

Medicine-man, addressed to his high mightiness ; but, at the same time, he stated that his pride had been wounded, and he had felt extremely mortified at being treated so before so many Indians. Yellow-cum accompanied the artist to his temporary study, and while he was making a sketch, gave him a recital of much of his private history, some of the notes of which are of special interest. Much of Mr. Kane's success depended on the universal reputation he acquired as a Great Medicine-man from the practice of his art, and the mysterious ideas associated with his life-like portraits, which were regarded as sources of influence for good or evil over the originals, if not indeed a part of themselves. This superstitious estimate of his art manifested itself in various ways. On one occasion he tells us :

"I visited the lodges of the Eus-a-nich Indians. The chief was very rich, and had eight wives with him. I made him understand, by showing him some sketches, that I wished to take his likeness. This was, however, opposed so violently by his ladies, that I was glad to escape out of reach of their tongues, as they were all chattering together, while he sat like a grand Turk, evidently flattered by the interest they showed for his welfare. A few days after I met the chief some distance from his camp and alone, when he willingly consented to let me take his likeness upon my giving him a piece of tobacco."

Again he tells us of his success in securing the portrait of Shawstun, the head chief of the Sinahomas, who attracted his attention first by his pre-eminent ugliness. "He inquired very earnestly," he adds, "if my sketching him would not involve the risk of his dying ; and after I had finished the sketch, and given him a piece of tobacco, he held it up for some moments and said it was a small recompense for risking his life. He followed me afterwards for two or three days, begging of me to destroy the picture ; and at last, to get rid of him, I made a rough copy of it, which I tore up in his presence, pretending it was the original." Repeatedly Mr. Kane was indebted for his safety to the superstitious fears which his paintings excited ; and in one case, when an Indian had pursued him for some days and occasioned him great annoyance, he effectually subdued him by the mere threat of taking his likeness. During his stay among the Cowlitz Indians, a tribe of Flat-heads, Mr. Kane painted Caw-wacham, a woman of the tribe, with her child under the process of having its head flattened, and the picture forms one of the most curious illustrations of the present volume. But he adds, "It was with some