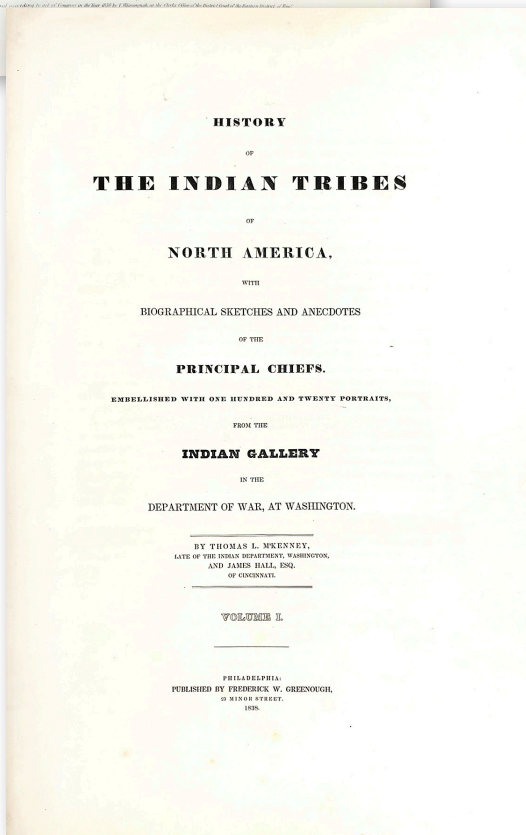
An Original Folio Set of McKenney & Hall,

The Classic Compendium of Native American Portraits

Including 45 Wearing Indian Peace Medals

McKenney, Thomas L., and James Hall. **HISTORY OF THE INDIAN TRIBES OF NORTH AMERICA, WITH BIOGRAPHICAL SKETCHES AND ANECDOTES OF THE PRINCIPAL CHIEFS. EMBELLISHED WITH ONE HUNDRED AND TWENTY PORTRAITS, FROM THE INDIAN GALLERY IN THE DEPARTMENT OF WAR, AT WASHINGTON.** Philadelphia: Frederick W. Greenough, 1838; Daniel Rice & James G. Clark, 1842 & 1844. Three volumes, complete. Folio [53 by 37 cm], contemporary matching red half morocco bindings by J. Wright (signed) with double gilt fillets and marbled sides; spines with six raised bands, richly decorated in gilt with alternating Native American portraits and crossed peace pipes/tomahawks in gilt; all page edges gilt. (2), 4, 206 + (2), 237, (1) + (4), 196, (2) pages; 120 magnificent hand-colored plates lithographed by A. Newsam et al., based on original oil portraits by Charles Bird King et al., and printed and hand-colored, heightened with gum arabic, by James T. Bowen et al.; testimonial leaf attesting to the accuracy of the Pocahontas portrait; lithographic leaf with maps and table; 17 pages of facsimiles of the subscribers' signatures. Light general wear; moderate foxing and marginal discoloration to text, rarely affecting plates; a few folds, not affecting plates; bindings rubbed, with some scuffs to sides, but still sound and attractive. Very good. **$110,000**




HISTORY

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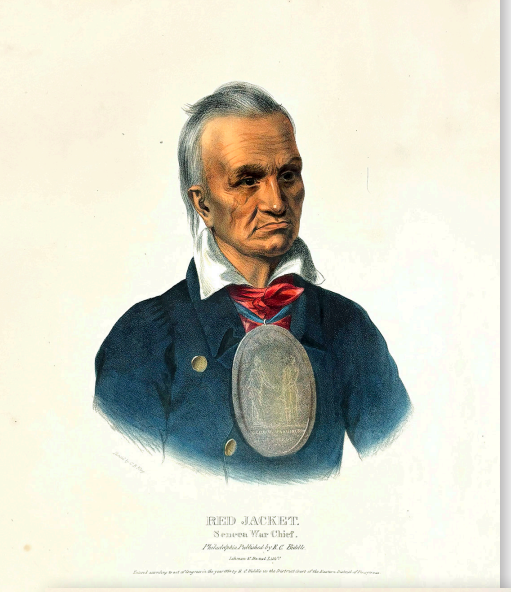
BY THOMAS L. MCKENNEY,
LATE OF THE INDIAN DEPARTMENT, WASHINGTON,
AND JAMES HALL, ESQ.
OF CINCINNATI.

VOLUME I.

PHILADELPHIA:
PUBLISHED BY FREDERICK W. GREENOUGH,
23 MINOR STREET.
1838.

An original set of what is arguably the most important U.S. color plate book ever published, a landmark in Americana and an exquisite example of American portraiture. McKenney & Hall's magnificent *History* not only provides detailed information on the native tribes of North America available nowhere else, but the portraits are frequently the only such depictions from life of many of the most important Native American figures from the early U.S. federal period. Many of the people depicted are wearing Indian Peace Medals, making this of exceptional numismatic interest as these are generally the only extant portraits of these individuals wearing their medals. The portraits derive from oil paintings by Charles Bird King (1785–1862), who painted prominent Indian visitors when they visited Washington, D.C. to negotiate tribal affairs with the federal government. (In some cases, King took his likenesses from earlier watercolors painted from life by James Otto Lewis [1799–1858].) Tragically, King's original paintings were almost entirely destroyed in a fire at the Smithsonian in 1865—making a set of McKenney & Hall all the more important as the only source of accurate portraits of most of the personalities within.

Thomas Lorraine McKenney (1785–1859) was appointed to the position of Superintendent of Indian Trade in 1816. Recognizing that the way of life of the American Indians was fading before his eyes, he expended considerable energy in establishing the Archives of the American Indian to preserve what he could of Native American material culture and history. He continued this work following his appointment as the Superintendent of Indian





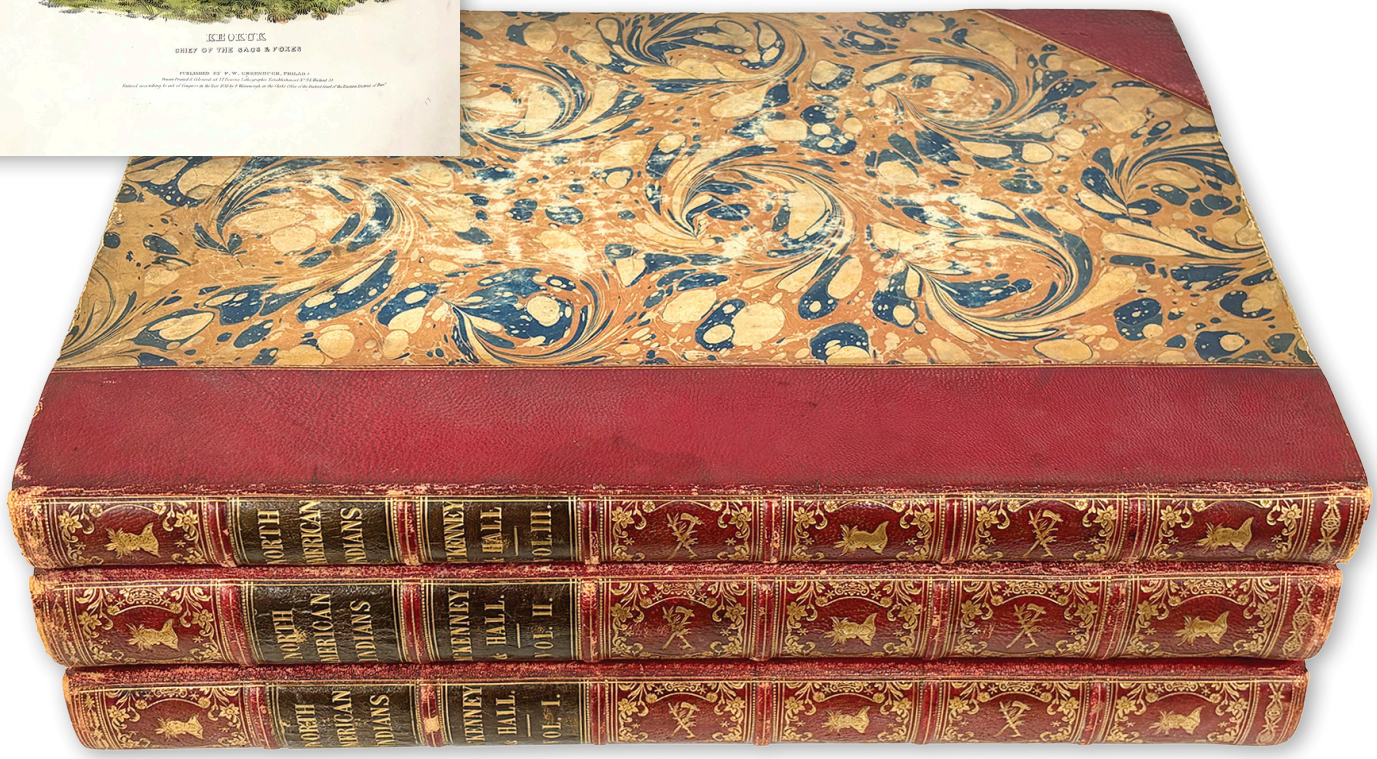
Affairs, in which he ran the program that would later become the Bureau of Indian Affairs. While some of McKenney's attitudes toward Native Americans would seem retrograde from today's perspective, in the context of his time he was downright progressive. He wrote in his 1846 *Memoirs* that:

> I did not doubt then, nor do I now, the capacity of the Indian for the highest attainments in civilization, in the arts and religion, but I was satisfied that no adequate plan had ever been adopted for this great reformation. Proof enough, however, had been elicited by the labors of good men, to satisfy me that the Indian was, in his intellectual and moral structure, *our equal*. [page 34, emphasis in original]

These beliefs led to his dismissal from his position in 1830 by President Andrew Jackson, who strongly disagreed with McKenney's assessment.

McKenney had already begun work on a planned compendium of the Indian portraits that King had been producing when he lost his position. Instead of this setback marking the end of the project, however, McKenney decided to expand it into a true history of the Indian tribes of North America, illustrated by King's portraits and largely told through the stories of those depicted. He enlisted the help of author James Hall (1793–1868) to write much of the text, based heavily on McKenney's interviews with the subjects. The project was plagued with difficulties, many of them concerning funding for the expensive enterprise—difficulties that became all the more serious during the Panic of 1837. The publication history of McKenney & Hall is unusually complex, involving as it did a number of different publishers, printers, artists, and lithographers. Volumes 1 and 2 of the current set are the second issue; Volume 3 is the first issue (as always). The project took over a decade to complete. It was issued serially, in twenty paper-covered parts, but was always intended to be bound in three volumes and is nearly always encountered so.

Numismatically, McKenney & Hall's portraits are important for including numerous subjects who are wearing Indian Peace Medals. Of the 117 portrait plates, 45 include such medals. Some of these are rendered with minimal detail, while others are more distinct (the famous plate depicting Red Jacket wearing a large oval Washington Indian Peace Medal is perhaps the best example). The following is a listing of the Native Americans shown wearing Indian Peace Medals in McKenney & Hall: Sequoyah (Cherokee); Mahaskah (Iowa); Tah-Ro-Hon (Iowa); Wat-Che-Mon-Ne



(Iowa); Not-Chi-Mi-Ne (Iowa); Young Mahaskah (Iowa); Neomonne (Iowa); Mon-Chonsia (Kansa); Pes-Ke-Le-Cha-Co (Miami); Ahyouwaighs (Mohawk); Se-Loc-Ta (Muscogee/Creek); Neamathla (Muscogee/Creek); Yaha Hajo (Muscogee/Creek); Shin-Ga-Ba-W'Ossin (Ojibwe/Chippewa); Tshusick (Ojibwe/Chippewa); A-Na-Cam-E-Gish-Ca (Ojibwe/Chippewa); Meta-Koosega (Ojibwe/Chippewa); Wabishkeepenas (Ojibwe/Chippewa); Pa-She-Nine (Ojibwe/Chippewa); Ongpatonga (Omaha); Mo-Hon-Go (Osage); Chon-Mon-I-Case (Oto); No-Way-Ke-Sug-Ga (Oto); Sharitarish (Pawnee); Petalesharro (Pawnee); Wabaunsee (Potawatomi); Black Hawk (Sauk/Fox); Keokuk (Sauk/Fox); Ne-Sou-A-Quoit (Sauk/Fox); Appanoose (Sauk/Fox); Wau-Pel-La (Sauk/Fox); Micanopy (Seminole); Foke-Luste-Hajo (Seminole); Chittee Yoholo (Seminole); Tulcee Mathla (Seminole); Tuko-See Mathla (Seminole); Red Jacket (Seneca); Qua-Twa-Pea (Shawnee); Hoo-Wan-Ne-Ka (Winnebago); Naw-Kaw (Winnebago); Wa-Kaun-Ha-Ka (Winnebago); Amisquam (Winnebago); Chon-Ca-Pe (Winnebago); Tshizunhaukau (Winnebago); and an anonymous "Winnebago, an Orator." The sheer number of contemporary illustrations of Native Americans wearing Indian Peace Medals found in this production is incredible. Anyone who sees an image of an Indian Peace Medal being worn by its recipient is probably looking at one of these plates. While McKenney & Hall has never really been described as a numismatic book, an argument can certainly be made that the description fits.

The final product of McKenney & Hall's efforts was wildly successful, and was immediately recognized as an extraordinary contribution both to U.S. historiography and the book arts. McKenney's work preserved the likenesses of a generation of Native American leaders from the period immediately preceding the commercial viability of photography. William Reese wrote that "this was the grandest color plate book issued in the United States up to the time of its publication" (*Stamped with a National Character: Nineteenth Century American Color Plate Books,* 24). The beauty of the hand-colored lithographic plates has led to many volumes of McKenney & Hall being broken up over the years, and the plates sold individually—sometimes for thousands of dollars each. It is one of the high points of American literature and of true historical importance. *Bibliography of American Literature* 6934 (Volume 1 title-page State C; Volume 2 title-page State B; Volume 3 title-page State A; War Dance frontispiece State A; Red Jacket plate State C). Bennett, *Practical Guide to American Nineteenth Century Color Plate Books* 79. Field, *Indian Bibliography* 992. Howes, *U.S.iana* M129. Lipperheide, *Kostümbibliothek* Mc4. Reese, *American Color Plate Books* 24. Reese, *Best of the West* 68. Sabin 43410a. Servies, *West Florida* 2150.

