

Catlin Hall

1973-2006



History ^{CV 5-15-06}

Wilkes University's downtown campus is home to many of the city's oldest and most historic structures. Learn the back stories of some of these majestic buildings.

Page 4

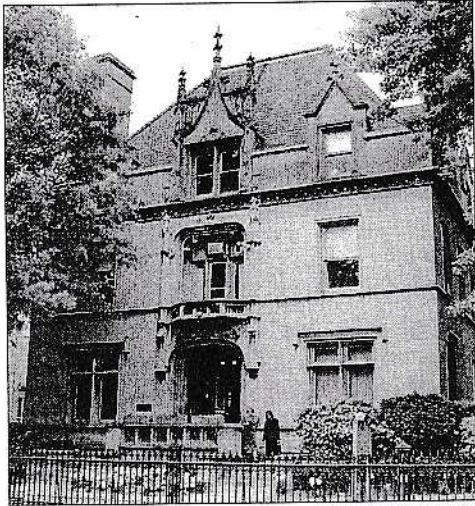
HISTORY COURSE

Wilkes University is home to many elaborate and historic mansions



A historical marker recalls the art career of George Catlin, the first American painter to create portraits of Native Americans. Catlin Hall, located at 92 S. River St., was named for the famous painter.

JACK KELLEY / THE CITIZEN'S VOICE



JACK KELLEY / THE CITIZEN'S VOICE

Weckesser Hall, at 170 S. Franklin St., is known by some as the 'castle'. One of the largest mansions in the neighborhood, F.M. Woolworth Co. director Frederick J. Weckesser lived there.

By Denise Allabaugh
Staff Writer

CV 5-15-06

WILKES-BARRE — Stately mansions which adorn Wilkes University's historic 27-acre campus once were the homes of well-known, successful people.

One of the most elaborate buildings on campus is Kirby Hall at 202 S. River Street, built in 1872. Fred Morgan Kirby, five and dime store magnate and grand scale philanthropist, lived in the home.

The mansion is now home to Wilkes University's humanities division. It was designed by Frederick Withers, one of the most prominent architects in the country at the time, said Dr. Harold Cox, Wilkes University history professor and archivist. A historic marker is located in front of the building.

Some call Weckesser Hall at 170 S. Franklin St. the "castle" since it is one of the largest former mansions in the historic neighborhood. F.W. Woolworth Co. director Frederick J. Weckesser lived in the grand home, built between 1914 and 1916. Costing \$200,000 to construct, it is the most expensive

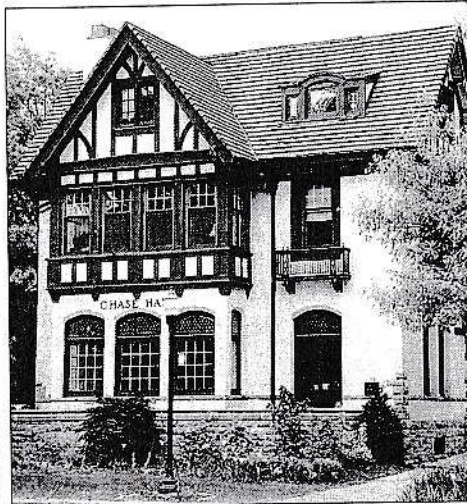
THIS IS THE NINTH in a series on historic places in Wilkes-Barre to commemorate the city's bicentennial.

house ever built in Wilkes-Barre, Cox said. New York architect C.H.P. Gilbert designed the mansion. Gilbert's earlier work included a similar Fifth Avenue mansion for F.W. Woolworth himself. Today, Weckesser Hall is Wilkes University's administration building.

Kirby Hall and Weckesser Hall are two of many historic buildings which are part of the River Street Historic District, accepted for inclusion in the National Register of Historic Places in 1985.

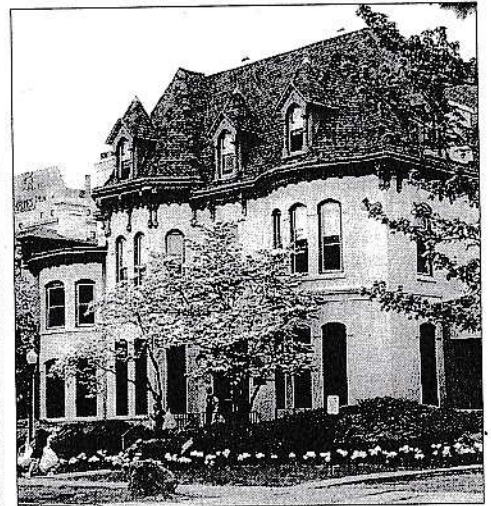
The enormous Gothic mansion at 80-84 S. River St., now called Rifkin Hall, was owned by Col. Robert Bruce Ricketts, a Battle of Gettysburg hero and lumber baron who donated Ricketts Glen State Park to the people of Pennsylvania. In 1989, Arnold and Sandy Rifkin made their first apartment on the third floor. The mansion, constructed in 1873, is now a residence hall.

The mansion-style Catlin



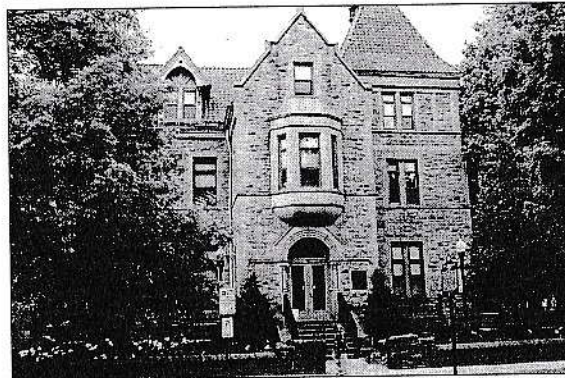
JACK KELLEY / THE CITIZEN'S VOICE

Chase Hall, located at 184 S. River St., serves as the university's admissions office. It was built in 1918 for the president and manager of the Lehigh Coal Co.



JACK KELLEY / THE CITIZEN'S VOICE

The gothic mansion at 80-84 S. River St., now known as Rifkin Hall, was owned by Col. Bruce Ricketts. He later donated the land which would become Ricketts Glen State Park.



JACK KELLEY / THE CITIZEN'S VOICE

Kirby Hall, 202 S. River St., was built in 1872. Philanthropist Fred Morgan Kirby lived in the building that now houses the university's humanities division.

Hall at 92 S. River St., another residence hall, is named after George Catlin, the first American painter to create portraits of Native Americans. It was originally built in 1843 as merchant Elijah W. Reynolds' home. Wilkes renamed the home in honor of Catlin (1796-1872), who was a lawyer in Luzerne County for four years before becoming a painter.

Catlin traveled the United States and visited 50 Native American tribes. He created more than 500 oil paintings, which have been featured in museums around the world, including the Louvre and the Smithsonian. A historic marker honoring Catlin can be found at River and South streets.

The two-and-one-half story Tudor Revival Chase Hall at

184 S. River St. was built in 1918 for Frederick Chase, who was president and manager of the Lehigh Valley Coal Company. Chase Hall is now the admissions office. It was donated to Wilkes in 1937 by Admiral Harold Stark as a memorial to Mrs. Frederick Chase, Stark's sister.

The oldest building on campus is McClintock Hall at 44 S. River St., built in 1841, Cox said. Now a residence hall, McClintock Hall features a grand piano, floor-to-ceiling mirrors and a three-paned stained-glass inlay in the ceiling.

Standing tall in the middle of Wilkes University's campus is an eight-foot-high statue of John Wilkes, a British member of Parliament who championed the American colonists' desire for independence. The city is named after Wilkes and Col. Isaac Barre, whose name is on Barre Hall at 80 West River St. The mansion-style co-ed dorm, built in 1873, was the home of local mining firm founder Richard Sharpe.

dallabaugh@citizensvoice.com















The streets where you live

Walk through history in downtown Wilkes-Barre's historic corridor

By Deaky Higgins
Citizens' Voice Staff Writer

Prior to Judge Jesse Fell's discovery that black "stone coal" burned with a steady, even flame in 1806 proving anthracite coal was a viable source of energy, Wilkes-Barre had already been a bustling city.

Taking its name from two British members of Parliament who supported the American cause, Wilkes-Barre was the center of civilization in the Colonial and Revolutionary War periods. John Wilkes and Col. Isaac Barre never set foot in their namesake city, but to this day, it honors their commitment to the patriots' plan for independence.

It is one of only a handful of cities in the United States with a hyphenated name.

As was the plan of the time, cities were laid out around a village square with rectangular blocks running off streets that converged at the square.

While Wilkes-Barre's Public Square is referred to as a square, it really is positioned as a diamond with four main streets radiating off each point in each compass direction.

The area's first post office was located in the city as was the county seat. Public Square was the site of Luzerne County's first courthouse in addition to serving as the meeting place for visitors to the city.

Today, Public Square still serves as a meeting place of sorts with holiday celebrations, the Five Arts Festa and the Farmer's Market held on the same site where a fort and city jail once stood.

It is at Public Square, the focal point of the city where we begin our walking tour of Wilkes-Barre. Actually, the city is divided into two tours, the Southern Tour, and the Northern Tour.

It is possible to do both in one day, especially if the weather cooperates.

Most of Wilkes-Barre lends itself to walking because the truly hilly sections lie on the periphery of the historic districts outlined in the tours. However, it is advisable to

wear low-heeled, comfortable shoes.

The tours are designed as self-guided. A detailed brochure of the tours is available from the Luzerne County Historical Society located in the Bishop Memorial Library, 49 S. Franklin St., a stop on the tour.

The Southern Tour

Looking south on Public Square an impressive but currently vacant building immediately greets the eye.

At the turn of the 20th century, many financial institutions adopted the Neoclassical Revival style of architecture. According to the Luzerne County Historical Society, the banks apparently wanted to impress the public with their strength and strong tradition so boards of directors built buildings to reflect that firm foundation.

The First National Bank built in 1906 was designed by well-known Wilkes-Barre architect Albert H. Kipp. Called a "banking temple," the First National Bank building has been vacant for many years.

This building's exterior (despite disuse), remains a fine example of an architectural clean and classic structure.

Next door, the 1929 Luzerne National Bank building's utilitarian exterior gives little hint of the beautiful interior reliefs inside.

Giant telamons, sculptures that depict various occupations loom above the wide-open banking floor. While the telamons' creator is not known, the building's architect is.

New York architect Bertram C. Cuyinham designed this 14-story office building. Its ground floors are in the Romanesque style. Art Deco accents are prevalent throughout.

Moving west out of the Public Square area toward the Susquehanna River takes the visitor on West Market Street.

Walking past remnants of a bustling past, West Market Street today is on the verge of a renaissance. At the nucleus is Hotel Sterling.

Located at 47-45 W. Market St., the hotel

was at one time the premier area

hospelry for visiting dignitaries, politicians and entertainers. It lies dormant and unused today, awaiting a revival that planners hope to tie into the levee-raising project in Wilkes-Barre.

The original building was designed by J.H.W. Hawkins in 1897.

New York architects Warren and Wetmore added a 14-story tower addition in the 1920s.

Directly in front of the Sterling, the Market Street Bridge provides an impressive route over the

Susquehanna River. Built in 1929, the bridge was designed by Carrere and Hastings.

Walking south on South River Street, visit Catlin Hall at 82 S. River.

Generations of the coal aristocracy and profits gained from area mines and railroads defined South River Street as Wilkes-Barre's own Millionaire's Row.

Catlin Hall and neighboring Weiss Hall originally were identical Greek Revival homes built by prominent members of the coal aristocracy. Wilkes University now owns both homes.

Continuing south on South River Street, stop at 236 S. River in front of Temple Is

rael. Recently restored to its original grandeur, the home of Wyoming Valley's Conservative Jewish congregation, the temple is designed in Byzantine Revival style.

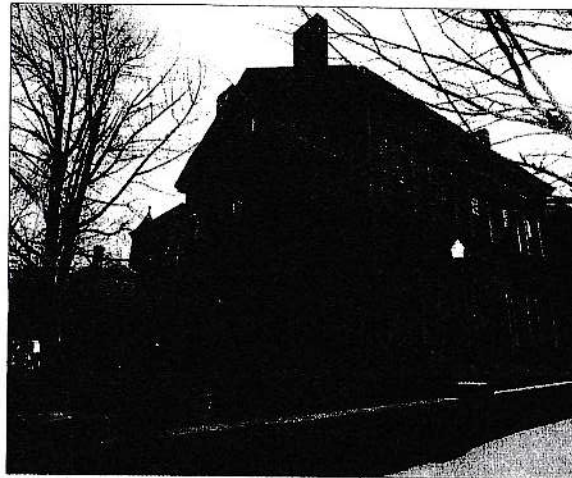
Architect Ralph M. Herr designed the house of worship with domed glass ceiling and wonderful interior woodwork.

Take a slight detour to view Good Shepherd Lutheran Church at 190 S. Main St.

The Greek Revival church was built by German immigrants and is the oldest church in the city.

Visitors will also find in this neighborhood the Luzerne County Medical Society at 126 S. Franklin St. and the American Red Cross building at 156 S. Franklin St.

Both structures are in the Colonial Revival style. In particular, the medical society's home is a 1914 Bruce Hayden Long de



Catlin Hall, 1843.

JACK KELLY/THE CITIZENS' VOICE

sign and has been referred to as "Wilkes-Barre's Pantheon." Visitors are welcomed during business hours.

Walkers can visit several more significant buildings on the South Tour. Check the brochure for more information.

The North Tour

The North Tour begins with the Neoclassical Revival PG Energy building at 30 N. Franklin St.

Built in 1910 this structure was designed by architects Welch, Sturdevant and Poggi for the Spring Brook Water Supply Co.

One of its unique features is a row of carved dolphins along the building's top.

Moving up North Franklin Street, Irem Temple at 82 N. Franklin, stands out with its minarets and arched roof.

In Moorish Revival style was the design of E. Willard Puckey. He modeled this unusual building after the Mosque of Omar and the Court of Lions of the Alhambra Palace.

The Kirby Memorial Health Center at 71 N. Franklin St. is a strikingly beautiful building both inside and out.

Designed by Thomas Atherton in 1930, it favors a classical design.

But, this impressive building's most wonderful attributes are on the inside. Stop in during business hours for a peek.

Perhaps the most recognized building in

the Wilkes-Barre skyline is the Luzerne County Courthouse.

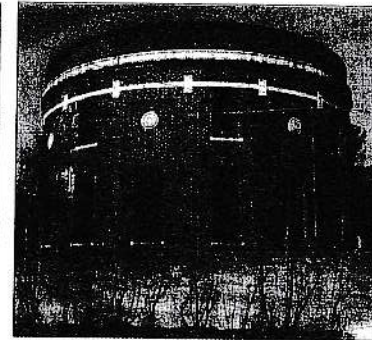
Built in 1909 and designed by E.J. Osterling, this Beaux-Arts design was originally meant to be built on Public Square.

Later, architects McCormick and French designed the interior. For anyone who has not visited this landmark building, take the time to look at its mosaics and murals. They tell the story of Wyoming Valley's history. See how many famous personalities you can spot.

The North Tour also includes the Memorial Presbyterian Church.

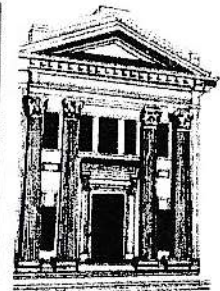
Other significant buildings on this tour include the Polish Union Building, James Coughlin High School, City Hall and St. Mary's Roman Catholic Church, among many others.

Plan on spending the better part of an afternoon on this log of the tour. For more information contact the Luzerne County Historical Society at 823-6244.



Luzerne County Medical Society, 1914.

JACK KELLY/THE CITIZENS' VOICE



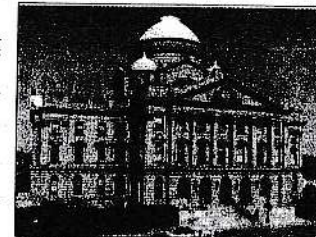
First National Bank, 1906.



First Presbyterian Church, 1909.

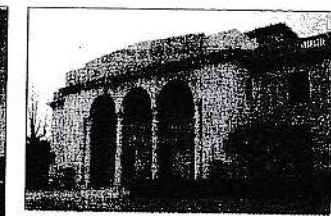


Public Square, circa 1900.



Luzerne County Courthouse, 1909.

JACK KELLY/THE CITIZENS' VOICE



Kirby Health Center, 1930.

JACK KELLY/THE CITIZENS' VOICE

Take a look at unique architecture in area

W-B T.L. 8-24-00
The city of Wilkes-Barre has its share of unique architectural buildings, one of which is the Osterhout Free Library at 71 S. Franklin Street.

The building in which the library is housed was originally the First Presbyterian Church of Wilkes-Barre.

When the congregation decided to construct a new church, the old one was sold to the trustees of Isaac Osterhout's estate. The library was opened in 1889. It is notable for the beauty of its stained-glass windows, and for the oak carvings found in the reading room.

Located at 92 S. River Street is Catlin Hall, one of the two Wilkes University buildings listed in the National Register of Historic Places.

Catlin Hall is named after the painter George Catlin, who was born in Wilkes-Barre in 1796. Catlin became famous throughout the world for his works of American Indian Tribes, a collection so complete and detailed that it has never been equaled.

The other Wilkes building listed in the National Register is

McClintock Hall, donated to the University by Attorney Gilbert S. McClintock. The hall is in the Greek revival style, with later Victorian additions.

The Wyoming Historical and Geological Society is now headquartered in the former Maxwell Residence at 49 S. Franklin Street.

This was the home of Volney Maxwell, attorney, and was constructed in the 1870s.

The Sterling Hotel was opened in 1898. At that time it was known as the Algonquin, and it quickly became one of the showpieces of the Wyoming Valley. An orchestra played every noon and evening. Sumptuous meals were served there and many prominent people were guests at the hotel. But as the years passed, the building fell on hard times until it eventually was declared unfit for human habitation.

The Forty Foil Meeting House, located on Wyoming Avenue, was constructed in 1807. It is the oldest church edifice in Northeastern Pennsylvania. Originally designated Union

Chapel, it was built to fill the combined needs of two sects: the Congregationalists/Presbyterians and the Methodists.

It served as a house of worship until 1837, when both groups began building separate churches of their own; but it is still in use today for community events.

The two most famous historical homes in the region are the Swetland Homestead, built by Luke Swetland in 1797; and Denison House, constructed by Col. Nathan Denison in 1790. Both offer special events and programs that provide a glimpse into the past.

These are just a sampling of the many interesting historical sites found in the Wyoming Valley. There are many more, some of which have occasionally been opened to the public.

For more information, the Osterhout Free Library has an extensive collection of local history.

TLC Book Club coming soon

Coming soon is the Times Leader Community Book Club,

sponsored by Tudor Books, the Times Leader, and Luzerne County Library System. Popular authors will moderate a book discussion group in the area.

First among them is Jodi Picoult, who will appear at 7 p.m. Sept. 7 at Wyoming Seminary in Kingston.

Her book, "The Pact" is available at the Osterhout.

Also, in conjunction with this, the Osterhout is offering a book discussion from 7 to 8 p.m. Aug. 29. Anyone interested is welcome to come to the library and join in.

Other events will be planned for upcoming meetings with additional authors, such as Paul Watkins, author of "Archangel"; Pat Cunningham Devoto, who wrote My "Last Days as Roy Rogers"; and William Kowalski, who penned "Eddie's Bastard."

To acquire a copy of these or many other books, please stop in at the library.

This column is written by staff members of the Osterhout Free Library. To contact them, call 823-0156.

THE LIFE OF GEORGE CATLIN

George Catlin was born in Wilkes-Barre, Pennsylvania, July 26, 1796. His interest in Indians began as a young boy listening to his mother tell of her experiences as a captive of the Indians in the Wyoming Massacre of 1778. Catlin practiced law three years in Luzerne, Pa., but a stronger passion, that of painting, called him, and he abandoned his law books for a paintbrush.

In 1823 he went to Philadelphia determined to make painting his life's profession. Entirely self taught, Catlin developed skill as both a miniature painter in watercolors and as a portrait painter in oils. In 1824 he was elected as an academician of the Pennsylvania Academy of Fine Arts, a select group of artists of the day.

The important turning point in Catlin's painting career came when a group of Indians from the Far West (then the Plains) passed through Philadelphia on their way to Washington. As Catlin himself put it:

My mind was continually reaching for some branch or enterprise of the arts, on which to devote a whole life-time of enthusiasm, when a delegation of some ten or fifteen noble and dignified looking Indians of the Far West suddenly arrived in the city, arrayed in all their classic beauty-with shield and helmet-with tunic and manteau-tinted and tassled off, exactly for the painter's palette!... And the history and customs of such a people, preserved by pictorial illustrations, are themes worthy of the lifetime of one man, and nothing short of the loss of my life shall prevent me from visiting their country, and becoming their historian... I set out on my arduous and perilous undertaking with the determination of reaching, ultimately, every tribe of Indians on the Continent of North America and bringing home faithful portraits of their principal personages, and full notes of their character and history. I designed, also, to procure their costumes, and a complete collection of their manufactures and weapons, and to perpetuate them in a "gallery unique" for the use and instruction of future ages.

In 1830 Catlin arrived in St. Louis where he gained the friendship of William Clark who with Meriwether Lewis had made the famous expedition to the Pacific Ocean from 1804 to 1806. Clark was Superintendent of Indian Affairs at St. Louis from 1813 to 1838. Catlin's introduction to painting the Indians of the plains came as a result of arrangements Clark made for him.

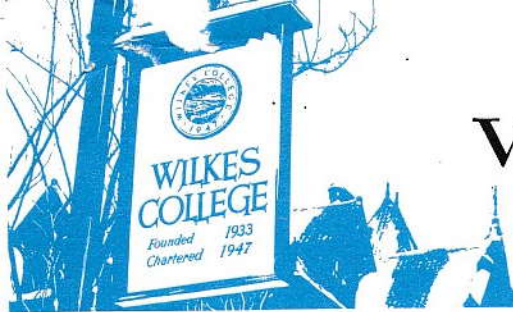
Catlin spent from 1830 to 1836 among the Indians of the West, travelling many

times at the danger of his life in order to paint their portraits, their villages, their ceremonies. What he saw he recorded, visually and in writing. He was upset by the plight of the Indians and knew that the days of the red man were numbered. In addition to an "Indian Gallery" of his paintings, he conceived for himself a social and political mission -- to become a spokesman for the red man whom he held in deep respect. He proposed a National Park west of the Mississippi where the Indians and buffalo would be left alone to roam, where there would be no white fur traders to exploit them, no missionaries, no smallpox and other white man's diseases, no whiskey and no cheap trinkets the white men used in exchange for skins.

Catlin set up his "Indian Gallery" of 494 paintings and numerous types of Indian clothing and artifacts in New York City in 1838. Later, he travelled with his Gallery to Washington, Baltimore and Boston. Catlin later took his Gallery to England and to France, where it was enthusiastically received.

His dream, however, was to have the U.S. Government purchase his paintings. He was never to see this realized in his lifetime despite a number of strong spokesmen such as Daniel Webster and Henry Clay. His original collection was given to Joseph Harrison, a wealthy American, head of the Harrison Boiler Works in Philadelphia who paid off Catlin's European debts. After Catlin's and Harrison's deaths, the collection which included 445 paintings was given by Harrison's widow to the Smithsonian Institution. (Twenty of this group are part of the Sordoni Art Gallery's opening show.)

In his late fifties, Catlin spent part of his time in the reading room of the Bibliotheque Imperial in Paris. There he met another frequenter of the library who had delved into old Spanish volumes describing lost gold mines in the Crystal Mountains of Brazil. Catlin decided to go in search of the lost gold. When the search proved futile and his miner's tools were lost and broken, he began to paint Indians. Although the South American Indians were less friendly to him, he did succeed in painting 30 different tribes and numerous landscapes. (A number of this South American series, on loan from the National Gallery of Art, Paul Mellon Collection, is also to be seen at the Sordoni Art Gallery.)



DEPARTMENT of PUBLIC RELATIONS
WILKES COLLEGE
WILKES-BARRE, PENNSYLVANIA 18703

*file
Catlin*

MONDAY, OCT. 29, AT 5 P.M. AND THEREAFTER

Wilkes-Barre, Pa. --

Thirty-six paintings from the seldom-circulated national collection of works by George Catlin will be placed on public display by Wilkes College for a six-week period beginning November 25 at the Sordoni Art Gallery, which is included in the new \$6-million Stark Learning Center on the campus.

The collection will be brought to Wilkes College on loan from the Smithsonian Institution's National Collection of Fine Arts and the National Gallery of Art.

Catlin, who was born in Wilkes-Barre in 1796, gained international acclaim as a portrait painter and a miniaturist, but is best known for his paintings of the American Indian. His works date back to almost a century and a half and represent his work with both North and South American subject matter.

Wilkes College President Francis J. Michelini called the planned presentation of Catlin paintings "a most appropriate selection as the opening exhibit in the new Sordoni Art Gallery, which marks one of the greatest contributions ever made to the cultural wealth of not only the college but the people of Wyoming Valley and Northeastern Pennsylvania."

Commenting on the origin of the new gallery, A. J. Sordoni III, president of Sordoni Enterprises, issued the following statement:

"The Sordoni Art Gallery was given to Wilkes College by The Andrew J. Sordoni Foundation, Inc., to encourage the appreciation of art. The Gallery is dedicated to displaying and preserving works of art and to serve as a teaching aid.

"In the future, the Gallery will be the home of a substantial portion of the Sordoni Family's collection. Shows and exhibits will be featured at the Gallery for the benefit

beginning November
Stark Learning Center on the campus.

The collection will be brought to Wilkes College on loan from the Smithsonian Institution's National Collection of Fine Arts and the National Gallery of Art.

Catlin, who was born in Wilkes-Barre in 1796, gained international acclaim as a portrait painter and a miniaturist, but is best known for his paintings of the American Indian. His works date back to almost a century and a half and represent his work with both North and South American subject matter.

Wilkes College President Francis J. Michelini called the planned presentation of Catlin paintings "a most appropriate selection as the opening exhibit in the new Sordoni Art Gallery, which marks one of the greatest contributions ever made to the cultural wealth of not only the college but the people of Wyoming Valley and Northeastern Pennsylvania."

Commenting on the origin of the new gallery, A. J. Sordoni III, president of Sordoni Enterprises, issued the following statement:

"The Sordoni Art Gallery was given to Wilkes College by The Andrew J. Sordoni Foundation, Inc., to encourage the appreciation of art. The Gallery is dedicated to displaying and preserving works of art and to serve as a teaching aid.

"In the future, the Gallery will be the home of a substantial portion of the Sordoni Family's collection. Shows and exhibits will be featured at the Gallery for the benefit of students and the general public. The donors hope that the Gallery will be a source of pleasure and inspiration to everyone interested in fine arts."

A private showing of the Catlin paintings will be held on Saturday, November 24, at 8 p.m. At this time there will be a formal dedication of The Sordoni Art Gallery and a reception opening the exhibition of the works by George Catlin.

(more)

1st ad -- george catlin

The exhibit will be open to the public from Sunday, November 25, through Saturday, January 5. Hours for viewing will be Sunday from noon to 5, Monday through Friday from 10 a.m. to 9 p.m., and Saturday from 10 a.m. to 5 p.m.

The new gallery, which is under the direction of Vivian Varney Guyler, is expected to become one of the major educational and cultural points of visitation for school groups of all levels and the public in general.

It was deemed extremely fortunate that the first exhibition is that of locally born George Catlin, who has become familiar to regional people of all ages and particularly to young people during the study of American History.

Catlin remained in the Wilkes-Barre area from the time of his birth until 1823 when he gave up the practice of law and moved to Philadelphia to devote his full time to painting. Catlin set up as a miniaturist in that city where he worked until 1825.

He worked in New York State from 1825 to 1829, when he moved briefly to Richmond, Va. In 1830 he made his first visit to the West and began the major work of his life, the portrayal of the American Indians and their customs.

After about eight years of travel and painting in the American West, Catlin in 1839 took his collections to Europe, where he was to spend the next 30 years, except for several years in South America (1852-57).

He returned to America in 1870 and died in Jersey City, N.J. two years later, on December 23, 1872.

There are several books that describe the life of George Catlin and most agree on the basic aspects that are well described in an account by Mary Sayre Haverstock in her book "Indian Gallery - The Story of George Catlin."

In the year 1830, a painter of miniature portraits named George Catlin left his comfortable Philadelphia home and set out on a hazardous journey through the West. His goal: to paint the portraits of every Indian tribe in North America.

His friends warned him that it was an impossible task. He would never come back

va. In 1830 he made his first visit to the West and began the major work of his life, the portrayal of the American Indians and their customs.

After about eight years of travel and painting in the American West, Catlin in 1839 took his collections to Europe, where he was to spend the next 30 years, except for several years in South America (1852-57).

He returned to America in 1870 and died in Jersey City, N.J. two years later, on December 23, 1872.

There are several books that describe the life of George Catlin and most agree on the basic aspects that are well described in an account by Mary Sayre Haverstock in her book "Indian Gallery - The Story of George Catlin."

In the year 1830, a painter of miniature portraits named George Catlin left his comfortable Philadelphia home and set out on a hazardous journey through the West. His goal: to paint the portraits of every Indian tribe in North America.

His friends warned him that it was an impossible task. He would never come back alive. The "savages" would butcher him before he could set up his easel. But after eight hard and dangerous years, George Catlin returned with a pictorial record of Indian life that has never been equaled.

The story of Catlin's travels is fascinating -- his first trip with William Clark (who 25 years earlier had helped Meriwether Lewis open the West) ... his journey with
(more)

2nd ad -- george catlin

the French-Canadian fur traders...and his later adventures alone. He visited the treaty councils of the Sioux and Iowas. He met the Sacs, the Kansas and the Blackfeet, the Otes and the Mandans. Wherever he went, he painted the chiefs and talked with tribal members. The Indians of the far West, he wrote home enthusiastically, "are undoubtedly the finest looking, best equipped, and the most beautifully costumed of any of the Continent. Amongst and in the midst of them am I, with my paint pots and canvas."

The more he traveled among the Indian peoples, the deeper grew Catlin's admiration, and the greater his sense of urgency to capture their way of life on canvas. For as the rush of settlers, miners and ranchers forced the Indians off their lands, Catlin saw that the red man's final destruction was not far off. He wanted at least to preserve them in his paintings, so future generations could see what had been lost.

When he returned East, crowds of people flocked to see "Catlin's Indian Gallery," and to hear the artist tell of his adventures. Kings, princes, and great men of many nations admired the handsome paintings, but few paid attention to Catlin's words of warning about the fate of the Indian. In England as well, people were eager to hear his tales of exciting adventure, but greeted Catlin's somber predictions with the same indifference as the Americans.

Congress debated the purchase of the Gallery. Daniel Webster and Jefferson Davis also spoke on behalf of a bill to buy it for the American people, but the bill was defeated. Catlin, however, continued throughout his life to display his Gallery, and to plead for understanding of the red man.

The story of Catlin's life and his work is one of adventure and hardship ...his days among the Indians...the years he spent pleading on their behalf...his later travels in the Amazon jungle, painting the South American Indians. It is an exciting tale. And it is a sobering story, too, for it was more than a century until Americans finally acknowledged his paintings as the magnificent documents they are, and recognized the rightness of his words.

###