

Additional Resources

A Gathering of Nations: Images from McKenney & Hall's History of the Indian Tribes of North America
<https://digital.libraries.uc.edu/exhibits/mckhall/bibliography.html>

Alice M. Cornell

McKenney & Hall's History of the Indian Tribes of North America and The Aboriginal Port-Folio of James Otto Lewis are inextricably linked in the literature of the North American Indian and American printing history. They appeared almost simultaneously and several of Lewis' portraits appeared in both publications. Information about James Otto Lewis and The Aboriginal Port-Folio is most often found in works dealing with McKenney & Hall's History of the Indian Tribes of North America.

Bodmer, Karl. Karl Bodmer's America. Lincoln, Neb.: Joslyn Art Museum & University of Nebraska Press; 1984.

This is a complete catalog of Bodmer's North American watercolors which are part of the Maximilian-Bodmer Collection at the Joslyn Art Museum. It includes an introduction by William H. Goetzmann, annotations by David C. Hunt and Marsha V. Gallagher, and a biography of the artist by William J. Orr.

Cosentino, Andrew J. The Paintings of Charles Bird King (1785-1862). Washington, D.C.: Smithsonian Institution Press for the National Collection of Fine Arts; 1977.

This is a complete catalog of King's paintings. Native American Portraits are listed together.

Horan, James David. The McKenney-Hall Portrait Gallery of American Indians. New York: Bramhall House, 1986.

This is the only work on McKenney and Hall (with frequent reference to Lewis) which includes reproductions of all portraits in the McKenney & Hall History of the Indian Tribes of North America. It is widely available in libraries and has been reprinted.

Lewis, James Otto. The American Indian Portfolio: An Eyewitness History, 1823-1828. Kent, Ohio: Volair Limited, 1980.

Editor Philip R. St. Clair has provided the most extensive biographical essay on Lewis and included as much publication information on the Portfolio as was known at that time.

Moore, Robert J. Robert John. Native Americans: A Portrait: The Art and Travels of Charles Bird King, George Catlin, and Karl Bodmer. New York: Stewart, Tabori & Chang; 1997.

This is a beautifully illustrated summary of the work of the three artists in documenting the North American Indians.

Viola, Herman J. The Indian Legacy of Charles Bird King. Washington, D.C.: Smithsonian Institution, 1976.

This work is an excellent summary of King's portraits of Indians with much information on the McKenney & Hall title as well as James Otto Lewis. It is widely available in libraries.

Viola, Herman J. "Portraits, Presents, and Peace Medals: Thomas L. McKenney and the Indian Visitors to Washington." American Scene. 1970 Jun; 11.

Viola, Herman J. Thomas L. McKenney: Architect of America's Early Indian Policy, 1816-1830. Chicago, Illinois: Sage Books, 1974.

This is the principal biographical work on McKenney, whose efforts to assemble and publish a gallery of Indian portraits resulted in Lewis' portraits as well as the more comprehensive publication authored with James Hall.

Viola, Herman J. "Washington's First Museum: The Indian Office Collection of Thomas L. McKenney." *Smithsonian Journal of History*. 1968 Fall; 3:1-18.

Wied, Maximilian Prinz von 1782-1867 and Bodmer, Karl 1809-1893. *Travels in the Interior of North America During the Years 1832-1834*. Köln (Germany): Taschen; 2001.

This work reproduces the atlas of prints which accompanied the text of Wied's *Travels*. Abstracts of the text are included.

Osceola's family joined the Seminole following the Creek Civil War, also known as the Red Stick War (1813–1814), between opposing Creek factions, European empires and the United States, in today's Alabama and along the Gulf Coast. The conflict is usually considered part of the American-British War of 1812. British traders in Florida, as well as the Spanish government, provided the Red Sticks with arms and supplies because of their shared interest in preventing the expansion of the United States. In response, the United States government formed an alliance with the Choctaw Nation and Cherokee Nation (the traditional enemies of the Creeks), along with the remaining Creeks to put down the rebellion. The war ended with the Treaty of Fort Jackson (August 1814), when General Andrew Jackson forced the Creek confederacy to surrender more than 21 million acres in what is now southern Georgia and central Alabama.

https://en.wikipedia.org/wiki/Creek_War

Abiaka (Sam Jones) helped guide the Seminole through nearly five decades of war. When the Seminole Wars began, Abiaka was already a respected medicine man of the Mikasuki tribe. Called both Sam Jones and "The Devil" by the American soldiers; he was a warrior, a spy, a strategist, and a leader. His voice was the strongest in opposing removal. During the wars, he regularly stayed away from negotiations with the American military, instead sending trusted lieutenants such as Coacoochee and Osceola in his stead. He would then go into the American camps as a fisherman selling his catch, observing and learning all that he could while being comfortably overlooked. At the end of the wars, Abiaka led the last Seminole remaining in Florida into the deep wetlands, far away from American forces and settlers. The Seminole Tribe of Florida survives today because of him.

<https://www.semtribe.com/STOF/history/historic-seminole>

Osceola was not among the Florida Seminole delegations that visited Washington, D.C. in 1825 and 1826, and consequently was not painted by Charles Bird King. The full-length M'Kenney portrait of Osceola standing with a rifle is likely a composite figure based on a George Catlin painting.