# GEORGE CATLIN’s INDIAN GALLERY

<table>
<thead>
<tr>
<th>Author’s Name</th>
<th>Joe Parrino</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade Level</td>
<td>5th Grade</td>
</tr>
<tr>
<td>Duration</td>
<td>3 class periods <strong>120 minutes</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>National Geography Standards</th>
<th>Ohio Learning Standards for Social Studies</th>
<th>Other Standards addressed</th>
</tr>
</thead>
</table>
| **Element One: The World in in Spatial Terms**  
1. How to use maps and other geographic representations, tools and technologies to acquire, process, and report information from a spatial perspective. | **Spatial Thinking Content Statement 4**  
Globes and other geographic tools can be used to gather, process and report information about people, places and environments. | **ELA Common Core Standards**  
**Reading: Informational Text**  
R.I. 5.9 Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.  
**Writing: Research to Build and Present Knowledge**  
W.5.9 Draw evidence from literary or informational texts to support analysis, reflection, and research. |
| **Element Four: Human Systems**  
12. The processes, patterns, and functions of human settlement. | **Human Systems Content Statement 8**  
American Indians developed unique cultures with many different ways of life. American Indian tribes and nations can be classified into cultural groups based on geographic and cultural similarities. | |

<table>
<thead>
<tr>
<th>Level of Understanding Expected for the Ohio Learning Standards</th>
<th>Introductory</th>
<th>Approaching Mastery</th>
<th>Mastery</th>
</tr>
</thead>
</table>

Ohio Geographic Alliance Lesson Resource  
All rights reserved, 2016
OVERVIEW

Painter George Catlin made it his personal mission to document for posterity the appearance and customs of America’s native peoples, which he called a ‘vanishing race.’ In more than 500 paintings, Catlin captured the culture of dozens of indigenous tribes during the 1830’s, before westward expansion displaced them. Therefore, students can gain an understanding of the similarities and differences among native cultures within their geographic context.

“I have, for many years past, contemplated the noble races of red men who are now spread over these trackless forests and boundless prairies, melting away at the approach of civilization.” George Catlin

PURPOSE

In this lesson, students will gather information on the Native Americans depicted in Catlin’s paintings and analyze the location of these tribes to discern connections between land and culture.

MATERIALS

- George Catlin and His Indian Gallery narrative (Handout #5)
- Map of Native American Tribes depicted in George Catlin’s “Indian Gallery
- Sketches and printed passages from Catlin’s book Letters and Notes on the Manners, Customs and the Condition of the North American Indians
- Native American Tribes (Nations) Notes Organizer
- Printed copies of 12 of Catlin’s paintings (access/print from: http://americanart.si.edu/exhibitions/online/catlinclassroom)
- Computers with Internet connection

OBJECTIVES

The student will be able to...

1. identify relevant information from primary sources and reference evidence from textual and graphic sources to support an analysis of Native American tribes.
2. use data obtained from narrative text to draw and label George Catlin’s journeys on a map of the U.S.
3. describe how landforms, water bodies, and climate impact the lives of various Native American tribes.
4. compare Native American tribes according to appearance, ceremonies, skills, and home construction, using an identified website, provided note organizer, and George Catlin’s sketches.
5. use evidence from text and images to persuade President Van Buren to purchase the Catlin Gallery.
PROCEDURES

Day 1:
1. Have students read and highlight the *George Catlin and His Indian Gallery* narrative (Handout #5). Model the process for students using Smart Board or other display of the handout. Students will use this sheet to label Catlin’s travel map at the end of the reading.
2. Introduce students to Catlin’s Indian Gallery from the Smithsonian Museum of Art’s website. http://americanart.si.edu/exhibitions/online/catlinclassroom. Display the series western landscapes painted by Catlin. Have students write descriptions of landforms, bodies of water, and climate in their notebook.
3. Assign for homework: to explore three sections of the website and explain visual, audio, and text elements they found. They should write very simple impressions of each element on their own paper.

Day 2:
4. Analyze Catlin’s sketches of 3 Native American tribes and complete Notes Organizer, compare appearance, ceremony, and home construction.
5. Assign students to read excerpts from Catlin’s book *Letters and Notes on the Manners, Customs, and Condition of the North American Indians* to find support for their sketch analyses. Students should use 3 different colors to highlight “appearance,” “ceremonies/skills,” and “home construction.”

Day 3:
6. Have students complete a Gallery walk (handout #1) of a dozen different sketches/paintings found on the Catlin Classroom website: http://americanart.si.edu/exhibitions/online/catlinclassroom. Emphasize diversity of culture as well as connections between geography and culture.
7. Write Catlin’s proposal to the U.S. Government to buy his collection. Include an analysis of tribal differences and similarities, as well as landscapes of the West.

ASSESSMENT

The *George Catlin and His Indian Gallery* narrative may be graded for a reading comprehension grade. No rubric is included with this lesson, the teacher would need to develop their own rubric. For instance, a score of 80% would be considered mastery.

The Map and Tribe graphic organizer may be graded for a social studies grade. Teachers will need to develop their own rubric.

The Catlin proposal to the U.S. government may be graded for a writing grade. Teachers will need to create their own rubric. Alternately, students could make oral presentation with supporting graphics or displays.
ACCOMMODATIONS AND EXTENSIONS

Accommodations:
- Provide edited or excerpted readings
- Jigsaw the readings and data collection
- Provide a partially completed graphic organizer to cue students to the type of evidence to gather

Extensions: Students could access online Catlin Classroom at http://americanart.si.edu/exhibitions/online/catlinclassroom/cl.html to...
- Provided background information, students can compare the European concept of land as private property to the Native American view of land as communal resource
- Explore Catlin’s life, work, and legacy
- Analyze the symbols of Native American power as seen in the dress and ornamentation of the chiefs Catlin painted.
- Study the landscape of the American west as it appeared to explorers and early settlers.

SOURCES

- americanart.si.edu/exhibitions/online/catlinclassroom/cl.html
- http://www.georgecatlin.org
- digital.libraries.uc.edu/exhibits/catlin/catweb_page1.html
- Catlin, George. Letters and Notes on the Manners, Customs, and Condition of the North American Indians (e-book version available for free at: <archive.org/details/lettersandnotes02catlgoog>

CONTENT NOTES (For the Instructor)

Catlin’s Indian Gallery is versatile enough to fit into a range of different units. Whether the focus is on the Age of Exploration or settlement of the Ohio Valley, the Louisiana Purchase, Trail of Tears, or Manifest Destiny, Catlin’s documentation of Native American life has a wealth of lesson possibilities. These images and firsthand observations are best used to tell the Native American side of the story: their diversity, their ties to nature, their reactions to European settlers, etc. But, they can also be used as a vehicle for telling the settlers’ story.
About 20 tribes are documented both in Catlin’s art and his writings. I selected three tribes as representatives of different regions: Mandan (northern prairie), Comanche (southern prairie), and the Ojibwe (Great Lakes). The intent is to allow for students to most easily identify differences. Please note that contemporary spellings I have used for “Comanche” and “Ojibwe” correspond to “Camanchees” and “Chippeways” (also Ojjibeways) in Catlin’s works. This is the result of evolving transliteration of Native American names over the centuries.

I have yet to see Catlin’s work used extensively in textbooks. His paintings are occasionally appear but never in quantities that demonstrate the giant scope of his work. Therefore, this material will require reading some of his ethnographic study “Letters and Notes on the Manners, Customs and Condition of Native American Indian.”

All content from the book is public domain. Electronic copies of volumes 1 and 2 are available for FREE at archive.org.

I recommend reading the first and last chapter to pick up Catlin’s motivations for doing such unusual work. Planning time should also include navigating the online Catlin Classroom created by the Smithsonian American Art Museum. The site has a range of perspectives portrayed through multimedia.

The sample Notes Organizer is easily adaptable to teacher preference. The same task of sorting information for comparison’s sake could also be accomplished with a Venn diagram or similar visual formats.

Material of such breadth and depth can be intimidating. Catlin’s work could never be fully absorbed in one lesson or even a mini-unit. Choose 1-2 performance objectives and tailor the lesson to those. If a student shows greater interest in Catlin’s art or his story, have extension activities ready.

The writing assignment is designed to students assume the role of Catlin. The In previous activities they assumed the roles of mapmaker and art interpreter. Now they are ready to take on a more complex role, which synthesizes what they know about Catlin’s journeys and the nature of his art. A good proposal will describe the “Indian Gallery” as a national treasure and explain its value to future generations of Americans. Give students 10-15 minutes to view Catlin’s paintings before handing out the writing prompt.
### Gallery Walk notes

Look at all 12 paintings from George Catlin’s “Indian Gallery.” Choose 3 and copy down the following information for each. The Content line should include details about the picture.

<table>
<thead>
<tr>
<th>Painting #1</th>
<th>Painting #2</th>
<th>Painting #3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong></td>
<td><strong>Title</strong></td>
<td><strong>Title</strong></td>
</tr>
<tr>
<td><strong>Tribe</strong></td>
<td><strong>Tribe</strong></td>
<td><strong>Tribe</strong></td>
</tr>
<tr>
<td><strong>Content</strong></td>
<td><strong>Content</strong></td>
<td><strong>Content</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
George Catlin’s life ambition was to capture the Native American way of life in words and pictures before forced removal of the tribes erased their memory from the continent. When his Indian Gallery was completed, he displayed it all over the United States. Many thousands admired his oil portraits. Many more read of his travels in his 1841 book, *Letters and Notes on the Manners, Customs and Condition of the North American Indians*. But Catlin knew that the gallery would need a permanent home, one that would outlive him and teach future generations.

Now imagine that you are Catlin writing to then-President Martin Van Buren. Write 3 paragraphs that explain why the gallery is valuable to the people of the United States and how much the government should pay to obtain it. Students can use the inflation calculator to determine a cost based on modern dollars ([http://www.in2013dollars.com/1830-dollars-to-2013-dollars](http://www.in2013dollars.com/1830-dollars-to-2013-dollars))

The best proposals will include:

- Facts about the journeys Catlin made to encounter these tribes firsthand
- Examples of different tribes depicted in Catlin’s drawings and paintings
- Arguments for how western lands should be protected for Indians to preserve their way of life

__________, 1845

*Mr. President Martin Van Buren:*

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________

__________________________________________________________________________________________
Approximate location of Native American peoples during the life of George Catlin
George Catlin was born in Pennsylvania in 1796. He combined the bravery of an explorer with the fascination of an artist. His 500 plus paintings of American Indians and series of books documenting travels among the native peoples are an unequaled achievement. This work captured the appearance and customs of America’s ‘vanishing race,” as Catlin called it. Catlin joined General William Clark of Lewis & Clark fame up the Mississippi River into Native American territory. After his expedition with Lewis, Clark had been appointed the Superintendent of Indian Affairs for the Missouri Territory. He made many journeys across the frontier to promote trade and peaceful relations. This made him the perfect guide for Catlin.

In 1830, Clark led the young painter from St. Louis up the Mississippi as far north as Minnesota. St. Louis became Catlin’s base of operations for five trips he took across the country, eventually visiting 50 tribes.

In 1832, Catlin advanced up the Missouri River all the way where the Yellowstone River joins it. There he spent several weeks among indigenous people still relatively untouched by European civilization. Along the Missouri, he visited 18 tribes, including the Pawnee and Osage in the south and the Mandan Crow and Blackfeet to the north. There, at the edge of the frontier, he produced the most vivid portraits of his career.

"Buffalo Hunt, Chasing Back"
Other trips came between 1833 and 1873. He traveled from where the Arkansas River joins the Mississippi up toward its source. It was there Catlin met and observed Comanche tribes. He crossed over Oklahoma to reach the Red River.

Afterwards he made trips through the Great Lakes region, visiting the Menominee, Ojibwe and Sac & Fox in the process. He started from Buffalo on Lake Erie and sailed to Lake Huron and Lake Michigan and then across Wisconsin to the Mississippi River. Finally, Catlin travelled from New Orleans, around Florida to South Carolina and Georgia where he met Seminoles, Cherokee and Creeks. These trips resulted in over 500 paintings and a substantial collection of artifacts.

When Catlin returned to Pennsylvania in 1838, he assembled these paintings and numerous artifacts into his Indian Gallery and began delivering public lectures which drew on his personal recollections of life among the American Indians. Catlin traveled with his Indian Gallery to major cities such as Pittsburgh, Cincinnati, and New York. He hung his paintings side by side and one above another-to great effect.

Soon afterwards he began a lifelong effort to sell his collection to the U.S. government. Congress rejected his initial petition to purchase the works, so in 1839 Catlin took his collection across the Atlantic for a tour of European capitals. It wasn’t until 1879, some years after Catlin died, that the Indian Gallery ended up in the Smithsonian American Art Museum, and finally getting official recognition as a national treasure.
READING HANDOUTS – EXCERPTS: GEORGE CATLIN

Excerpts from *Letters and Notes on the Manners, Customs and Conditions of the North American Indians* by George Catlin originally published in 1841. All content is public domain.

MANDAN APPEARANCE

Hair
The mode of dressing the hair is curious, and gives to the Mandans the most singular appearance. The hair of the men is uniformly all laid over from the forehead backwards: carefully kept above and resting on the ear, and thence falling down over the back, in these flattened bunches, and painted red, extending oftentimes quite on to the calf of the leg...The hair of the women is also worn as long as they can...oiled very often, which preserves on it a beautiful gloss and shows its natural color...They often braid it in two large plaits, one falling down just back of the ear, on each side of the head.

Head-dress
...generally made of war-eagles’ or ravens quills and ermine (a white weasel). These are the most costly part of an Indian's dress...There is occasionally, a chief or a warrior of so extraordinary renown, that he is allowed to wear (buffalo) horns on his head-dress, which gives to his aspect a strange and majestic effect.

Clothing
The shirt, of which I have spoken was made of two skins of the mountain sheep, beautifully dressed, and sewed together...down each arm from the neck to the hand (was band)...beautifully embroidered with porcupine quills worked on the dress...To the lower edge of these bands the whole way, at intervals of half an inch, were attached long locks of black hair, which he had taken with his own hand from the heads of his enemies...

The Leggings, which were made of deerskins, beautifully dressed, and fitting tight to each leg, extended from the feet to the hips, and were fastened to a belt which was passed around the waist.

The Moccasins were of buckskin, and covered in almost every part with the beautiful embroidery of porcupine quills.

The Necklace was made of fifty huge claws or nails of the grizzly bear ingeniously arranged on the skin of the otter, and worn...as a trophy.

His Shield was made of the hide of the buffalo’s neck, and hardened with the glue taken from its hoofs. Source: (Source: Letters No. 13 & 18)
MANDAN CEREMONIES & SKILLS

Buffalo Dance
Every man in the Mandan village is obliged by a village regulation, to keep the mask of the buffalo, hanging on a post at the head of his bead, which he can use on his head whenever he is called upon by the chiefs, to dance for the coming of the buffaloes. The mask is put over the head—another draws a bow upon him and hits him with a blunt arrow, and he falls like a buffalo—is seized by the bystanders, who drag him out of the ring by the heels, brandishing their knives about him; and having gone through the motions of skinning and cutting him up, they let him off, and his place is at once supplied by another who dances into the ring with his mask on...

Rainmaker Ritual
The Mandans...raise a great deal of corn; and sometimes a most disastrous drought will be visited on the land, destructive to their promised harvest. Such was the case when I arrived at the Mandan village on the steam-boat Yellow Stone. Rain had not fallen for many a day, and the dear little girls and the ugly old squaws were groaning and crying to their lords...The medicine men assembled in the council-house, with an abundance of wild sage and other aromatic herbs, with a fire prepared to burn them, they their savory odors might be sent forth to the Great Spirit...Each one in his turn (was called) to spend a day on top of the lodge...the whole village were assembled around him, and praying for his success...Om-pah ascended the lodge at sunrise the next morning. His body was entirely naked, being covered with yellow clay. On his left arm, he carried a beautiful shield, and a long lance in his right; and on his head the skin of a raven, the bird that soars amidst the clouds, and above the lightning's glare- he flourished his shield and brandished his lance, and raised his voice...

(Source: Letters 18 & 19)

MANDAN HOME CONSTRUCTION

This tribe is at present located on the west bank of the Missouri River...for defense against assaults of their enemies. On an extensive plain...are to be seen rising from the ground, and towards the heavens, domes of dirt...
The Mandans are undoubtedly secure in their villages, from the attacks of any Indian nation, and have nothing to fear...their lodges are closely grouped together, leaving but just room enough for walking and riding between them; and appear from without to be built entirely of dirt; but one is surprised when he enters them, to see the neatness, comfort and spacious dimensions of these earth-covered dwellings. They all have a circular form, and are from forty to sixty feet in diameter....a barrier wall of
timbers...placed end on end and resting against each other...The roof of the lodge...is supported by beams passing around the inner part of the lodge...The floors of these dwellings are of earth, but so hardened by use, and swept so clean, and tracked by bare and moccassined feet, that they have almost a polish, and would scarcely soil the whitest linen.

In the center, and immediately under the sky-light is the fireplace—a hole of four or five feet in diameter, of a circular form, sunk a foot or more below the surface, and curbed around with stone. Over the fireplace...is generally seen the pot or kettle, filled with buffalo meat; and around it are the family...resting on their buffalo-robes and beautiful mats of rushes. (Source: Letter 11)

MANDAN LANDSCAPE

What man in the world, I would ask, ever ascended to the pinnacle of one of Missouri’s green-carpeted bluffs, a thousand miles severed from his own familiar land, and giddily gazed over the interminable and boundless ocean of grass-covered hills and valleys which lie beneath him, where the gloom of silence is complete—where not even the voice of the sparrow or cricket is heard—without feeling a sweet melancholy come over him, which seemed to drown his sense of everything beneath and on a level with him? (Source: Letter 9)
COMANCHE APPEARANCE

The head-chief of this village...is a mild and pleasant looking gentleman...dressed in a very humble manner, with very few ornaments upon him, and his hair carelessly falling about his face, and over his shoulders. The only ornaments to be seen about him were a couple of beautiful shells worn in his ears, and a boar’s tusk attached to his neck, and worn on his breast.  
(Source: Letter 42)

COMANCHE CEREMONIES & SKILLS

The tract of country over which we passed...is stocked...with wild horses. I made many attempts to approach them...when they were grazing and playing. Some were milk white, some jet black...many were of iron gray...Their manes were very profuse and hanging in the wildest confusion over their necks and faces—and their long tails swept the ground.

The usual mode of taking the wild horses is, by throwing the laso, while pursuing them at full speed and dropping a noose over their necks, by which their speed is checked, and they are “choked down”...The Indian, when he starts for a wild horse, mounts one of the fleetest he can get, and coiling his laso on his arm, starts off under the “full whip,” till he can enter the band, when he soon gets it over the neck of one of the number; when he instantly dismounts, leaving his own horse, and runs as fast as he can, letting the laso pass out gradually and carefully through his hands, until the horse falls...he fastens a hair of hobbles on the animal’s two forefeet and also loosens the laso...

The Comanche horses are generally small, all of them being of the wild breed, and are very tough and serviceable animal; and from what I can learn here of the chiefs, there are yet, farther South, and nearer the Mexican borders, some of the noblest animals in use of the chiefs...

...in racing horses and riding, they are not equaled by any other Indians on the Continent. Racing horses, it would seem, is a constant and almost incessant exercise, and their principal mode of gambling; and perhaps, a more finished set of jockeys are not to be found...it stands to reason that such a people, who have been practicing from their childhood, should become exceedingly expert in this wholesome and beautiful exercise...he is able to drop his body upon the side of his horse at the instant he is passing, effectually screened from his enemies weapons as he lays in a horizontal position behind the body of his horse, which his heel hanging over the horses’ back...he will hang while his horse is at fullest speed, carrying with him his bow and shield.  
(Source: Letter 42)
COMANCHE HOME CONSTRUCTION

The village of the Comanches...is composed of six or eight hundred skin-covered lodges, made of poles and buffalo skins...These people living in a country where buffalo are abundant, make their wigwams more easily of their skins, than of anything else...they drag them upon the poles attached to their horses, and erect them again with little trouble...where several thousands were on the march...where so many dogs and so many squaws, are travelling in such a confused mass...Each horse drags his load, and each dog also dragging his wallet on a couple of poles, and each squaw with her load, while men riding leisurely on the right or the left...sure never to lend a hand.

We found here a very numerous village, containing some five or six hundred wigwams, all made of long prairie grass, thatched over poles which are fastened in the ground and bent in at the top; giving to them, in distance, the appearance of straw beehives...showing the Red River in front and “mountain of rocks” behind it.

(Source: Letters 42 & 43)

COMANCHE LANDSCAPE

A great part of the way, the country is prairie, gracefully undulating (wave-like)—well watered, and continually beautified by copses and patches of timber...On our way my attention was riveted to the tops of some of the prairie bluffs, whose summits I approached with inexpressible delight. I rode to the top of one of these noble mounds...From this elevated spot, the horizon was bounded all around us by mountain streaks of blue, softening into azure as they vanished, and the pictured vales that intermediate lay were deepening into green.

The general course of the valley is from Northwest to Southeast...with a magnificent range of mountains rising in distance beyond...a huge spur of the Rocky Mountains, composed entirely of a reddish granite or gneiss...In the midst of this lovely valley, we could just discern amongst the scattering shrubbery that lined the banks of water-courses, the tops of the Comanche wigwams, and the smoke curling over them. The valley, for a mile distant...seemed speckled with horses and mules that were grazing in it.

(Source: Letters 39 & 41)
OJIBWE APPEARANCE

The chief of that part of the Ojibwe tribe who inhabit these northern regions...is a man of huge size; with dignity of manner, and pride and vanity, just about in proportion to his bulk. He sat for his portrait in a most beautiful dress, fringed with scalp locks in profusion; which he had snatched in his early life from his enemies’ heads, and now wears as proud trophies and proofs of what his arm has accomplished in battles with his enemies. His shirt of buckskin is beautifully embroidered and painted in curious hieroglyphics, the history of his battles and charts of his life.

(Source: Letter 51)

OJIBWE CEREMONIES & SKILLS

One of their favorite amusements at this place which I was lucky enough to witness a few miles below the Sault, when high bettings had been made and a great concourse of Indians had assembled to witness an Indian regatta or canoe race, which went off with great excitement, firing of guns, yelping etc. The Indians in this vicinity are all Ojibwe and their canoes all made of birch bark, and chief of one model; they are exceedingly light, as I have described, and propelled with wonderful velocity. The bark canoe of the Ojibwe is, perhaps, the most beautiful and light model of all water crafts that ever were invented. They are generally made complete with the rind of one birch tree, and so ingeniously shaped and sewed together, with roots...(until) they are watertight, and ride upon the water, as light as a cork. They gracefully lean and dodge about, under the skilful balance of an Indian.

(Source: Letter 51)

OJIBWE HOME CONSTRUCTION

The encampment of the Ojibwe, to which I have been a daily visitor, was built in the manner seen in (my sketch); their wigwams made of birch bark, covering the frame’s work, which was of slight poles stuck in the ground, and bent over at the top, so as to give a rooflike shape to the lodge, best calculated to ward of rain and winds.

After business and amusement of this great Treaty were all over, the Ojibwe struck their tents by taking them down and rolling up their bark coverings, which with their canoes...were carried to the water’s edge and all things being packed in, men, women, dogs and all, were swiftly propelled by paddle to the Fall of St. Anthony.

(Source: Letter 51)

OJIBWE LANDSCAPE

I ask, who can contemplate, without amazement, this mighty river alone, eternally rolling its boiling waters through the richest of soil, for the distance of four thousand miles; over three thousand five hundred of which, I have myself been wafted on mighty steamers...its upper half gazed with tireless admiration upon its thousand hills and mounds of grass and beauty of Nature’s loveliest fabrication. On its lower half, also whose rich alluvial shores are studded with stately cotton wood and elms, which echo back the deep and hollow cough of puffing steamers.

(Source: Letter 53)