

*Ma Sa wa na ta*



Auger Down Books

E-List 4:

Twenty-Two Items  
Relating to the  
History of  
American Indians



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detail.

## Auger Down Books E-List 4: Twenty-Two Items Relating to the History of American Indians

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# 1. [Featured][Sac and Fox of the Mississippi][Photographer Unknown]

## *Photograph Album of Identified American Indian Portraits, c. 1860s-1870s.*

[Kansas or Indian Territory], c. 1860s-1870s. Fourteen sixth-plate tintype portraits and a carte-de-visite housed in a cloth album, with identification of subjects on mats surrounding the images.



The Sac and Fox of the Mississippi, one of three recognized tribes of Sac (or Sauk) and Fox, underwent a period of great upheaval in the 1860s as they were forced to relocate to Indian Territory from their lands in Kansas, which they ceded under a treaty with the US Government signed on February 18, 1867. In exchange, they received 750 square miles of land in Indian Territory between the Cimarron and North Canadian Rivers near what is now Stroud, Oklahoma. In 1869, 387 members of the Sac and Fox of the Mississippi left Kansas, arriving at their new home nineteen days later.

This album of photographs shows a group of Sac and Fox from this general period of the 1860s-1870s. We have identified it based on the names Louis Sullivan and Richard Duncan, which though they seem like common names only appear in the American Indian Census Records as being members of the Sac and Fox of the Mississippi (though there is another Richard Duncan belonging to the Pima tribe). The photographs show a group of Sac and Fox, possibly within the same band, with some of the subjects shown multiple times.

The names of the subjects are written in pencil on the mounts, which is quite remarkable for American Indian portraits from this period. American Indian tintype portraits are scarce, and identified portraits nearly nonexistent. There are several reasons for this. With nearly all photographers being white, most pictures of American Indian subjects were taken by profiteering white photographers attempting to sell multiple images. The tintype format, with each exposure producing a single positive image, would not allow for reproduction. Since tintypes were generally paid for by the subjects, the economic situation of American Indians would make it quite difficult for a series of images such as this to be produced.

From the genealogical information we have been able to obtain, our best guess is that these photographs are from the 1870s. We find multiple census entries for Richard Duncan (whose native name may have been Wa Pe Ka Ka Que), many of which list his birthday around 1875. In the 1900 census he appears living in a house with some cousins, and his entry notes that both of his parents were born in Kansas. Two portraits show his relatives - Ne Wa Te Na, noted as his father, and Na Sa Wa Na Ta, his uncle. Both men appear to be in their twenties. This makes it possible, given the fact that Richard was born around 1876, that the album was created any time from the 1860s to the 1870s or onward, though if it was later it becomes more of a mystery why they did not make it into the 1890 census with Richard, where he first appears. Richard Duncan's wife, Allie Fox, later sold several cultural artifacts to the anthropologist Mark Raymond Harrington during fieldwork sponsored by George Heye.

We have studied every microfilmed census record from the Sac and Fox Agency in Indian Territory (now held at the Oklahoma Historical Society), and have found no record of any of these subjects in the census records until the Sullivans and Duncans appear in 1890. This may suggest the possibility that the photographs were taken pre-relocation, as there were far more photographers practicing in Kansas than in Indian Territory, as well as the possibility that the Duncans' deaths or split from Richard happened during the relocation process. The notations are done in two hands, one bolder than the other tracing the first and both in pencil. One photograph, of Ta Ka Ni Se (who appears twice), shows an iron frame Henry rifle, which is perhaps the most collectible American firearm, produced only in a number of a few hundred



and distributed to Union soldiers during the Civil War. We find no record of Ta Ka Ni Se, the rifle's owner, though there is a record of an Indian Scout named "Tah Kah" being discharged in 1876 in Sydney, Nebraska.

It is also difficult to speculate as to who assembled the album. The stitched-in carte-de-visite could be American Indian needlework, though we have no way of knowing. A few subjects appear multiple times: Ta Ka Ni Se, shown once with a rifle and another time without; Ma Ti Ke Na, shown twice; and Na Sa Wa Na Ta, shown once in portrait and with another photograph of a baby with his name next to it, presumably as he is some relation. This could suggest that this was a family album assembled by an American Indian family, though again we cannot say for certain that is the case.

Taken as a collection the album is quite unique, presenting scarce identified American Indian imagery from a time of great upheaval and scant record keeping. Few identified portraits from this time period exist apart from the work of a handful of well-known white photographers, and the vast majority of extant images were produced for the purpose of sale to white customers. When white photographers took the time to produce identified portraits it was generally for the sake of profiting off of the reputations of known subjects. We have never encountered a similar collection of identified images of subjects unknown to us. As such, it presents a very valuable and unique collection.

The red cloth album, original to the period, is in rough shape. The pictures themselves are good to very good, quite attractive, with normal wear. Overall a remarkable survival. Please see our site for a list of sources consulted in our research.

Offered in partnership with Daniel / Oliver Gallery.

**\$25,000**

C/o Indian Office,

Washington, D. C.

Sir:

The Office is in receipt of a letter, dated April 29, 1916, signed by you and William Madison as "Chippewa Delegates" in which protest is made to the

## 2. [Advocacy][Legal] Henderson, Daniel Brosius Sr.

### ***Archive of Material Mostly Relating to American Indian Court Cases from the Files of Daniel Henderson, An Attorney Who Spent the Bulk of his Career Litigating on Behalf of American Indians, c. 1905-1923.***

Washington, DC et al., 1905-1923. Forty-eight documents, most 8 1/2 x 11 or smaller, various formats and paginations. Please contact us for a full inventory.

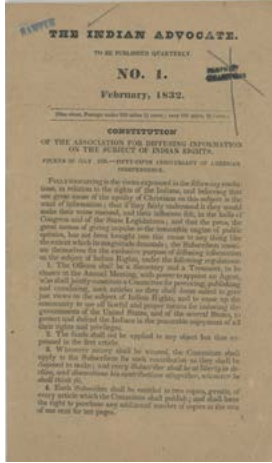
Daniel Brosius Henderson, Sr. was an attorney who spent the bulk of his career litigating cases involving American Indians, during a period when the fallout from the Dawes Act and land treaties led to widespread legal issues for various groups. Born in Maryland, Henderson began his legal career in Missouri before returning to the Washington, D.C. area around 1901. During his time in Washington he represented numerous tribes in suits, mostly against the United States Government. In 1937, he won a major victory for the Klamath Tribes in the Yamsay Mountain case, which awarded the Klamath tribe \$2,267,000 for an unauthorized claim to timber lands on Yamsay Mountain made by a logging company in the 1870s.

Documents in the Henderson archive span 1904-1923, and include letters, land agreements, contracts, and claims relating to Henderson's legal practice working with groups of American Indians such as bands of Klamath, Chippewa, and Tonkawa. The material reveals the range of legal challenges that American Indians faced following the Dawes Act of 1887. The Dawes act, and the string of legislation that the Dawes act put into motion, divided Indian Reservations into allotments of specific sizes for individuals and families. If, after allotments were allocated, there was "surplus" reservation land, the federal government could purchase and sell it. This legislation served several purposes. It forced American Indians to assimilate into the economic and family structures recognized by the United States Government. And, it broke up the reservations so that the "surplus" land, previously protected, could be settled by whites.

The documents give a sense of the effect of this legislation. Individuals write to Henderson seeking representation for issues of land claims and inheritance. The government routinely violated treaties and agreements, often by circuitous legal routes. Tribal representatives write with plans to organize, name delegates, and travel to Washington to meet with Henderson. Highlights of the collection include: several documents relating to the Klamath's sale of land to the California and Oregon Land Company; Tonkawa land claims regarding the signing of the treaty of the Dawes Commission at Ponca Agency in October 1891, in which members of the Tonkawa tribe make sworn statements that they were not adequately informed about the content of the treaty and the value of the land; material relating to the government's withholdance of allotted funds from the Chippewa Fund; correspondence with the Lakota interpreter and delegate David Zephier; several letters from a chief of the Onadah Band of Chippewa; and hand-drawn maps of the Red Lake Reservation. One of Henderson's clients, unable to access the money she was awarded from the government, puts it in a letter to Henderson: "I would like to know also if congress made some special law against me. If I am, a citizen or not, or; half a citizen." Eight documents relate to a land scheme, called the Hyde Fraud Combine, which defrauded the state of Oregon of thousands of acres, unrelated to American Indian issues.

The documents overall show a very stark and detailed look into legal issues of American Indians during an important period of land disputes. As is evident from the tone of the letters, Henderson was one of few attorneys doing this type of work early in the century, at a time when most of the white efforts to aid American Indians took place via missions or the Indian Schools. We find no evidence of similar collections of documents in the trade. A full inventory with additional images is available on our website or by request. Generally well preserved in excellent condition.

**\$4,500 [On Hold]**



**3. [Advocacy] Humphrey, Heman; Association for Diffusing Information on the Subject of Indian Rights**

***Indian Rights and Our Duties. An Address Delivered at Amherst, Hartford, etc. Stereotyped for the Association for Diffusing Information on the Subject of Indian Rights. [With] Constitution of the Association for Diffusing Information on the Subject of Indian Rights.***

Albany, 1831. 12mo, wraps, 24; 3 pp.

Heman Humphrey was the President of Amherst College, as well as a key figure in the temperance and prohibition movements. This address, on the plight of American Indians during the period following the Indian Removal Act, was first given in 1829. The Association for Diffusing Information on the Subject of Indian Rights republished the speech here along with their constitution, which is printed on the wraps. The header of the wraps reads "The Indian Advocate. To Be Published Quarterly. No. 1. February, 1932." This is the only issue to be published. The organization was formed on July 4, 1831 in Massachusetts, and counted William B. Calhoun, Leverett Saltonstall, Rufus Choate, Samuel Worcester, Charles Loring, Edward Reynolds and Jeremiah Everts as its members. The final two leaves reprint a circular letter from 1830 written by the group's members after a meeting convened at the State House in Boston.

A very good copy with two small stamps to title page, otherwise near fine. Field 741, describing the publication as "the effort of an earnest and learned man, to arouse the people of the United States, to the wrongs perpetrated on the Indians. How many such men shall rise and fall, before these wrongs shall be addressed?" OCLC 173682640.

**\$350**



**4. [American Indian Boarding Schools]**

***Cabinet Card Photograph of an American Indian Student in Western Dress Signed "Wyoming Kid."***

N.p., c. 1880s-1890s. Mounted albumen photograph on mount, 4 3/4 x 3 3/4 inches on larger mount.

A striking portrait of an American Indian student in western dress, most likely a student at an American Indian boarding school or Indian Residential School, as they were also known. Verso reads, "J.H.C. / to his friend / J.J. Clair / Wyo, Kid." A very good example with excellent contrast and a few marks.

**\$350**



**5. [American Indian Boarding Schools] [Carlisle Indian School] Choate, J.N.**

***Cabinet Card Photograph of American Indian Delegates and Interpreters Visiting the Carlisle Indian School, Posed Alongside Major James Haworth.***

Carlisle, c. 1880-1885. Albumen cabinet card, 8 x 4 7/8 inches on slightly larger mount.

Carlisle Indian Industrial School, founded in 1879, was one of the most influential institutions of its type during its existence from 1879 to 1919. The purpose of the school - unlike some predecessors such as the Hampton Normal and Agricultural School, which sent American Indians back to their homes upon graduation - was to fully eradicate American Indian culture from its pupils, with strict discipline imposed on students who spoke in their native languages. John Nicholas Choate was a photographer from Carlisle whose pictures sought to extol the purported benefits of the Carlisle Indian School. American Indian delegates often visited the school, and this picture shows several seated, possibly with interpreters. Major James Haworth, the first Superintendent of Indian Schools, is shown in the photo with an "x" above his head and a note on the verso misspelling his name as James Hayworth. Haworth was an Indian Agent before his appointment as superintendent, and it is unclear if this picture was taken before or after his appointment.

A well preserved example with good contrast and two chips with loss at lower edge, good to very good condition overall.

**\$425**



**6. [Anthropology][Participant Observation][Zuni] Cushing, Frank Hamilton; Hillers, John K.**

***Photograph of Frank Hamilton Cushing in Zuni Dress c. 1882-1883, Inscribed by Cushing on the Mount.***

Zuni Pueblo / Washington, 1882-1883.  
Albumen photograph, 7 1/4 x 9 1/4 on 8 x 10 inch mount.

Frank Hamilton Cushing was an ethnologist and anthropologist who helped pioneer the practice of participant observation by living among Zuni in New Mexico. He joined James Stevenson's anthropological expedition to New Mexico, undertaken by the United States Bureau of Ethnography, in 1879. Enthralled by Zuni culture, he lived with the Zuni from 1879 until a scandal related to his advocacy work forced him to return to Washington in 1884.

John K. Hillers, the German-born photographer of the American West, was a photographer for the Bureau of American Ethnography from 1879-1881, during which time he took this picture of Cushing in Zuni dress. Cushing - we think - has inscribed the photograph on the verso as follows: "Tenatsali / Medicine Flower of the Spaces / Younger Priesthood of the Bow / War Chief of Zuni / Adopted American Name / Frank Hamilton Cushing."

Tenatsali  
 Medicine Flower of the Spaces (or of the God of the Spaces)  
 Younger Priest of the Bow  
 War Chief of Zuni.  
 Adopted American name  
 Frank Hamilton Cushing

A very good example of an important image, with some light fading. Scarce in commerce, with no copies in auction records. A very good example with some fading. From the estate of De Lancey W. Gill and Agnes Gill Webster. Gill was a prolific photographer of American Indians who worked for the Bureau of Ethnography in the early part of the twentieth century.

**\$2,750**



## 7. [Archeology][New York] Westervelt, Leonidas

### ***Scrapbook Documenting Archeological Expeditions for American Indian and Colonial American Artifacts in New York City and Environs, c. 1920s, Kept by the Playwright and Amateur Archaeologist Leonidas Westervelt.***

New York, et al., 1921-1934. Large heavy folio, 12 x 14 inches. 81 leaves, cloth covers with string-through binding. Housed in a custom clamshell box.

Leonidas Westervelt was a New York-based playwright and theater historian who also had an interest in archaeology. This scrapbook documents his digs in the New York City region in a time when many interesting artifacts were exhumed due to the city's rapidly developing infrastructure, both in the expanding subway system of northern Manhattan and the regional development of automobile transportation during the Robert Moses era. Westervelt conducted digs under the auspices of the New York Historical Society and the Museum of the American Indian, and the scrapbook includes correspondence from George Heye and the fellow archaeological adventurer William Louis Calver. Westervelt operated as a scout of sorts for Heye, and some of Heye's letters ask Westervelt to evaluate potential sites for MAI excursions.

Much of note exists in the scrapbook, in which Westervelt documented his expeditions through New York City, New Jersey, Connecticut, Rhode Island, Upstate New York and Long Island. Highlights include: photographs from a series of 1921 digs in West Point that unearthed coins and tools, with corresponding typed reports; a series of photographs of an Indian rock shelter in Haskel, New Jersey; a series of panoramic photographs and archeological photographs of Montauk sites near Easthampton, Long Island; a photograph of the artifact room of the MAI with an inscription to Westervelt on verso; American Indian skeletons exhumed in Staten Island and Manhattan in 1927; Revolutionary War-era photographs in Redding, Connecticut; a few snapshot photographs of the Indian Village at Chicago's Century of Progress exhibition. The letters from Calver are particularly entertaining, as the shared obsessions for digging and all things historical are on full display. Much of the scrapbook is filled with clipped articles, photographs, pamphlets, which provide context for the original material and relay Westervelt's obsessive interest in the region's history.

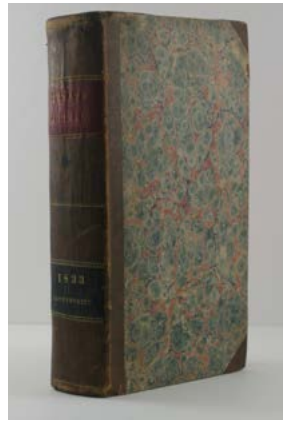
Overall in good to very good condition with contents generally excellent save for toning to scrapbook contents and wear and tear at the binding due to the large size of the pages. Slipcase in fine condition. A wonderful relic of automobile-era archaeology, with primary source material on American Indian excavations, worthy of preservation. Please see our site for additional images.

**\$2,500**



**8. [Black Hawk War] [Indian Removal Policy] [Illinois] State of Illinois**

*Journal of the Senate, of the Eighth General Assembly of the State of Illinois, at their First Session, Begun and Held in the Town of Vandalia, December 3, 1862. [Bound With] Records of the Senate as a Court of Impeachment in the Trial of the Honorable Theophilus W. Smith.*



Vandalia, Greiner and Sherman, 1833. 8vo, contemporary paper-covered boards, 639, 91 pp.

After the conclusion of the Black Hawk War, the United States would begin in earnest to adopt Indian Removal policies in an effort to remove American Indians from lands east of the Mississippi. This uncommon Illinois imprint, recording the acts of the Illinois State Senate in the months following the conflict, gives record to the beginning of such policies. In an act passed on December 6, 1832, the Senate refers the question of "the removal of Indians out of the state" to a select committee. The defeated Sauk and Fox had ceded their lands east of the Mississippi as part of the peace negotiations. Some remained imprisoned in Fort Armstrong, on Rock Island, and the act here would presumably deal with the methods of removing the prisoners to reservations lands in Iowa.

A well preserved copy in very good condition with some foxing and wear. Bookseller sticker of Robert Goudy of Vandalia on front pastedown. Also included is the record of the impeachment trial of the Illinois Supreme Court justice Theophilus W. Smith, which was the first impeachment trial in the state.

The first title unrecorded, OCLC 65100699 for the latter title, locating one copy in the Yale Law Library.

**\$475**

**9. [Choctaw]**

*Portrait of Frank Love, Durant, Indian Territory, c. 1900.*

Gelatin silver print, 6 x 8.25 inches, on 8 x 10 inch mount.



A striking portrait of a young part-Choctaw American Indian man in Durant, Indian Territory. The verso reads "Mr. Frank Love / Halfbreed Choctaw / Durant, IT." Court records show that Frank Love's father, Willis Love, applied for membership in the Five Civilized Tribes for his children, including Frank, in a series of cases in the 1890s. The children were eventually denied membership in 1904, with the commission in charge citing the lack of proper documentation. The Dawes Act of 1889 made guardianship a potentially lucrative endeavor, as guardians were able to keep the land themselves until children became of age. A striking portrait, showing Frank Love doubly armed with a shotgun and a pistol and posed in a studio setting. Fine condition, with some chips and wear to the mat.

**\$425**

**10. [Crow Reservation] Wilson, Woodrow**

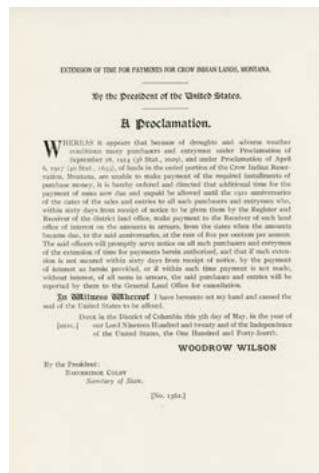
*Extension of Time for Payments for Crow Indian Lands, Montana [Executive Order No. 1562.]*

Washington, 1920. Broadside, 8 x 13 inches.

An unrecorded broadside of Executive Order No. 1562, issued May 5, 1920, which extended the allowed time for payments for purchases made of land from the Crow Indian Reservation following the agreements of 1914 and 1917. The order cites droughts and adverse weather as reasons for the extension. Historians have noted how the various homestead acts and efforts to encourage European style farming on reservation lands ended up having catastrophic consequences, both for the surrender of lands to white settlement and also because the policies, which were made during uncommonly wet conditions, would eventually lead to the Dust Bowl conditions of the Great Depression.

A fine copy, with no notable flaws.

**Sold**





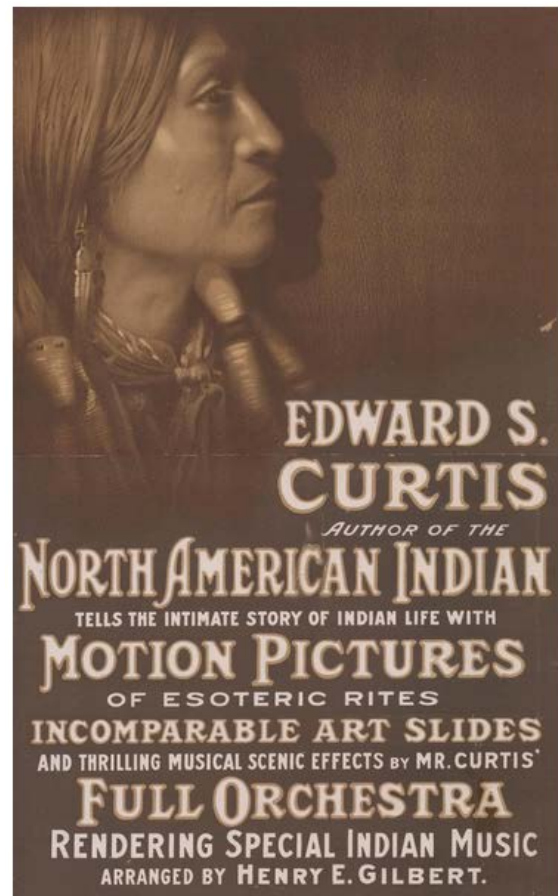
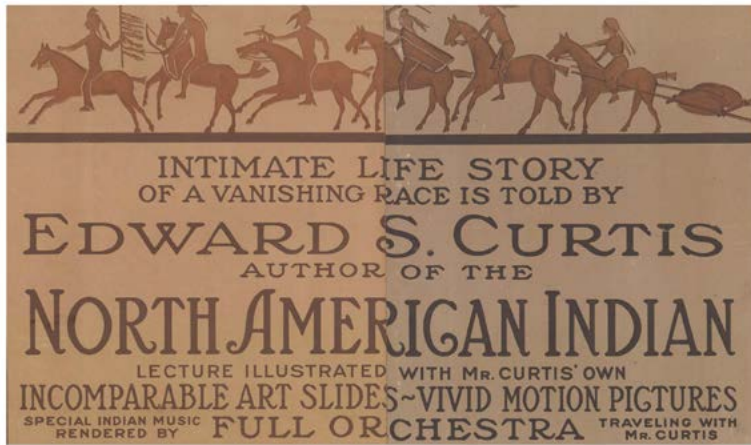
**11. [Crow][Photography] Photographer Unknown**

***Seven Photographs of Crow including White Swan, Little Bear and One Star, c. 1900-1905.***

Montana or Wyoming, c. 1900-1910. Silver gelatin photographs on thick paper mounts, photographs measuring appx. 4 x 5 inches, mounts 8 x 10.

A series of photographs of Crow, taken circa 1900-1905 by an unknown photographer, possibly acquired at a Wyoming street festival. The images bear some resemblance to the work of Heyn and Rinehart, though we find no record of these images in their respective catalogues. We can guess by the age of the subjects and the silver gelatin prints that these were taken at this time, and they arrived in the same collection as a documented collection of Crow images taken by Burt Buffum in Sheridan, Wyoming, in 1903. The close frame, somewhat elaborate presentation and romantic nature of the images suggest that they could have been printed for sale in Sheridan, where Crow often partook in street festivals in the early part of the 20th century. White Swan - famous for his role as one of the scouts who travelled with George Armstrong Custer - is one of the identified subjects, as well as Little Bear and One Star. One photograph torn, one with a crease, the others very good with some slight fading.

**\$1,500**



## 12. Curtis, Edward

### ***Pair of Promotional Posters for Edward Curtis's Picture Opera The Story of a Vanishing Race, c. 1911-1912.***

Chicago, The National Printing and Engraving Co, 1911-1912.  
Lithographic posters. Each measuring 14 x 22 or 22 x 14 inches, each in two parts and backed with heavy cardstock.

In 1911, partway through his North American Indian project and perilously short on funding, Edward Curtis came up with the idea of a "traveling picture opera," a highly original hybrid performance of film, slides and live orchestral music that would tell the story of the vanishing American Indian way of life using Curtis's images and expertise. Curtis hired the composer Henry F. Gilbert to arrange and conduct the music, which was based on recordings made in the field by Curtis on wax cylinders. Curtis produced dramatic hand-colored slides for the presentation, using a magic lantern projector. The show included moving images that Curtis had recorded in the field.

The show's theme - the "Vanishing Race" - was of course the basis for Curtis' great photographic work, and had first been planted in his mind from his early meetings with George Bird Grinnell. Curtis narrated the show based on his own observations, which had gained acceptance within academic and critical circles despite his lack of formal education. Curtis's experiments with film would eventually lead him to produce the problematic-yet-groundbreaking film *In the Land of the Head-Hunters* in 1914, now considered one of the earliest documentary films and more notable for using an all-American Indian cast.

The show, on its surface, was a huge success. Curtis received great critical acclaim and sold out venues along the east coast, including Carnegie Hall. Unfortunately for Curtis, *The Story of a Vanishing Race* did little to ease financial pressures, as the expenses of touring eventually exceeded revenue. He was left at the end of the tour as dependent as ever on the Morgan family for funding.

We find no other examples of these two lithographic posters, which advertise Curtis's picture opera, save for a single example that sold at Swann Galleries in 1991. Both are preserved in excellent condition with light wear and toning. Both are visually striking, and are quite scarce survivals from an overlooked but important work, a stepping stone for Curtis which led to the first documentary film using a native cast, and a hybrid opera which may have been one of the first documentary uses of film and music in a live setting.

Provenance: from the collection of Lois Flury, a noted Seattle-area collector who purchased many items from the Curtis family, including items kept by Edward's brother Asahel and his oldest daughter Beth.

References: Egan, Timothy. *Short Nights of the Shadow Catcher*. Boston, Mariner Books, 2012.

**Sold**



### 13. [Fort Assiniboine][Chippewa][Cree] Arnold and Barnard, Photographers

#### *Three Mounted Albumen Photographs of American Indians and A Photographic Copy of a Painting of American Indian Life Near Fort Assiniboine, c. 1880s.*

Fort Assiniboine, Montana, c. 1880s. Albumen photographs measuring from 8 x 5 ½ to 8 ½ x 6 ½ on 6 ½ x 8 ½ inch mounts.

Fort Assiniboine was located in present-day north-central Montana, and was notable during the Indian Wars period for several reasons: for housing the 10th Cavalry Buffalo Soldiers, for providing refuge for landless Cree and Chippewa, and for its function as a military outpost during the Indian Wars period. It was built in 1879 following the Battle of the Little Bighorn for the purpose of defending against attacks by the Sioux or Nez Perce, though it was never used for this purpose.

These photographs by the Fort Assiniboine-based team Arnold and Barnard show American Indian life in the surrounding environs. One photograph shows the distribution of rations at the fort; another shows ten American Indian men in formal or war dress facing the camera; another shows a family sitting in front of tepees; another reproduces a painting of an American Indian family on a horse moving camp. The first three with Arnold and Barnard's imprint to verso, the reproduction of the painting by the photographer W.H. Culver of Maiden, Montana Territory, with Barnard's signature to verso. Overall a well preserved group in very good condition with minor normal wear, with the painting reproduction chipped with loss of about half an inch. An uncommon series of images from a period when relatively few photographers were working in Montana Territory.

**Sold**



#### 14. [Hopi] Vroman, Adam

##### ***Snake Dance at Oraibi (Carrying The Snakes)***

Platinum print, 6 ¼ x 8 14 inches on 9 ¼ x 11 ½ inch sheet, titled and dated in the margin in ink.

The Illinois-born photographer Adam Clark Vroman moved to California in 1892 hoping that the dry climate would provide relief for his tuberculosis. He set up a studio in Pasadena and began a series of trips through California, Arizona, and New Mexico, photographing the landscapes and residents, notably the Hopi, Zuni and Pueblo people. He would often travel with his friend Charles Fletcher Lummis, editor of the Los Angeles Times and an amateur photographer himself. He worked for the Bureau of American Ethnology on two projects, one in New Mexico at Enchanted Mesa and the other photographing cave dwellings in Arizona. Vroman's photographs of American Indians are notable for their lack of romantic embellishment, as unlike many other Euro-American photographers of Indian subjects he did not try to imbue the photographs with sentimentality.

This photograph, from one of his trips in 1898, shows a Hopi Snake Dance in Oraibi, Arizona. The Snake Dance, held annually in late August, is part of a larger ceremony mostly held in private. Many artists and photographers photographed the Snake Dance during the late nineteenth and early twentieth century, and publications such as *Harpers Weekly* and *The Saturday Review* wrote of the ceremonies. Vroman's photograph is notable for the maturity and lack of exotification, with the dancers shown within the village landscape surrounded by onlookers.

Overall a fine example with minimal wear, matted and framed.

**\$ 2,000**



**15. [Identity Theft] [Tom Longboat, Iroquois Name: Cogwagee] Laplante, Edgar**

***Photograph of the Conman Edgar Laplante Disguised as Tom Longboat, c. 1916-1917.***

N.p., circa 1917. Silver gelatin print on mount. 4 3/4 x 6 3/4 inches on larger mount.

Tom Longboat (Iroquois name Cogwagee) was an Onondaga long distance runner from Canada who was perhaps the most dominant marathon runner of his era. While deployed in the Canadian Expeditionary Forces during World War I he became victim of what is now called identity fraud. Edgar Laplante, a white vaudeville performer and one-time medicine show performer from Rhode Island who looked nothing like Longboat, began a concert tour of the United States under Longboat's name before joining the U.S. Transport Service, also under Longboat's name. Debate raged as to whether Laplante was really Longboat. The case was further complicated when false news of Longboat's death reached the country, and many pictures of Laplante appeared in newspapers announcing the story. Longboat's wife remarried assuming that he had died, and when Longboat finally returned to the country his wife had no desire to leave her new husband. Longboat remarried and had four children, living until 1944.

We find no other examples of this picture of Laplante in faux-American Indian dress. A very good example with some toning on a good plus mount with a few scuffs and chips.

**Sold**



**16. [Kaw People] Rieff, J.B.**

***Three Cartes-de-Visite of the Neosho Reservation, One Showing a Kaw Family and Two Showing Euro-American Settlers, c. 1866-1870.***

Council Grove, c. 1866-1870. Albumen photographs, 3 3/4 x 2 3/8 inches on slightly larger mounts, photographer's logo to verso.

The Kaw people - also known as Kanza or Kansa - were located on the Neosho Reservation near Council Grove from 1847-1873 before white pressure forced them to relocate to Indian Territory in what is now Kay County, Oklahoma. The relocation proved disastrous, with over half the population perishing from contagious disease. These photographs - taken by Texan-turned Council Grove photographer J.B. Reiff, show a Kaw family in the Council Grove area, most likely the Neosho Agency grounds, in the period just before the relocation. Reiff emigrated to Council Grove and opened a studio there in 1866.

The picture of the Kaw family shows possibly two brothers, possibly with their sons. The older men carry fans made from the forewings of golden eagles. The young man holds the quills of three peacock tail feathers. The other two images show Euro-Americans in the same setting, a haunting foreshadowing of the relocation to come a few years later.

Overall a very good collection, well preserved with some light fading.

**\$1,375**





17. [Performance] [Miller Bros. 101 Wild West Show] Atwell, Harry A.

***A Series of Sixteen Photographs of American Indian Circus Performers at Miller Bros. 101 Wild West, c. 1926.***

Chicago, 1926. Sepia toned silver gelatin prints, 11 x 14 inches. Some with Atwell's marks in negatives, some numbered, all with Atwell's stamps to versos.

The Miller Brothers 101 Ranch was a 110,000 acre ranch located in pre-statehood Oklahoma territory and a central point in the Oklahoma oil boom. The family began a "wild west show" after taking advice from their neighbor Pawnee Bill, embarking on national tours beginning in 1907. Like the similar shows operating at the time, the Miller Brothers employed American Indian performers, famously leading to the arrest and disappearance of several Oglala Lakota during a World War I performance under the suspicion that they were Serbian spies. The show continued after the war on a small scale, depleted by the death of Buffalo Bill Cody, who had toured with the Millers during the war. The entire American Indian cast quit the show following the war after the company refused to pay overtime.

The show continued until the late 1920s, when apparently the American Indian cast had returned or been replaced, as the current collection illustrates. The Chicago photographer Harry Atwell began photographing circuses in 1910, and spent the next four decades photographing circus performers as well as the performers in the Chicago theatre scene. These photographs date to 1926, per similar images in his archive at the Circus World Museum. The photographs show the American Indian performers in a range of settings: engaged in stunt riding, posed in traditional portraits, and at rest during breaks in the performance. The performers were most likely Oglala Lakota, as was common for "Show Indians," as they were colloquially known. The performances allowed for the continuation, in obviously limited form, of practices prohibited by reservation policy. The historian Vine Deloria Jr. observed in *The Indians*, that: "Perhaps [Wild West Show performers] realized in the deepest sense, that even a caricature of their youth was preferable to a complete surrender to the homogenization that was overtaking American society."

Overall a well preserved collection of uncommon images, slight normal wear but excellent overall. From the collection of noted collector Howard Tibbals, with small stamps to versos, as well as Atwell's stamps.

\$1,600



18. [Performance] ["Playing Indian"] [Washburn's Last Sensation]

**Collection of Six Cartes de Visite of Performers in Washburn's Last Sensation, Including a Photograph of Neoskaleeta, or "Prairie Rose."**

N.p., 1860s-early 1870s. Albumen photographs on mounts, 3 3/4 x 2 1/4 inches on slightly larger mounts, hand colored.

*Washburn's Last Sensation* was a travelling show that toured regionally in New England and the Northeast United States during the early 1870s. The show featured multiple American Indian performers, as well as multiple members of the Washburn family, who though they advertised themselves as of Mohawk descent were probably not. The American Indian troupe was often referred to as "Awhanetunk's Troupe." Details of the origin of the performers are murky. The show promoted "Warm Springs Indians" and also featured the performer shown here, Neoskaleeta, or Prairie Rose, the "Mohawk Princess," a balladeer who would enjoy a long career of performance. Our best guess is that she was married to Willie Washburn, and possibly had a daughter named Lillie Leona Washburn (information gleaned from other examples of promotional cartes-de-visite from this period), though we are not sure of her real name. Multiple newspaper accounts and surviving promotional materials show evidence of the Washburns' troupe touring extensively in the early 1870s, an early period for this type of travelling western show. These shows would grow substantially in popularity in the decades to come with the rise of figures such as Buffalo Bill Cody.

While we can't find reliable evidence of the ethnic identity of Neoskaleeta / Neoskaleeta, and are skeptical that she is of American Indian descent, we do find reference to the presence in Washburn's show of a group of Chippewa, travelling with Ben Armstrong, a white physician from Alabama who married a member of the Lake Superior Chippewa. Armstrong and a group of Chippewa toured with Washburn's show, with Armstrong making the claim to Washburn that the performers were Modoc, in an effort to protect their identities. We cannot confirm whether the Chippewa travelling with Washburn were part of "Ahnnetunk's Troupe," though Washburn's account does give evidence of actual American Indian performers in the Washburns' show.

Neoskaleeta performed into the late 1880s, appearing alongside Leona, probably pictured here (also referred to as Leoni). Neoskaleeta was referred to in various sources as a "Serio-Comic Singer" and also in many sources as a Mohawk Princess, with one other surviving CDV claiming on an inscription that her grandfather was a chief. According to newspaper accounts, she performed in the early 1880s as part of various shows, and then made a transition from performer into a seller of patent medicine. Perhaps fittingly, we do find many references to a "Neoskaleeta Tribe" of the American Order of Red Men, a social group invented by white Americans and having nothing to do with American Indians.

An uncommon group, showing early representation of show performers who were advertised as American Indian in the early years of travelling western shows. Overall in very good to excellent condition with light wear, with one card showing some bleeding of the colored ink.

Sources: Armstrong, Benjamin G. *Peminscences of Life among the Chippewa* (Part III)  
The Wisconsin Magazine of History Vol. 56, No. 1 (Autumn, 1972), pp. 37-58.

**Sold**





**19. [Piegan Blackfeet][Advocacy][Photography] Schuster, Christian F.**

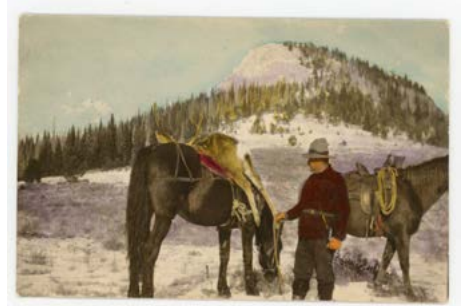
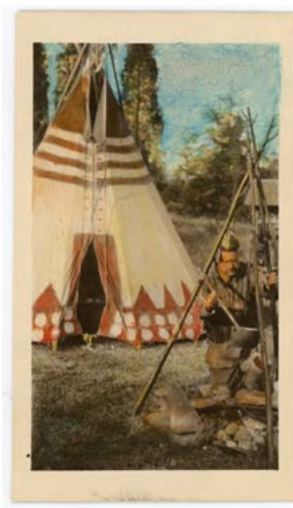
***A Series of Sixty-Three Hand-Painted Photographic Postcards Detailing the Experiences of Holyoke, Massachusetts Advocate and Businessman Christian Schuster Among the Piegan Blackfeet, c. 1920s.***

Montana, c. 1920s. Sixty-three postcards measuring 4 x 6 inches, mixed media images some with graphite and watercolor over photographic exposures. Typewritten captions to versos.

Christian F. Schuster was a lumber man, boy scout and amateur archaeologist from Holyoke, Massachusetts who spent a series of seventeen summers living with the Piegan Blackfeet beginning in 1923. He was given the name Aainiakoi Plitaa, or, Morning Eagle by the Piegan chief Curly Bear in an adoption ceremony. The collection here documents his adoption by the Piegan tribe. Composed of sixty-three photographs, is one of the most striking visual records we have encountered of American Indian life from this period, due to the sympathetic eye of the photographer and visually arresting hybrid technique of watercolor, pencil and photographic exposure at work in the images.

We cannot confirm the identity of the artist further, but it is possible that it was Lone Wolf, or Hart Merriam Schultz, the son of James Willard Schultz, who was a prolific artist and illustrator during this period. Lone Wolf would later operate a guest house called the Lone Wolf Guest Ranch and Club, and we have found another account of a white adoptee purchasing some artwork from Lone Wolf in the early 1930s. The hybrid technique at work here was also used by De Lancey Gill, the prominent BAE photographer, taught to him by William Henry Holmes. Schuster himself took at least some of the photographs, as noted in the captions.

The images show life among the Blackfeet several decades after the last buffalo hunts had failed in 1882, in a period when this and government policy had made reservation life difficult. Akipuni, or James Willard Schultz, is featured in several of the images, along with Curly Bear, Stabs-by-Mistake, Red-Boy (who Schuster would later advocate for following a wrongful conviction), and many others. The images show candid scenes of Piegan life during the period in many aspects: religious ceremonies, hunting, singing, etc.. The transition to reservation life is apparent in both the scenes and the captioning, with the Piegan leading a semi-nomadic life limited by the absence of the buffalo and indifferent government policy. Schuster's role as an advocate is on display, with one caption reading "My tepee at the flatheads/ they had the poles all set up / the big council was a success / we hired a lawyer / killed the stealing of timber." Another narrates a trip to visit another tribe, possibly Crow: "We were on making plans / of our visit to the old time / enemies who lived beyond / the backbones (Rocky Mts.)... We would talk at the great council / about the wrongs to the Indian... We rolled many of our belongings in bundles and threw them out. We joined the paraders in this song. WE WERE STRIPPED!"



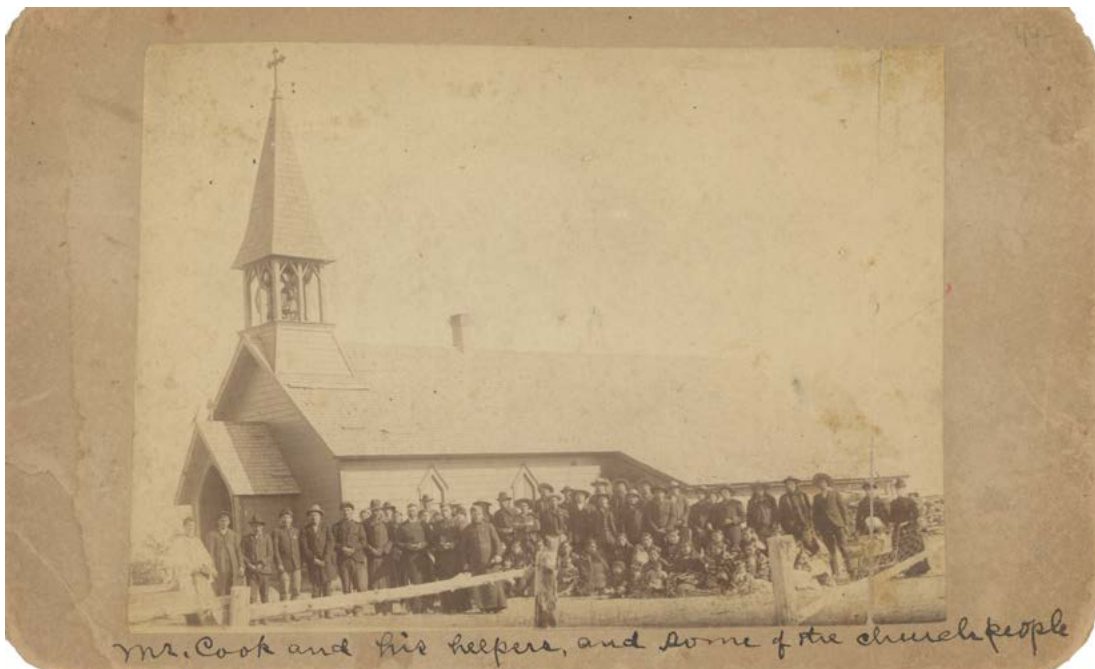
Schuster's visits to the Blackfeet were reciprocated, with a number of Blackfeet visiting Schuster in his Western Massachusetts home and setting up a camp on the banks of the Connecticut River. He would eventually amass a collection of several thousand artifacts, which he eventually sold to the Museum of the American Indian. The circumstances of Schuster's adoption are murky. It is possible that it was done as part of a contest, as we found record of the Blackfoot author and adoptee James Willard Schultz, or Apikuni, sponsoring adoption contests through the magazine *American Boy*. We find records of some other adoption ceremonies during the period. Schuster would later do advocacy work on behalf of the Blackfeet, assisting in the eventual pardon of a wrongly-convicted young man named Red-Boy, or Peter Stabs-by-Mis-take, in the 1920s. Later, Schuster was also adopted by the Apinakwi Pits tribe.

Overall a moving and visually striking account of Piegan life in the 1920s, uncommon in its insight and exceptional in its visual appeal. Postcards are well preserved in very good to excellent condition with some light normal wear and some tanning to versos.

Offered in collaboration with Daniel / Oliver Gallery.



**\$12,500**



**20. [Pine Ridge Reservation][Lakota][Wounded Knee Massacre][Eastman, Elaine Goodale?][Eastman, Charles?][Cook, Reverend Charles Smith] Meddaugh, James Edward**

**Photograph Taken at Holy Cross Episcopal Church, Pine Ridge, Likely in the Period Just Prior to the Wounded Knee Massacre, 1890.**

Rushville, J.E. Meddaugh, 1890. Albumen cabinet card photograph, 6 1/8 x 4 3/8 inches on larger mount.

In the period prior to the Wounded Knee Massacre, many white members of the media visited the areas surrounding the Pine Ridge Reservation to witness the Ghost Dance and capitalize on any ensuing hostilities. Among them was James Edward Meddaugh, an itinerant photographer who had spent time in Dakota Territory and was based at the time in nearby Rushville, Nebraska. While at Pine Ridge, Meddaugh took this photograph of a gathering at the Holy Cross Episcopal Church at Pine Ridge, including Reverend Charles Smith Cook (shown far left) and what appears to be Charles Eastman (shown fifth from the left) and possibly Elaine Goodale Eastman (shown at the far right). During the period before the massacre, Goodale (not yet married to Charles Eastman, that would happen in 1891), was doing missionary work among the Lakota, living with Reverend Cook and his wife. Charles Eastman, a Santee Dakota who had converted to Christianity and changed his name from Ohiye S'a before attending Dartmouth and Boston University Medical School, had taken a job as agency physician at Pine Ridge. Cook was part Yankton Sioux. The other subjects in the picture are likely the members of the congregation, alongside other missionaries and agency officials. The man fourth from the left appears to be a policeman, a badge shown on his jacket. Robert American Horse was catechist at the church, though we cannot identify him as a subject in this photograph.

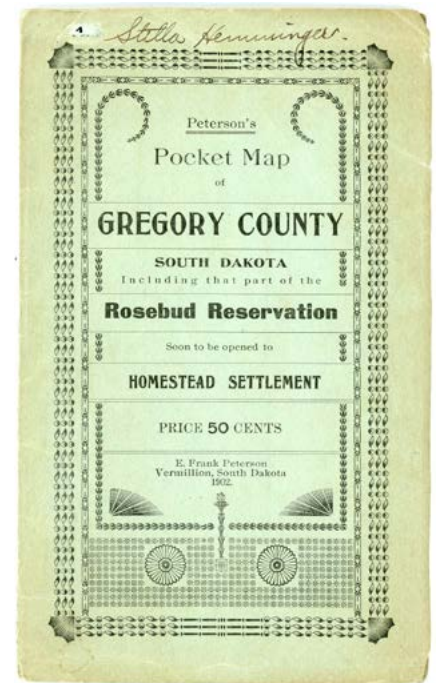
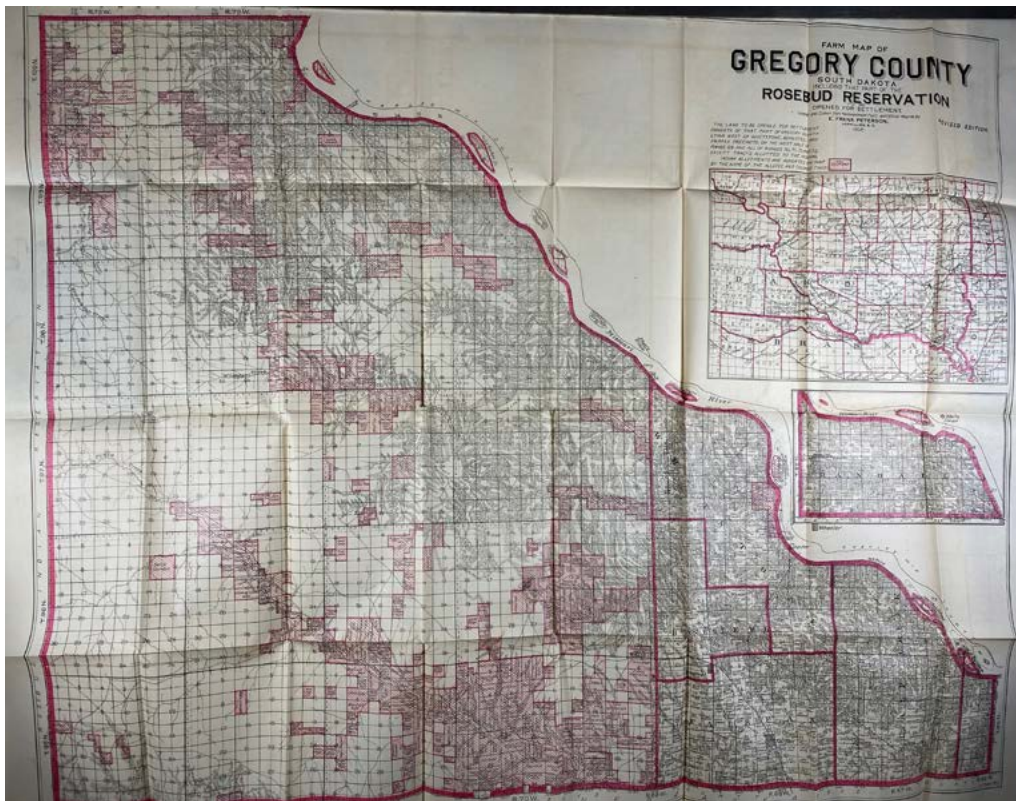
The church would later be used as a hospital after the massacre, with Goodale, Eastman and Cook and others working together to nurse the wounded on makeshift straw beds. Gus Trager made several photographs of the wounded, which were printed in larger numbers by the Northwestern Photographic Company in Chadron. We find no other record of this image, and no records of any of Meddaugh's pictures held publicly (though a few of his Dakota pictures have surfaced in the trade). The definitive pictorial account of the massacre, Jensen et al's *Eye-witness at Wounded Knee*, does not include this picture. A handwritten caption on the mount reads: "Mr. Cook and his keepers, and some of the church people" with the verso bearing the mark "#3." Good condition overall, creasing with loss in two places on the image, light foxing to mount extending into image area, but overall well preserved.

**\$1,500**

References:

Eastman, Elaine Goodale. *Sister to the Sioux: The Memoirs of Elaine Goodale Eastman, 1885-1891*. Lincoln, University of Nebraska Press, 2004.

Jensen, Richard, et al. *Eye-witness at Wounded Knee*. Lincoln, University of Nebraska Press, 2011.



21. [Sicangu Lakota, or Rosebud Sioux][Rosebud Reservation][South Dakota] Peterson, E. Frank

***Farm Map of Gregory County, South Dakota: Including That Part of the Rosebud Reservation to be Opened for Settlement.***

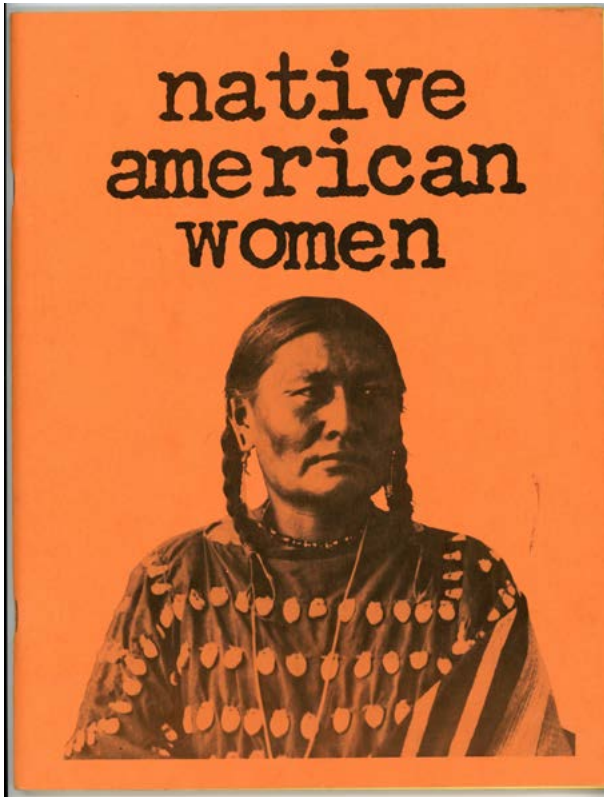
Vermillion, S.D., E. Frank Peterson, 1902. 8vo, wraps, with lithograph map printed in red and black, 25 ½ x 32 inches.

The Dawes Act of 1889, which greatly reduced the amount of land held in Indian reservations, was passed with two goals in mind: to encourage American Indian assimilation to the Euro-American model of homesteading, and to make reservation land available for white settlement. The Dawes Act would be responsible for conditions that impoverished many American Indians. The Meriam Report of 1928, one of the first independent investigations into American Indian living standards, concluded that "In justice to the Indians it should be said that many of them are living on lands from which a trained and experienced white man could scarcely wrest a reasonable living."

Leaders of the Sicangu Oyate (also known Sicangu Lakota or Rosebud Sioux or Brule Sioux) negotiated the sale of a large portion of the Rosebud Reservation with James McLaughlin, the famous U.S. Indian Inspector, in 1901. In exchange for the sale of the unallotted lands, particularly in Gregory County, the U.S. Government agreed to pay the sum of \$1,040,000. This map was published soon afterward. This map shows the newly-opened land in South Dakota's Gregory County, and lists homestead parcels by owner. Most interesting are the many American Indian names listed on the map. The map also describes the geography of the region.

This copy well preserved with the map appearing unused and some wear and an owner inscription to the wraps. Very good condition overall, map excellent. Quite scarce, with three copies of two separate editions publicly held. OCLC listing copies at Yale and the Missouri Historical Society, with a separate entry listing an additional copy of a revised edition of 1904 at Augustana University.

**\$1,750**



22. [Women][Advocacy] American Indian Treaty Council  
Information Center

***Native American Women.***

New York, American Indian Treaty Council Information Center,  
New York. 4to, wraps, 57 pp.

A scarce title published to coincide with the United Nations Conference on International Women's Year. The publication draws attention to the issues and challenges facing American Indian women, with articles on sterilization, incarceration, excessive use of force against protesters, the legal fallout of the events at Wounded Knee in 1973, and stereotypes. The publication was meant to draw attention to the lack of attention given to American Indian women during the UN conference. Illustrated with photographs. A near fine copy with minimal wear. OCLC locating six copies.

**Sold**

