

# Primary Sources:

## Books

Curtis, Edward S. The North American Indian: Volume 10 – The Kwakuitl. Online. Northwestern University Digital Library Collection. <http://curtislibrary.northwestern.edu>. 12 March 2009.

All of Curtis' books can now be found online. I chose to look at this book because this is the tribe that I studied last year, and also because this is the same tribe that Curtis featured in his film, "In the Land of the Head Hunters."

Curtis, Edward S. The North American Indian: Volume 12 – The Hopi. Online. Northwestern University Digital Library Collection. <http://curtislibrary.northwestern.edu>. 12 March 2009.

I also chose to look at this book because Curtis revisited the Hopi several times during the course of the project. Along with the Kwakuitl, the Hopi were his favorite tribe, and it was with them that Curtis realized the need to fully understand the ceremonies in order to properly record them.

## Interviews:

Glass, Aaron. Personal interview by e-mail. 11 February 2009.

I wanted to interview Aaron Glass because he restored "In the Land of the Head Hunters" recently, and because of the research he'd done as part of the restoration. Because of his research on Curtis, he could provide a unique, non-Indian opinion about Curtis' work.

Moran, George N. Interview with Edward S. Curtis. New York Evening Mail, 11 November 19???. Northwest Ethnohistory Collection. Subseries 17, Box 21/29, Courtesy of Center for Pacific Northwest Studies, Bellingham, Washington.

This interview was done for publicity for the series, and also for an upcoming lecture. In this interview, Curtis strongly refutes some of the common misperceptions of Indians by white society.

Sanborn, Andrea. Personal interview by e-mail. 17 -18 February 2009.

Andrea Sanborn is the director of the U'mista Cultural Centre in Alert Bay, Canada. She offered her opinion on how Curtis' work has proven helpful to tribes still alive today, but also about how Curtis was wrong; many of the tribes he predicted would be gone are still alive today. I used a quote from her in my documentary as well.

## **Letters:**

Curtis, E.S. "To Belle de Costa Greene." 21 March 1913. Northwest Ethnohistory Collection. Subseries 17, Box 21/79, Courtesy of Center for Pacific Northwest Studies, Bellingham, Washington.

Belle was to J.P. Morgan's secretary. Curtis is worrying about the funding problem he is having and suggesting that the series could be crushed around volume 10.

Curtis, E.S. "To Belle de Costa Greene." 20 April 1932. Northwest Ethnohistory Collection. Subseries 17, Box 21/79, Courtesy of Center for Pacific Northwest Studies, Bellingham, Washington.

This letter was written 18 years after the last letter to Belle that I know of. Curtis is telling her that since the end of the project, he has suffered a breakdown and resulting poor health. He is probably looking for some money. This is one of 3 related letters showing a desire to keep contact with his past patrons, but they are not welcoming of this gesture.

Curtis, E.S. "To Harriet Leitch." Northwest Ethnohistory Collection. Subseries 17, Box 21/11, Courtesy of Center for Pacific Northwest Studies, Bellingham, Washington.

This letter was interesting because Curtis is admitting that 43 years after the completion of the series, he sees almost nothing he would change, despite how much he has since learned. He also talks about he proud he is when Roosevelt tells him that his work is "bully!"

Curtis, E.S. "To Harriet Leitch." 1948-1951. Seattle Public Library.

Harriet Leitch was a retired librarian and took it upon herself to research donated copies of "The North American Indian." These letters were interesting to read because Curtis does a lot of reflecting on his work. The letters also show a lot of Curtis' character towards the end of his life.

Curtis, E.S. "To J. Pierpont Morgan." 23 January 1906. Northwest Ethnohistory Collection. Subseries 17, Box 21/79, Courtesy of Center for Pacific Northwest Studies, Bellingham, Washington.

This letter was sent to Morgan in preparation for the proposal the following day. Curtis sent an outline of the project with costs, marketing, and materials needed.

Curtis, E.S. "To President Theodore Roosevelt." 15 December 1905. Northwest Ethnohistory Collection. Subseries 17, Box 21/17, Courtesy of Center for Pacific Northwest Studies, Bellingham, Washington.

This was the first evidence of Curtis looking for someone to fund his project. He asked Roosevelt to introduce him to Andrew Carnegie, if it isn't asking too much.

de Costa Greene, Belle. "To Mrs. K.L. Williams." 18 May 1932. Northwest Ethnohistory Collection. Subseries 17, Box 21/79, Courtesy of Center for Pacific Northwest Studies, Bellingham, Washington.

In this letter, Morgan's Secretary writes to Mrs. Williams for advise about Curtis' previously sent letter. She points how Curtis does not directly ask for anything, but she still feels replying may not be a good idea. This is the second of the three letters between these 3 people.

Leupp, Francis. "Open Letter from Commissioner of Indian Affairs, Francis E. Leupp." Northwest Ethnohistory Collection. Subseries 17, Box 21/76, Courtesy of Center for Pacific Northwest Studies, Bellingham, Washington.

In this letter, Leupp praises Curtis' ability to befriend the Indians in a way that no other researcher could. Also, his level of connection with the Indians made for a vivid read since Curtis could write through the eyes of the Indian.

Roosevelt, Theodore. "To E.S. Curtis." 16 December 1905. Northwest Ethnohistory Collection. Subseries 17, Box 21/79, Courtesy of Center for Pacific Northwest Studies, Bellingham, Washington.

This was Roosevelt's reply to a request from Curtis, who was looking for a patron to the project. Roosevelt tells Curtis that he does not know anyone, but he does give him a letter of recommendation to help Curtis find a patron. He then goes on to tell Curtis how important this project is during this time.

Williams, Kathleen L. "To Belle de Costa Greene." 19 May 1932. Northwest Ethnohistory Collection. Subseries 17, Box 21/79, Courtesy of Center for Pacific Northwest Studies, Bellingham, Washington.

Here, Mrs. Williams tells the Morgan's secretary that they have received several letters from Curtis about how hard he's had life the past few year, and suggests that he is in fact looking for money. She suggests that the Morgan's secretary not reply to the letter. This is the third of 3 between these 3 people. I find these 3 letters interesting because they show how desperate Curtis was for money after the project, although Mrs. Williams thinks he is not as poor as he says.

### **Miscellaneous Documents:**

Advertisement. Curtis, Edward S. "The Story of a Vanishing Race." Harrisburg Natural History Society. Technical High School Auditorium, 27 January 1912. Northwest Ethnohistory Collection. Subseries 17, Box 21/27, Courtesy of Center for Pacific Northwest Studies, Bellingham, Washington.

This was the first evidence I found of any projects Curtis made outside "The North American Indian" and "In the Land of the Head Hunters." It is an advertisement for a series of lectures accompanie with music and a lantern slideshow.

Current Company, The. Auction Catalog. "A Rare and Unusually Diverse Collection of Exceptionally Fine Materials bye Edward S. Curtis." Northwest Ethnohistory Collection. Subseries 17, Box 21/42, Courtesy of Center for Pacific Northwest Studies, Bellingham, Washington.

This auction catalog shows how Curtis' work has risen in value. Prints and copper plate negatives that originally cost only a few dollars are worth hundreds of dollars a piece.

Curtis, Edward S. "President's report to the adjourned annual meeting of The North American Indian." February 1913. Northwest Ethnohistory Collection. Subseries 17, Box 21/79, Courtesy of Center for Pacific Northwest Studies, Bellingham, Washington.

This was a speech given by Curtis to the board publishing "The North American Indian." He does a general overview of the project, how it's going, what field work is like, but mostly that he is quickly running out of money.

“Partial List of Subscribers and Owner of North American Indian.” Northwest Ethnohistory Collection. Subseries 17, Box 21/76, Courtesy of Center for Pacific Northwest Studies, Bellingham, Washington.

This is a list of names of all those who bought subscriptions to “The North American Indian.” What’s interesting and helpful is who’s on the list. Most of the patrons of Curtis’ work were famous rich people like Andrew Carnegie, Sam Hill, and institutions such as Princeton University. Though Curtis wanted his work to be seen by the public, it could only be afforded by people and institutions who’s wish to protect the work kept it from the public eye.

Program. Curtis, Edward S. "The Curtis Picture Musicale." Harrisburg Natural History Society. Technical High School Auditorium, 27 January 1912. Northwest Ethnohistory Collection. Subseries 17, Box 21/27, Courtesy of Center for Pacific Northwest Studies, Bellingham, Washington.

I found this source interesting because it was a program for a musicale that Curtis made to try and fund his project. The musicale had a musical score made just for it. The musicale was made of footage of different tribes that Curtis had visited, and I used the cover in my documentary.

## **Music:**

Alfred, Pewi. “Track 04.” Nugwa’am: All About Me. Alert Bay, 2000

This was made by an Indian singer to help re-teach the language to the younger generation. The CD has mostly nursery rhymes, but it did have a few songs very similar to the other CD I have with music from the same culture that Curtis recorded.

Curtis, Edward S. “Item #12, Healing Song.” 57-014-F. British Columbia, Fort Rupert, Kwakwiltl. Edward S. Curtis, 1910. A Copy of EC 10” 271. Archives of Traditional Music, Indiana University, 2009.

The Archives of Traditional Music have some of the wax cylinders Curtis made with the Indians. They have since digitized the cylinders. This CD was interesting to listen to, although some of the songs are not very clear. I used one of the songs in my documentary.

## **Photographs:**

Kika Mulitz Livno. [www.kikamulitzlivno.blogspot.com](http://www.kikamulitzlivno.blogspot.com)

I was having a hard time finding an image of a glass lens, so I got the image here.

Library of Congress. [www.loc.gov/library.libarch-digital.html](http://www.loc.gov/library.libarch-digital.html)

I got the majority of Curtis' actual Indian photos from the Library of Congress.

National Archives. [www.archives.gov/research/american-west](http://www.archives.gov/research/american-west),  
[www.archives.gov/research/american-indians/pictures](http://www.archives.gov/research/american-indians/pictures).

The National Archives had a lot of pictures of Indians in Indian schools as well as treaties being signed. This is where I got most of my pictures of Indians in white society.

UC Davis. <http://www.lib.ucdavis.edu/ul/libcoll/harrison/books.php>.

On this web site, I found a nice photograph of a man reading in front of the collection of Curtis' books at the UC Davis library.

University of Washington. <http://content.lib.washington.edu/sc.html>

Most of my pictures of Curtis came from the University of Washington. These pictures were all pictures of Curtis working and pictures of other important people or events. I used the Harriman Alaska Expedition of 1899 database, the Portraits Database, the Seattle Photographs database, and the Transportation Photographs database.

## Secondary Sources

### **Books:**

Davis, Barbara. Edward S. Curtis: The Life and Times of a Shadow Catcher. San Francisco: Chronicle Books, 1985.

This book was one of the first books I used, and I often referred back to it when I needed to correct a fact or back up a quote. It was a very thorough documentation of his life, and it had many facts which other books had chosen to leave out. It was a very helpful book, and I started referring to it as my “bible.”

Hausman, Gerald, ed. Prayer To the Great Mystery: The Uncollected Writings and Photography of Edward S. Curtis. New York: St. Martin's Press, 1995.

This was interesting because it was a broader view of Curtis' work. The author reviewed Curtis' project and pointed out that other ethnographic materials needed to be counted when judging his work. He pointed out that when looking at all of Curtis' work, he really was very accurate, ethnographically.

Lord, Nancy. Green Alaska: Dreams From the Far Coast. Washington, DC: Counterpoint, 1999.

This is a book where the author retraces the steps of the Harriman Alaska Expedition, and on the way muses about changes between then and now. This was the first book that really talked about how the Harriman Alaska Expedition possibly influenced the scientists, including Curtis.

Makepeace, Anne. Edward S. Curtis: Coming To Light . Washington, DC: National Geographic, 2001.

This book was really the first source that I found that gave a modern Indian view on the accuracy of Curtis' work. It is the partner book to the movie of the same name, directed by Anne Makepeace.

Sandler, Martin W. America Through The Lens: Photographers Who Changed the Nation. New York: Henry Holt and Co., 2005.

This was a good book because it offered a very basic view on the usefulness of Curtis' pictures and how they changed America at the time they were made. It also reviewed Curtis being among the first photographers to use photography as an art medium versus a documentation method.

Voila, Herman J. Little Bighorn Revisited: The Untold Indian Story of Custer's Last Stand. New York: Times Books, 1999.

This book had a chapter specifically about Curtis' visit to the Little Bighorn, the site of Custer's Last Stand. In this book, I learned about another legacy that Curtis had left behind that I was unaware of. While there, he found out a historical inaccuracy in the Battle of Little Big Horn, and then took it upon himself to correct the error, even though he encountered some difficulties. The inaccuracy was about the actions of George Custer during the battle, and the facts disputed his reputation as a national hero.

## **Miscellaneous Documents**

Billings, Maria. "The Noble Indian As Portrayed By Edward S. Curtis (1869-1952)." Diss. Western Washington University, 15 march 1988. Northwest Ethnohistory Collection. Subseries 17, Box 21/68, Courtesy of Center for Pacific Northwest Studies, Bellingham, Washington.

This is a research paper written by a student of Western Washington University. A large majority of my resources actually came from her box of research files. She had written several research papers and a thesis that proved to be insightful into Curtis' work.

"Biographical Chronology of Edward S. Curtis." Northwest Ethnohistory Collection. Subseries 17, Box 21/7, Courtesy of Center for Pacific Northwest Studies, Bellingham, Washington.

This source was a helpful reference for keeping dates straight for major events in Curtis' life, such as the publishing dates of his books.

"Edward S. Curtis." Cartoon. Northwest Ethnohistory Collection. Subseries 17, Box 21/40, Courtesy of Center for Pacific Northwest Studies, Bellingham, Washington.

This is a funny cartoon sarcastically depicting Curtis' closeness with his Indian subjects. If you look closely, you can see his wearing feathers, skins, and bear claws. He is riding a mule and carrying two cameras.

## **Newspapers:**

Addams, Eleanor. "Do You Know That a Seattle Man Is Writing a Set of Books to Cost More Than Smith Building?" Seattle Star, 2 November 1916.

This was an interesting article about the cost of publishing Curtis' project.

Brown, Bruce. "The North American Indian' Returns to Seattle." Argus 19 August 1977, 8, 10

This article demonstrates a renewed interest in Curtis' work in the late '70s. Also, it's very intriguing how the author of the article reviews some of Curtis' pictures by pointing out specific techniques that he used. There is also a quote by Curtis about the gold tone method he used and why that I used in my documentary.

"Curtis ..& Guptill." Argus, 19 December 1896, p. 8.

This is just a short article demonstrating how popular Curtis' Seattle portrait studio was at the beginning of his career. It speaks to his artistic ability as a photographer.

"E.S. Curtis and His Indian Picture-Opera: 'A Vanishing Race' Achieve Triumph." Unknown newspaper. Northwest Ethnohistory Collection. Subseries 17, Box 21/41, Courtesy of Center for Pacific Northwest Studies, Bellingham, Washington.

This article is a review of his picture opera, and shows the popularity of Curtis' work in places other than the northwest.

"E.S. Curtis, Indian-Life Historian, Dies." Seattle Times, 21 October 1952.

This article gives the details of Curtis' death, and also a quick review of his life's work and importance.

"Wife Sues Ed S. Curtis For Divorce." Seattle Sun, 6 October 1916, night ed, A1.

This was an example of how the North American Indian ruined certain aspects of his life. In this case, the time spent away from his family caused his divorce.

## **Periodicals:**

Curry, Andrew. "The Past is Prologue." Smithsonian, December 2008, p. 31.

This short article is about the cultural importance of Curtis' film, "In the Land of the Headhunters." It was one of the first sources I found that talked about the current usefulness of Curtis' work to modern Native Americans. It also had facts I did not know about the restoration of the film.

Gidley, Mick. "Edward S. Curtis Goes to the Mountain." Pacific Northwest Quarterly, October 1984, pp164-170.

This is an interesting article that talks about Curtis' love of mountain climbing and photography, but also how that love led to his rescue of a group of scientists, which resulted in his invitation as photographer on the Harriman Alaska Expedition.

Kirlin, Raymond H. "'Curt-tones': The Goldtones of Edward S. Curtis." Hobbies - The Magazine for Collectors, June 1981, pp. 100-103.

This was a very interesting article about one of the photography processes that Curtis pioneered. He printed some of his prints on glass plates using gold in a special process that caused the pictures to shine in a remarkable way.

"Magnificent Obsession, A." Pacific Northwest January/February 1986: 86

This article was a basic overview of Curtis' books and folios. It mentioned some of the materials Curtis used to make the books, as well as admitting that his project was not meant to capture the Indians as they were at the turn of the century, but instead meant to capture them as they were before white influence. Also, it addressed how Curtis at first had a very white perspective of the Indians, and how that view changed the more he worked with them as a people.

"Staff Picture, The." BioScience, Vol. 28, No. 6, p. 384. Northwest Ethnohistory Collection. Subseries 17, Box 21/63, Courtesy of Center for Pacific Northwest Studies, Bellingham, Washington.

This is a picture that I used in my documentary. What was interesting, however, was seeing the names of the scientists that were on the expedition. I had heard of some of the scientists before, but did not know until I saw this picture that they were on this expedition. It helped me realize how important this expedition was, that so many important people were aboard, and Curtis had the opportunity to work with them all.

## **Videos:**

Coming to Light: Edward S. Curtis and the North American Indians. Dir. Anne Makepeace. VHS. Bullfrog Films, 2000.

This film was very helpful because it was the first source I found that really gave an account of how Curtis' work helped the Indians he had previously photographed. The whole film is told from the perspective of the Indians Curtis worked with, some who found his work valuable in reviving old traditions, some who thought it was wrong of him to photograph these sacred ceremonies. This was the second of two movies that had film clips and photographs I was unable to find anywhere else.

Different Lenses: The Photography of Edward and Asahel Curtis. VHS. KCTS TV, 1996.

This movie was actually made for the Washington State Centennial in 1989. It's comparison between Edward Curtis and his brother, Asahel, who is also very prominent in Washington history. It's neat in the way it compares Edward, who used photography as an art form, and Asahel, who used it only for a means of documentation. An fascinating example given is the difference between a picture by Edward and Asahel of the same Indian subject. Asahel portrays the man as he is, while Edward dresses him to look like his ancestors would have. There was a clip of Indians in a Catholic reservation school that I used in my movie.

Forever in Time. Prod. Robert W. Mull. VHS. Sepia Productions, 1989.

"Forever in Time" is interesting because it focuses mainly on the negative points of Curtis' work. It talks about the amazing amount of debt he racked up halfway through the project, and how at the end if it all, he was in poor health and was having an emotional breakdown. I have not yet found anything that focuses almost entirely on this part of his work.

Shadow Catcher, The: Edward S. Curtis and the North American Indian. VHS. Phoenix Films.

This film was a great source of quotes because it was written from many of Curtis' private journals. At the very beginning was a great quote he had written in which he describes how he may be a photographer, but he does not think like one. Instead he want to use art and science to capture these people on film. Also, the video has a lot about decisions or ideas of Curtis' that I had not yet found anywhere else.