

enemies were able to cut. Indians kept streaming in to his help from all the quarter circle of agencies, informing him of every step taken by his enemies, and bringing ammunition, guns, ponies and men by hundreds.

Of Sitting Bull personally, not very much is known. It is many years since he attended a council, and he has been so long secluded from the whites that no portrait of him is extant. From the description of agency Indians and others, he is said to be a heavily built Indian, with a large, massive head, and (strange to say) brown hair, unlike most Indians. He is heavily marked with the small-pox. The events of his life have been recorded by himself, and fell into the hands of the whites by an accident soon after the Phil Kearney massacre. A scout brought into one of the first an old roster book, once belonging to the Thirteenth United States Infantry, which Sitting Bull had captured, and in this was found a series of over a hundred little Indian pictures, describing various exploits of the artist. In the first he is shown as a young warrior, naked and unadorned, taking his first scalp by charging a Crow Indian mounted. From the mouth of the young warrior goes a line which joins him to his "totem" or symbol, a buffalo bull sitting upon his haunches, which identified the book as the diary of Sitting Bull. This totem is found in all the pictures. Almost every picture represents the killing of a man or woman, or both, some Indians, some whites. A few represent Sitting Bull carrying off herds of horses. These pictures are in regular Indian style, such as a clever child, without teaching, might draw. There is no attempt at art, but there is no mistake as to what is meant. There are the men, the horses, the women/page 383/ the Indian war bonnets, the white man's stove-pipe hat, in the true spirit of caricature, the salient features seized and fixed.

It was stated at one time that Sitting Bull, while hating the white Americans, and disdaining to speak their language, was yet very fond of