ceremonial tobacco pipe used by certain Native American peoples

case study – *n.* a detailed analysis of a person or group, especially as a model of medical, psychiatric, psychological, or social phenomena

chasm – *n.* a deep cleft in the earth's surface; gorge

citadels – *n. pl.* a fortress for defending a city

comparative literature – *n.* study of literary works from different cultures (often in translation)

composition – *n.* a literary, musical, or artistic production, especially one showing study and care in arrangement

connote – *v.* to mark along with; to suggest or indicate as additional; to designate by implication; to include in the meaning; to imply

contemporary – *adj.* current, modern

credible – *adj.* capable of being believed; plausible

cupolas – *n. pl.* a light structure on a dome or roof

Dawes Act – *n.* An act passed by Congress in 1887 to allot land on reservations to Native Americans

defiance – *n.* a bold resistance to authority or force

density – *n.* degree of opacity

diction – *n.* choice and use of words in speech or writing

divested – *v.* to strip, as of clothes

ecosystem – *n.* a system formed by the interaction of a community of organisms with their physical environment

eddy – *n.* a current of water or air running counter to the main current

endangered – *adj.* threatened with extinction

erroneously – *adv.* containing an error; incorrect

folklore – *n.* the traditional beliefs, myths, tales, and practices of a people, transmitted orally

formal – *adj.* pertaining to the form, shape, or mode of a thing, esp. as distinguished from the substance

germed – (form of germinate) *v.* to begin or cause to grow or develop; sprout

gesture – *n.* a motion of the limbs or body made to express or help express thought or to emphasize speech

gorge – *n.* a narrow ravine with steep rocky walls

gypsum – *n.* a common soft mineral used to make plaster of Paris and as a fertilizer

habitat – *n.* type of environment in which an organism or group normally lives or occurs

history – *n.* the discipline that records and interprets past events involving human beings

Homestead Act – *n.* An act passed by Congress in 1862 promising ownership of a 160-acre tract of public land to a citizen or head of a family who had resided on and cultivated the land for five years after the initial claim

horrid – *adj.* such as to cause an overwhelming and painful feeling caused by something shocking or terrifying

imperial – *adj.* of, relating to, or suggestive of an empire or a sovereign, especially an emperor or empress

Indian Removal – *n.* the forced relocation of Native Americans from their homelands to areas designated by the United States government

indulging – *v.* to yield to or gratify

keel-boat – *n.* a boat with a central stuctural member in the bottom of a ship's hull, extending from the stem to the stern

leadership – *n.* capacity or ability to lead

legend – *n.* an unverified story handed down from earlier times, especially one popularly believed to be historical

luxuriant – *adj.* abundant in growth, as vegetation … producing abundantly, as soil … florid, as ornamentation

material culture – *n.* The everyday objects that an individual owns and uses every day, such as shoes, clothes, toothpaste, books, cans of soup. By looking at these items from an anthropological perspective, we can learn about the values and mores of the culture from which they come

mode – *n.* a manner, way, or method of doing or acting

monotonous – *adj.* tediously unvarying

motive – *n.* emotion, desire, physiological need, or similar impulse that acts as an incitement to action

opaque – *adj.* impenetrable by light; neither transparent nor translucent

oral tradition – *n.* the spoken relation and preservation, from one generation to the next, of a people's cultural history and ancestry, often by a storyteller in narrative form

organism – *n.* an individual form of life, such as a plant, animal, bacterium, protist, or fungus; a body made up of organs, organelles, or other parts that work together to carry on the various processes of life

pictograph – *n.* a picture representing a word or idea; a hieroglyph

picturesque – *adj.* of, suggesting, or suitable for a picture

porticoes – *n. pl.* a porch or walkway with a roof supported by columns, often leading to the entrance of a building

pose – *n.* a bodily attitude or position, especially one assumed for an artist or a photographer

prairie – *n.* an extensive area of flat or rolling, predominantly treeless grassland, especially the large tract or plain of central North America

primary source – *n.* a first hand account, such as a journal entry, interview, or other method of report that documents an event from the perspective of someone who participated in or witnessed that event

prudent – *adj.* wise in handling practical matters; exercising good judgment or common sense

ramparts – *n. pl.* a fortification consisting of an embankment, often with a parapet built on top

refracted – *v.* the turning or bending of any wave, such as a light or sound wave, when it passes from one medium into another of different optical density

relic – *n.* an object kept for its association with the past; a memento

reliquary – *n.* a receptacle, such as a coffer or shrine, for keeping or displaying sacred relics

Sacred Land – *n.* land having religious significance to Native Americans

serpentine – *adj.* of or resembling a serpent, as in form or movement; sinuous

setting – *n.* the context and environment in which a situation is set; the background

smallpox – *n.* an acute, highly infectious, often fatal disease caused by a poxvirus and characterized by high fever and aches with subsequent widespread eruption of pimples that blister, produce pus, and form pockmarks

sociology – *n.* 1. the study of human social behavior, especially the study of the origins, organization, institutions, and development of human society. 2. analysis of a social institution or societal segment as a self-contained entity or in relation to society as a whole

species – *n.* a fundamental category of taxonomic classification, ranking below a genus or subgenus and consisting of related organisms capable of interbreeding

spires – *n. pl.* a structure or formation, such as a steeple, that tapers to a point at the top

steamer – *n.* a ship powered by one or more steam engines

sublime – *adj.* inspiring awe; impressive

summit – *n.* the highest point or part; the top

symbol – *n.* something that represents something else by association, resemblance, or convention, especially a material object used to represent something invisible

syntax – *n.* grammatical arrangement of words in sentences

terraces – *n. pl.* a porch or walkway bordered by colonnades

toil – *v.* to labor continuously; work strenuously

topography – *n.* the surface features of a place or region

turbid – *adj.* having sediment or foreign particles stirred up or suspended; muddy

unregulated – *adj.* not subject to rule or discipline

verdure – *n.* the lush greenness of flourishing vegetation

Western – *adj.* relating to or characteristic of regions of western parts of the world

written tradition – *n.* the written relation and preservation, from one generation to the next, of a people's cultural history and ancestry

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