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Native American Photography *An Untold Story*

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Louisville Free Public Library
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Image credit: Herman Heyn, "Joseph Bird Head," 1899
Smithsonian Institution





Thomas Easterly
“Keokuk or The Watchful Fox (Sauk)”
Daguerreotype, colored with pigment,
1847

[Missouri Historical Society,](#)
[Photographs and Prints Collection](#)



Thomas Easterly
“Young Keokuk” (m) and “Keokuk’s Wife
and Grandson” (r)
Daguerreotype, 1847
[Missouri Historical Society](#)

Part 1:
SOUVENIRS

**“Kah-ge-ga-gah-bowh – G.
Copway (Ojibwe)”
Photographic print, salted
paper print, ca. 1860
Library of Congress**



The Omaha Trans-Mississippi and International Exposition (June-November 1898)

[Omaha Public Library & University of Nebraska-Lincoln](#)





F.A. Rinehart
“Pottawattamie County Wigwam”
Photograph, 1898
[Omaha Public Library & University](#)
[of Nebraska-Lincoln](#)



1898
F.A. HENRY
OMAHA
GHOST DANCE
- CHEYENNE & ARAPAHO -
11963



F.A. HENRY
OMAHA
SHAM BATTLE
11922



- JICARILLA APACHES -
B-27



- KIDWAS -
B-328



SIVA & ASSINA BOINE
9-3

F.A. Rinehart
“Rinehart Studio”
Photograph, 1898
[Omaha Public Library & University of Nebraska-Lincoln](#)





**F.A. Rinehart
“Poor Dog (Sioux)” (l)
and “Chief American
Horse (Sioux)” (r)
Photograph, 1898
Omaha Public Library
& University of
Nebraska-Lincoln**

James Otto Lewis
“Kee-o-kuck or The Watchful Fox”
Lithograph, ca. 1836
William L. Clements Library,
University of Michigan



KEE-O-KUCK OR THE WATCHFUL FOX
The present Chief of the Sauk tribe and Successor to Black Hawk.

Painted by G. Lewis at the great treaty of Prairie du Rocher 1822.



F.A. Rinehart
“In Winter (Kiowa)”
Photograph, 1898
Omaha Public Library &
University of Nebraska-Lincoln



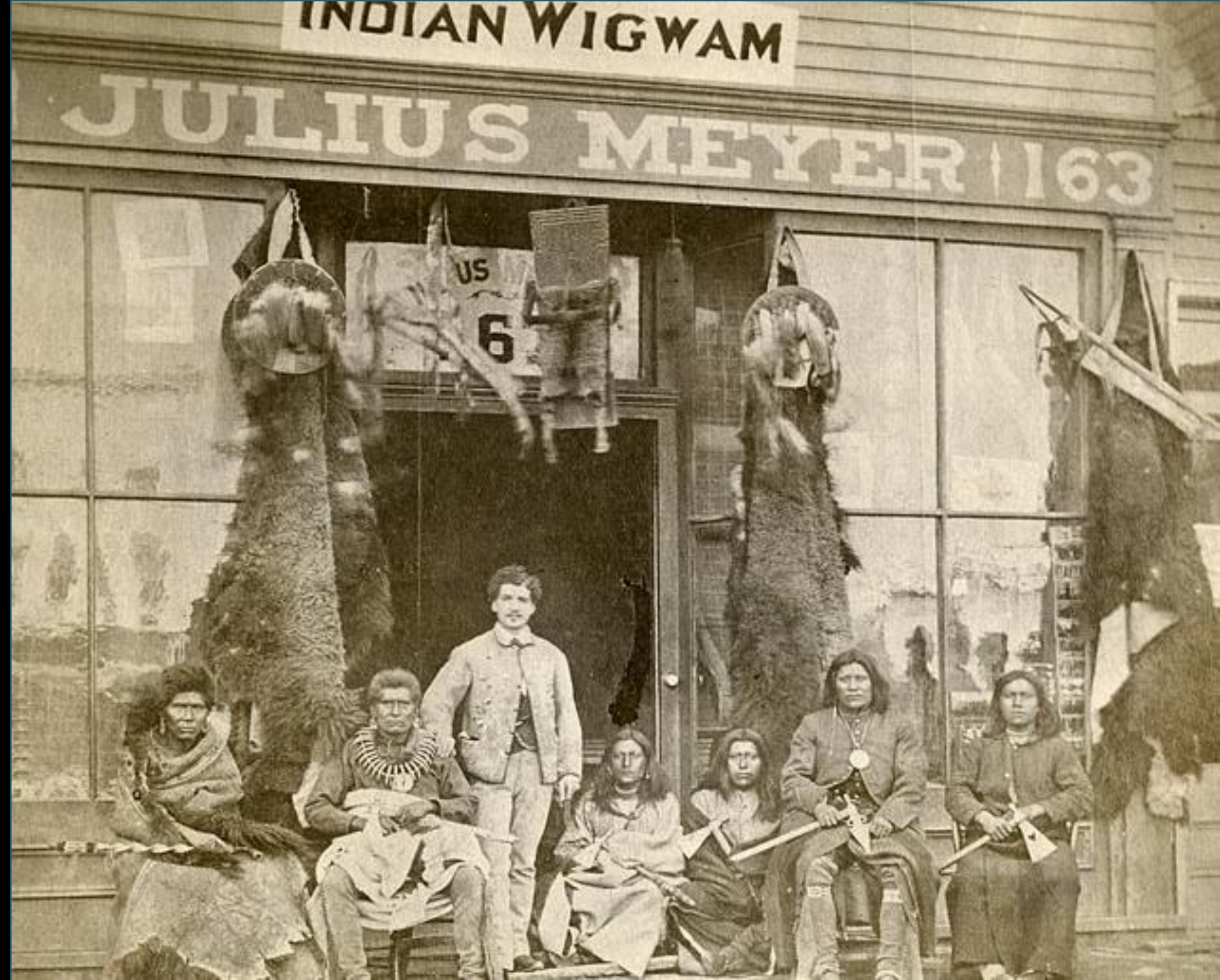
F.A. Rinehart
“Sioux – Heap Big Indian”
Photograph, 1898
[Omaha Public Library &](#)
[University of Nebraska-](#)
[Lincoln](#)

- SIOUX - HEAP BIG INDIAN -

F.A. Rinehart
“Omaha Brave –
Age 8 Hours”
Photograph, 1898
[Omaha Public](#)
[Library & University](#)
[of Nebraska-](#)
[Lincoln](#)



OMAHA BRAVE B-273
AGE 8 HOURS



**“Julius Meyer’s Indian
Wigwam”**

Photograph, ca. 1880

**[Nebraska State Historical
Society](#)**



Julius Meyer
Doxka-re-shu-kush-tu-ka
Indian Interpreter
Omaha

SPOTTED TAIL
IRON BULL

Pawnee Killer
Chief of the arapaho
Sioux

**“Julius Meyer, Spotted Tail,
Iron Bull and Pawnee
Killer”**

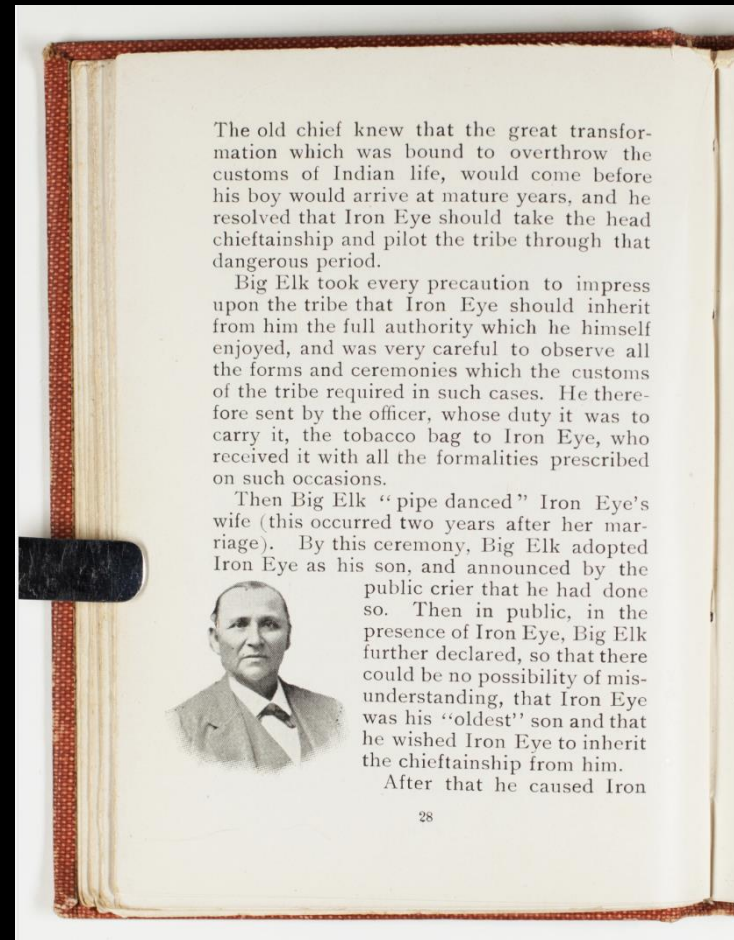
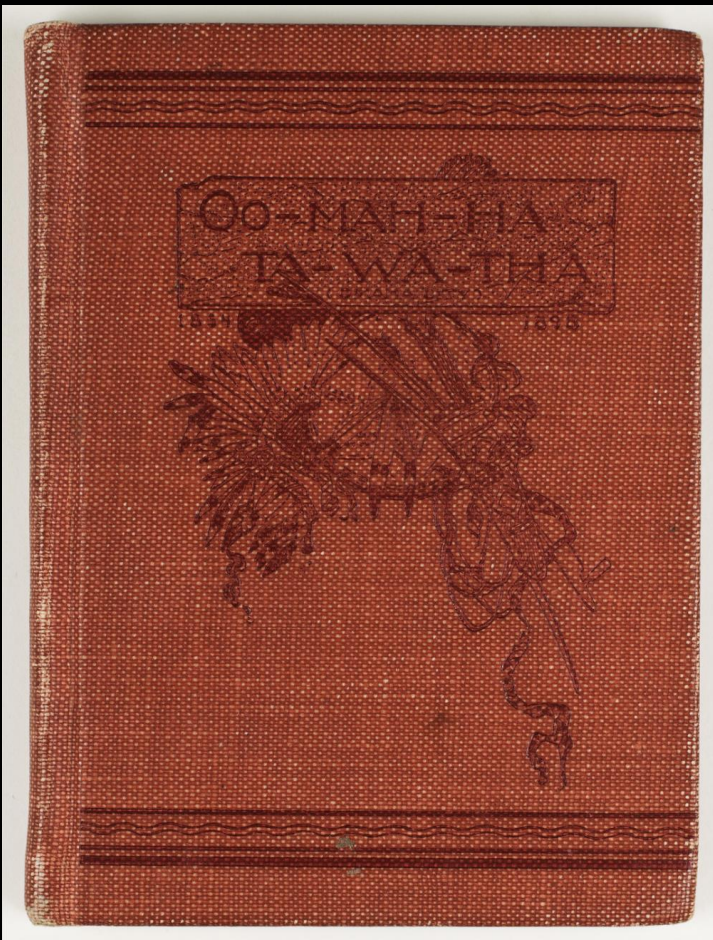
**Photograph, ca. 1875
[Nebraska State Historical
Society](#)**



Mora

707 BROADWAY, N. Y.

José María Mora
“Susette La Flesche Tibbles
(Omaha)”
Photograph, 1979
National Portrait Gallery

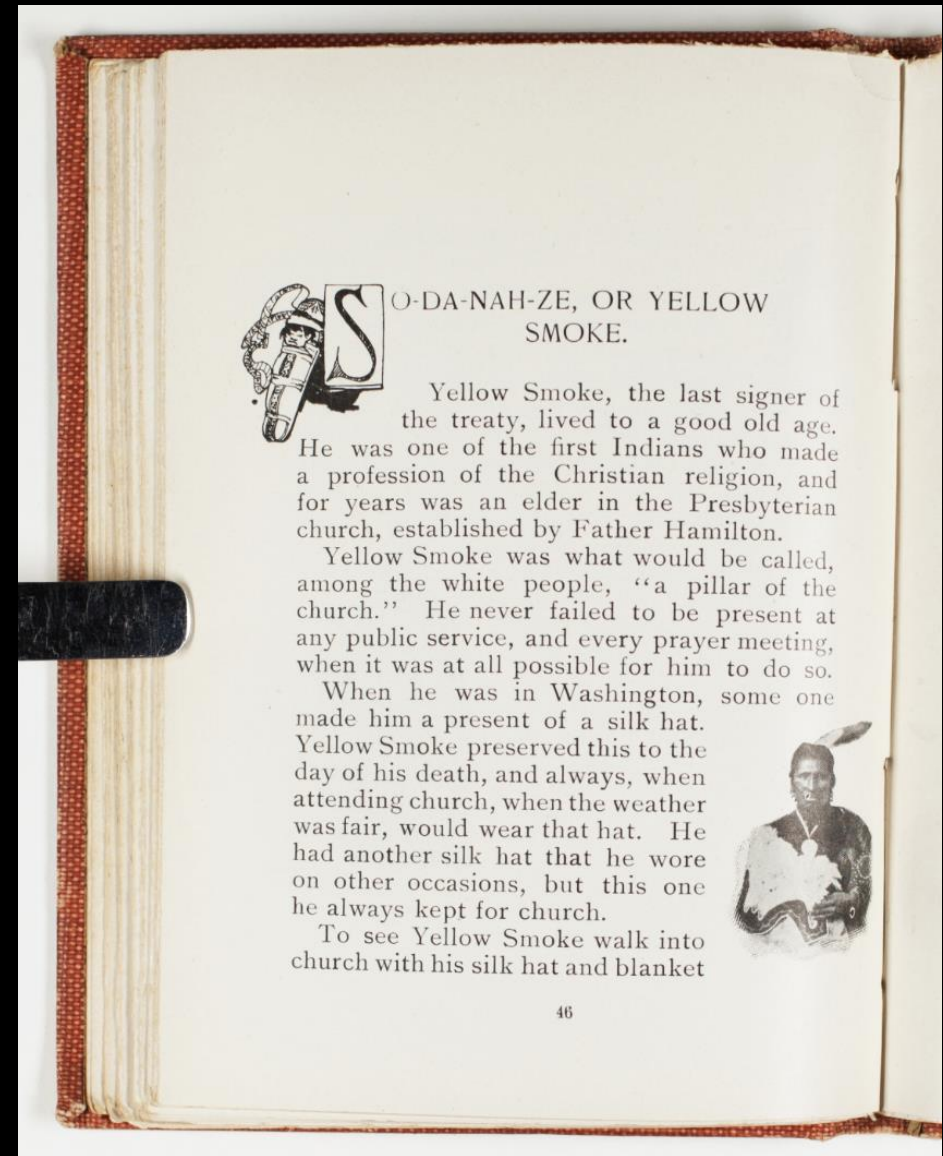


The old chief knew that the great transformation which was bound to overthrow the customs of Indian life, would come before his boy would arrive at mature years, and he resolved that Iron Eye should take the head chieftainship and pilot the tribe through that dangerous period.

Big Elk took every precaution to impress upon the tribe that Iron Eye should inherit from him the full authority which he himself enjoyed, and was very careful to observe all the forms and ceremonies which the customs of the tribe required in such cases. He therefore sent by the officer, whose duty it was to carry it, the tobacco bag to Iron Eye, who received it with all the formalities prescribed on such occasions.

Then Big Elk "pipe danced" Iron Eye's wife (this occurred two years after her marriage). By this ceremony, Big Elk adopted Iron Eye as his son, and announced by the public crier that he had done so. Then in public, in the presence of Iron Eye, Big Elk further declared, so that there could be no possibility of misunderstanding, that Iron Eye was his "oldest" son and that he wished Iron Eye to inherit the chieftainship from him.

After that he caused Iron



S O-DA-NAH-ZE, OR YELLOW SMOKE.

Yellow Smoke, the last signer of the treaty, lived to a good old age. He was one of the first Indians who made a profession of the Christian religion, and for years was an elder in the Presbyterian church, established by Father Hamilton.

Yellow Smoke was what would be called, among the white people, "a pillar of the church." He never failed to be present at any public service, and every prayer meeting, when it was at all possible for him to do so.

When he was in Washington, some one made him a present of a silk hat. Yellow Smoke preserved this to the day of his death, and always, when attending church, when the weather was fair, would wear that hat. He had another silk hat that he wore on other occasions, but this one he always kept for church.

To see Yellow Smoke walk into church with his silk hat and blanket

Fannie Reed Giffen, Susette La Flesche Tibbles
Oo-Mah-Ha Ta-Wa-Tha (Omaha City)

Souvenir book, 1898

[Amherst College Library Digital Collections](#)



**“Susette La Flesche Tibbles’
Home in Lincoln, NE”
Photograph, ca. 1900.
La Flesche Family Papers
Nebraska State Historical Society**

Susette La Flesche Tibbles' home in Lincoln 11

Part 2:

ETHNOLOGY

“Portrait of Francis La Flesche (Omaha)”

B/w photoprint, ca. 1890

**National Anthropological Archives,
Smithsonian Institution**

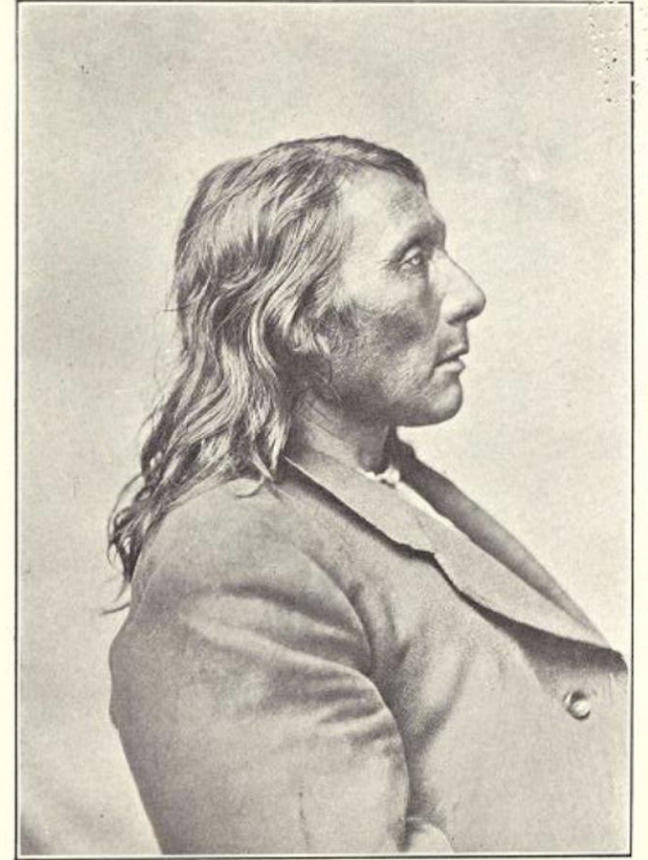
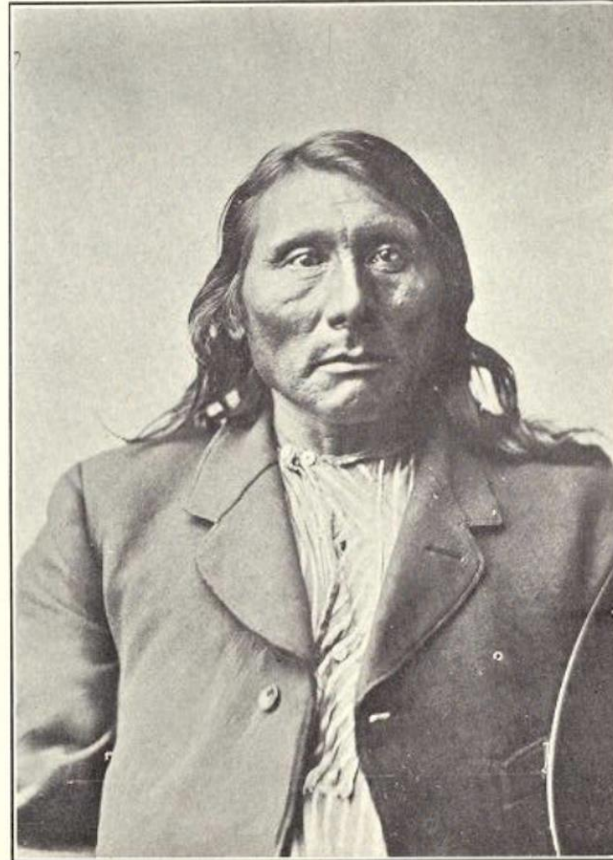




**“Francis La Flesche and Alice
Fletcher at home in Washington DC”
Photograph, ca. 1900
National Anthropological Archives,
Smithsonian Institution**



ARROW RELEASE



BUFFALO CHIP

In La Flesche & Fletcher, *The Omaha Tribe* (1905)



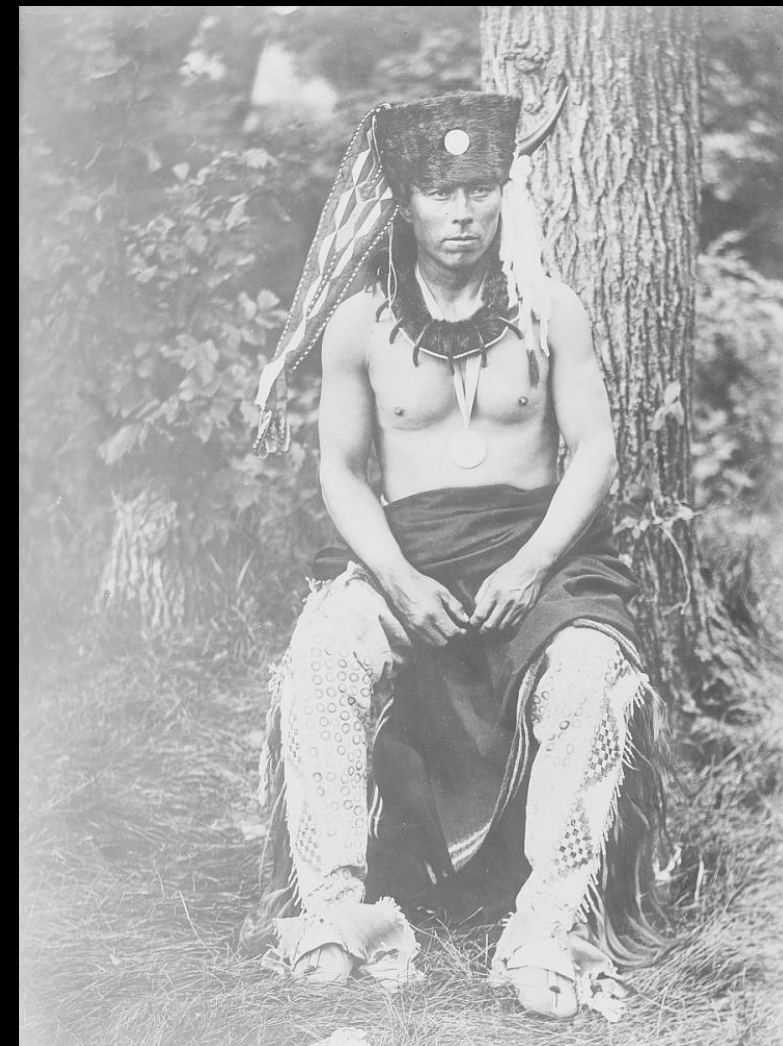
No. 3. See p. 8.



No. 16. See p. 17.



**Photographs from Francis
La Flesche, "Omaha
Catalogue," 1898
In. *Gegen Den Strom*,
Humboldt Forum, 2023.**



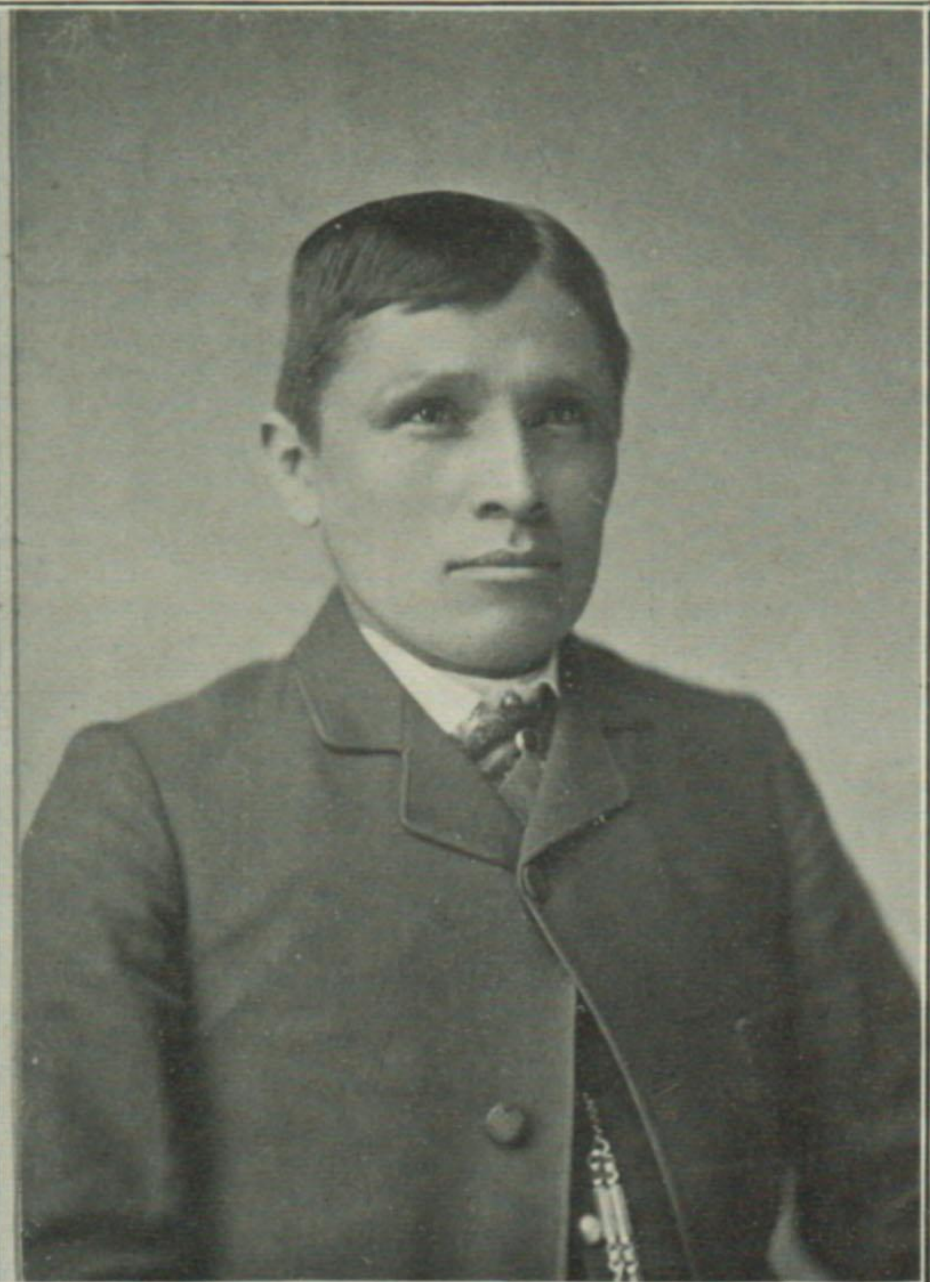
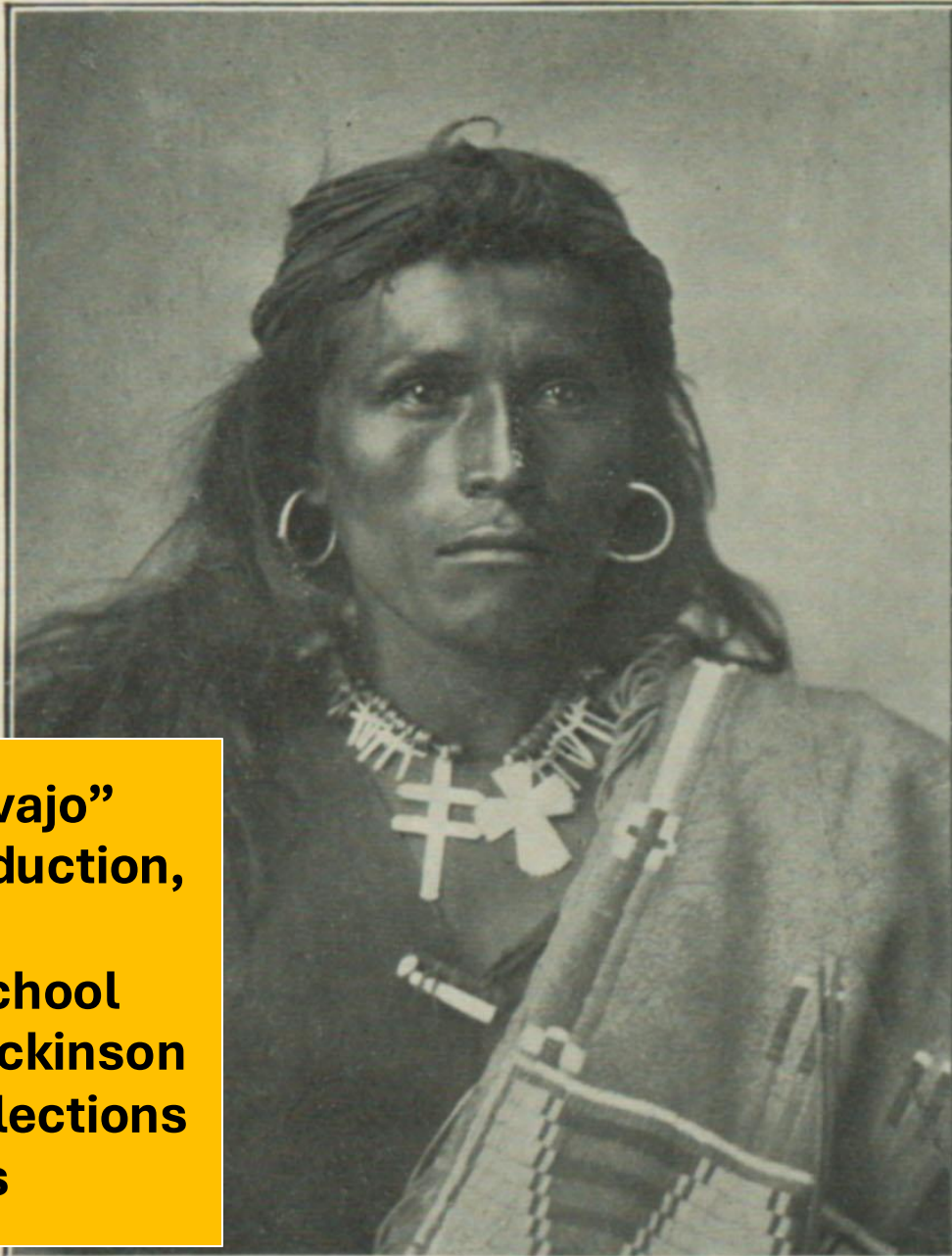
**Photographs of Carey La Flesche
(Omaha), ca. 1898-1905
National Anthropological Archives,
Smithsonian Institution**



**National Anthropological Archives,
Smithsonian Institution**

**“Tom Torlino-Navajo”
Photographic reproduction,
1885**

**Carlisle Indian School
Digital Resource, Dickinson
College Special Collections
and Archives**



TOM TORLINO—NAVAJO

AS HE ENTERED THE SCHOOL IN 1882.

AS HE APPEARED THREE YEARS LATER.



**National Anthropological Archives,
Smithsonian Institution**

Part 3:

ICONOGRAPHY

William F. Cody's "Buffalo Bill's Wild West"





**Buffalo Bill's Wild West
Show in Verona
Photographic print, 1890
Denver Public Library**

Wild West Show in the Colosseum Verona Italy 1890.
Copyright Buffalo Bill Museum & Grave



Lakota Performers in Venice
Photographic print, c. 1890
Denver Public Library

**“Buffalo Bill and his Indians at Caffè
Greco”**

**Undated photograph, c. 1906
Wikimedia Commons**



Herman Heyn
“Joseph Bird Head – Lakota”
Photographic print, c. 1899
Library of Congress



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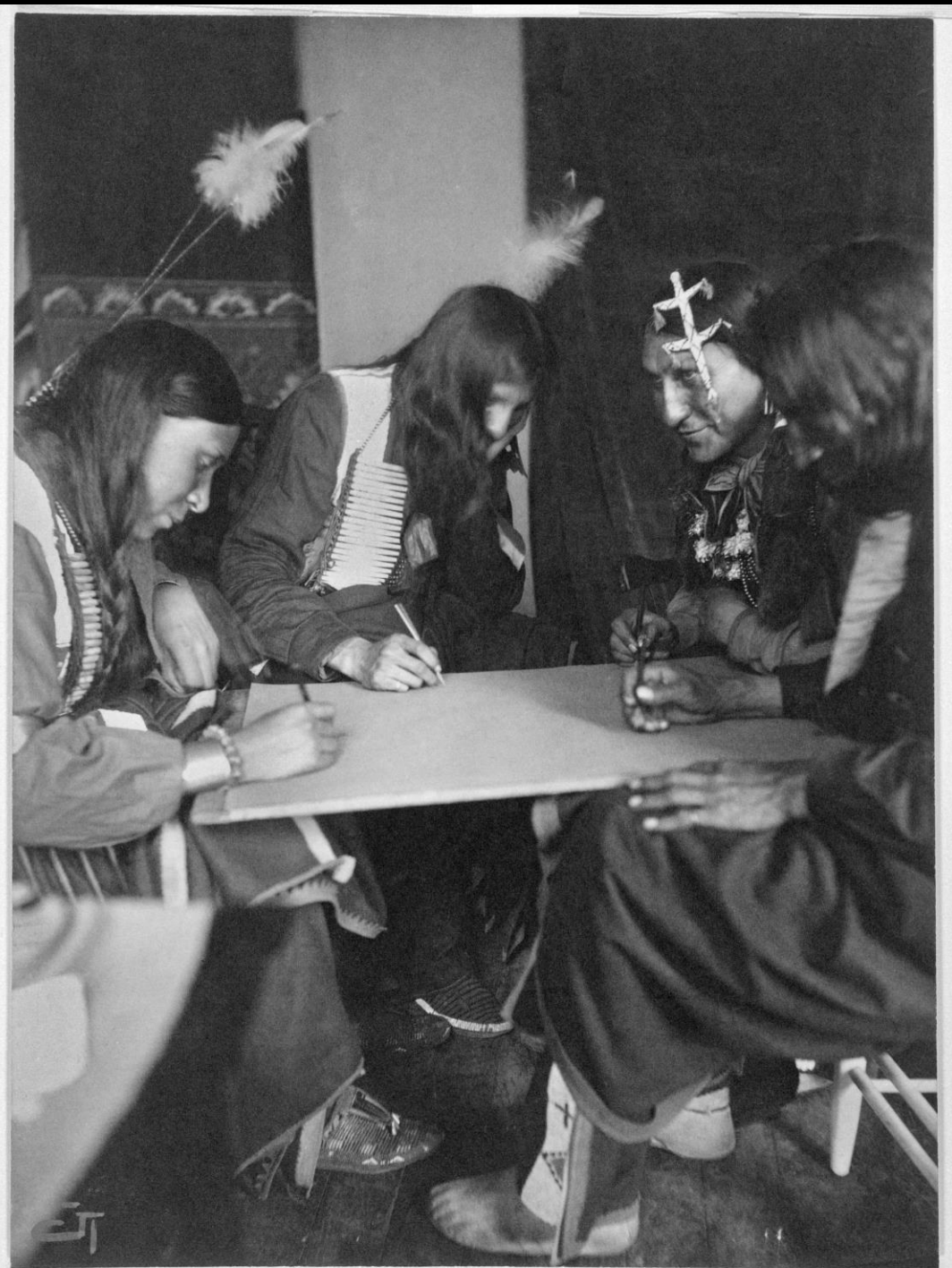


Gertrude Käsebier
“Amos Little – Sioux Indian”
Platinum print, c. 1898
[Smithsonian Institution](#)



Gertrude Käsebier
“Sioux Indians photographed in
Gertrude Käsebier’s Studio ”
Platinum print, c. 1898
[Smithsonian Institution](#)

Gertrude Käsebier
“Native American Men Drawing”
Platinum print, c. 1898
[Smithsonian Institution](#)





Gertrude Käsebier
“Plenty Wounds, Sioux Indian”
Platinum print, c. 1898
[Smithsonian Institution](#)

Gertrude Käsebier
**“Zitkala-Sa, Sioux Indian and
Activist”**

Platinum print, c. 1898

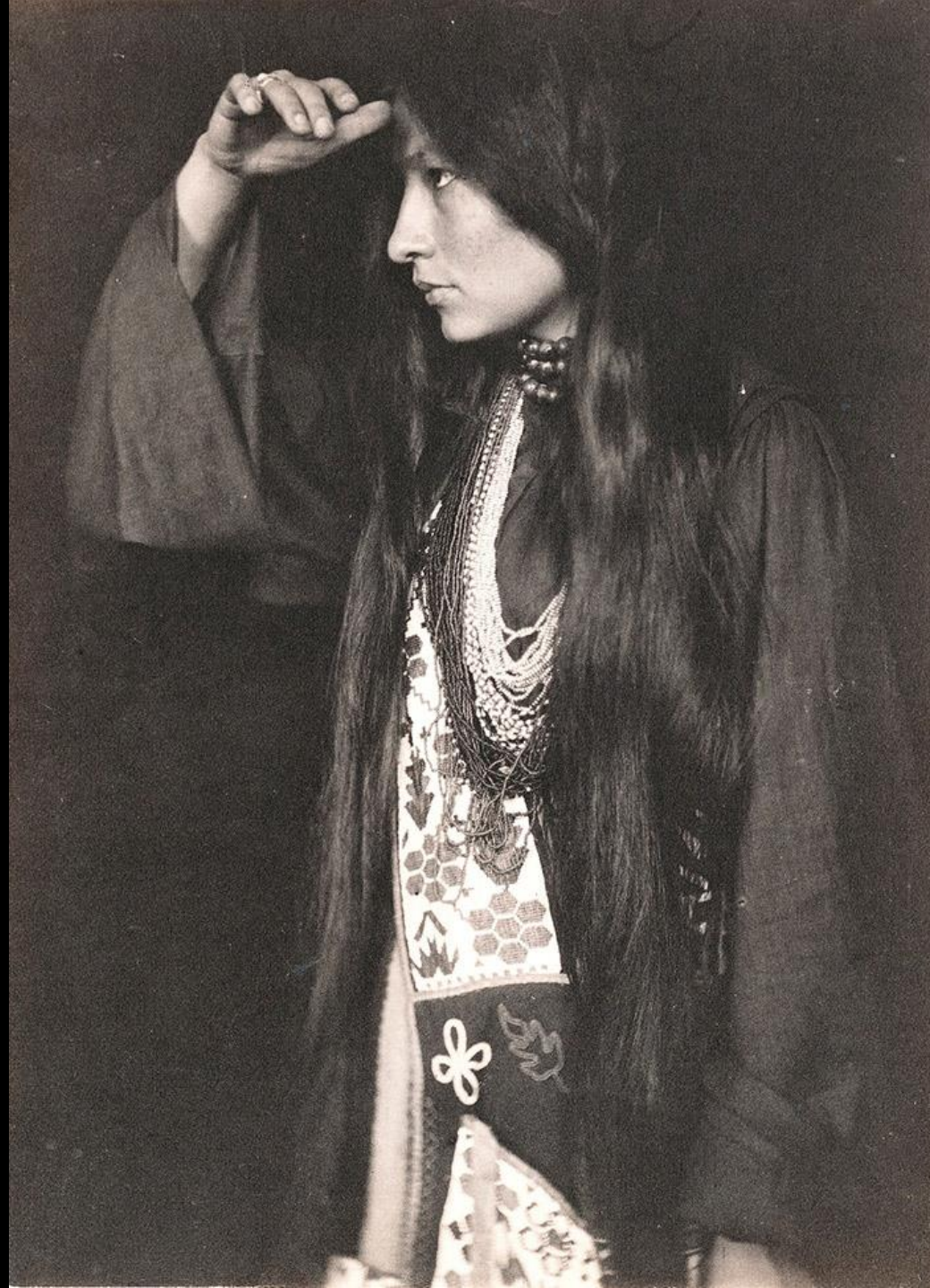
[Smithsonian Institution](#)





Gertrude Käsebier
“Zitkala-Sa, Sioux Indian and Activist”
Platinum print, c. 1898
[Smithsonian Institution](#)

Gertrude Käsebier
“Zitkala-Sa, Sioux Indian and Activist”
Platinum print, c. 1898
[Smithsonian Institution](#)



Part 4:
VERNACULAR



**Jennie Ross Cobb (Cherokee)
“Two Young Women at Hunter’s
Home”**

**Photograph, ca. 1902-06
Oklahoma Historical Society**



**Jennie Ross Cobb (Cherokee)
“Two women look out the
window at the Cherokee Female
Seminary”**

**Photograph, ca. 1902-05
Oklahoma Historical Society**



**John Choate
“Carlisle Indian
Industrial School
Student Body”
Photograph, 1892
Carlisle Indian School
Digital Resource**



**Jennie Ross Cobb (Cherokee)
“Cherokee Female Seminary,
Oklahoma”**

**Photograph, ca. 1902-05
Oklahoma Historical Society**



**Jennie Ross Cobb (Cherokee)
“Friends walk along the Ozark
and Cherokee Railroad”
Photograph, ca. 1902-05
Oklahoma Historical Society**



**Horace Poolaw (Kiowa)
“Horace Poolaw, aerial
photographer, and Gus Palmer,
side gunner, inside a B-17 Flying
Fortress”**

**Photograph, 1944
Estate of Horace Poolaw**



Horace Poolaw (Kiowa)
**“Juanita Daugomah Ahtone (Kiowa), Evalou
Ware Russell, Kiowa Tribal Princess, and
Augustine Campbell Barsh (Kiowa) in the
American Indian Exposition Parade,
Anadarko”**

Photograph, 1941
Estate of Horace Poolaw





Horace Poolaw (Kiowa)
**“Newton Poolaw , Jerry Poolaw, Elmer
Thomas Buddy Saunkeah, Mountain View,
OK”**

Photograph, 1928
Estate of Horace Poolaw



Horace Poolaw (Kiowa)
**“Robert “Corky” and Linda
Poolaw”**

Photograph, ca. 1947
Estate of Horace Poolaw

Part 5: STORY



**Lee Marmon (Laguna Pueblo)
“Laguna Eagle Dancers”
Photograph, 1949**

**Lee Marmon Pictorial
Collection**

**Center for Southwest Research
and Special Collections,
University of New Mexico**





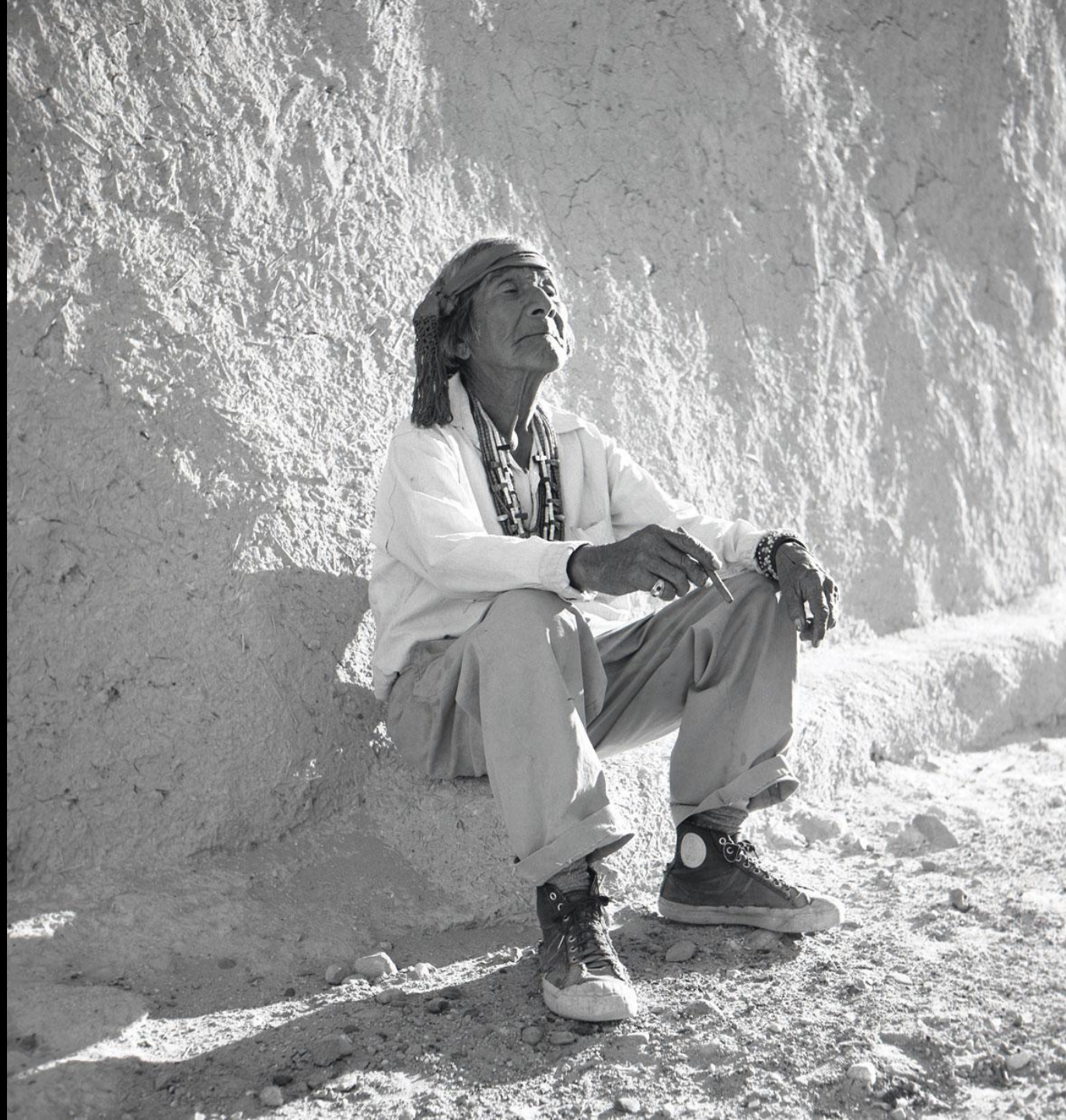
Lee Marmon (Laguna Pueblo)
“Girls at Clothesline”
Photograph, 1954
Lee Marmon Pictorial
Collection
Center for Southwest
Research and Special
Collections, University of
New Mexico





**Lee Marmon (Laguna Pueblo)
“Old Man Jeff/White Man’s Moccasins”
Photograph, 1954**

**Lee Marmon Pictorial Collection
Center for Southwest Research and
Special Collections, University of New
Mexico**





**Lee Marmon (Laguna Pueblo)
“Leslie Marmon Silko”
Photograph, 1963**

**Lee Marmon Pictorial Collection
Center for Southwest Research and Special
Collections, University of New Mexico**



LESLIE MARMON SILKO
STORYTELLER



forest is too thick. So I turned around." Tony finished the cup of coffee. "He's probably in Quemado by now."

I looked at him again, standing there by the door, ready to go milk the nanny goats.

"There wasn't ever a goat like that one," he said, "but if that's the way he's going to act, O.K.

then. That damn goat got pissed off too easy anyway."

He smiled at me and his voice was strong and happy when he said this.



HOW TO WRITE A POEM ABOUT THE SKY

for the students of the Bethel Middle School, Bethel, Alaska—Feb. 1975

You see the sky now
colder than the frozen river
so dense and white
little birds
walk across it.

You see the sky now
but the earth
is lost in it
and there are no horizons.
It is all
a single breath.

You see the sky
but the earth is called
by the same name
 the moment
 the wind shifts
sun splits it open
and bluish membranes
push through slits of skin.

You see the sky

**Leslie Marmon Silko, *Storyteller*.
Seaver, 1981**





THE NAMES

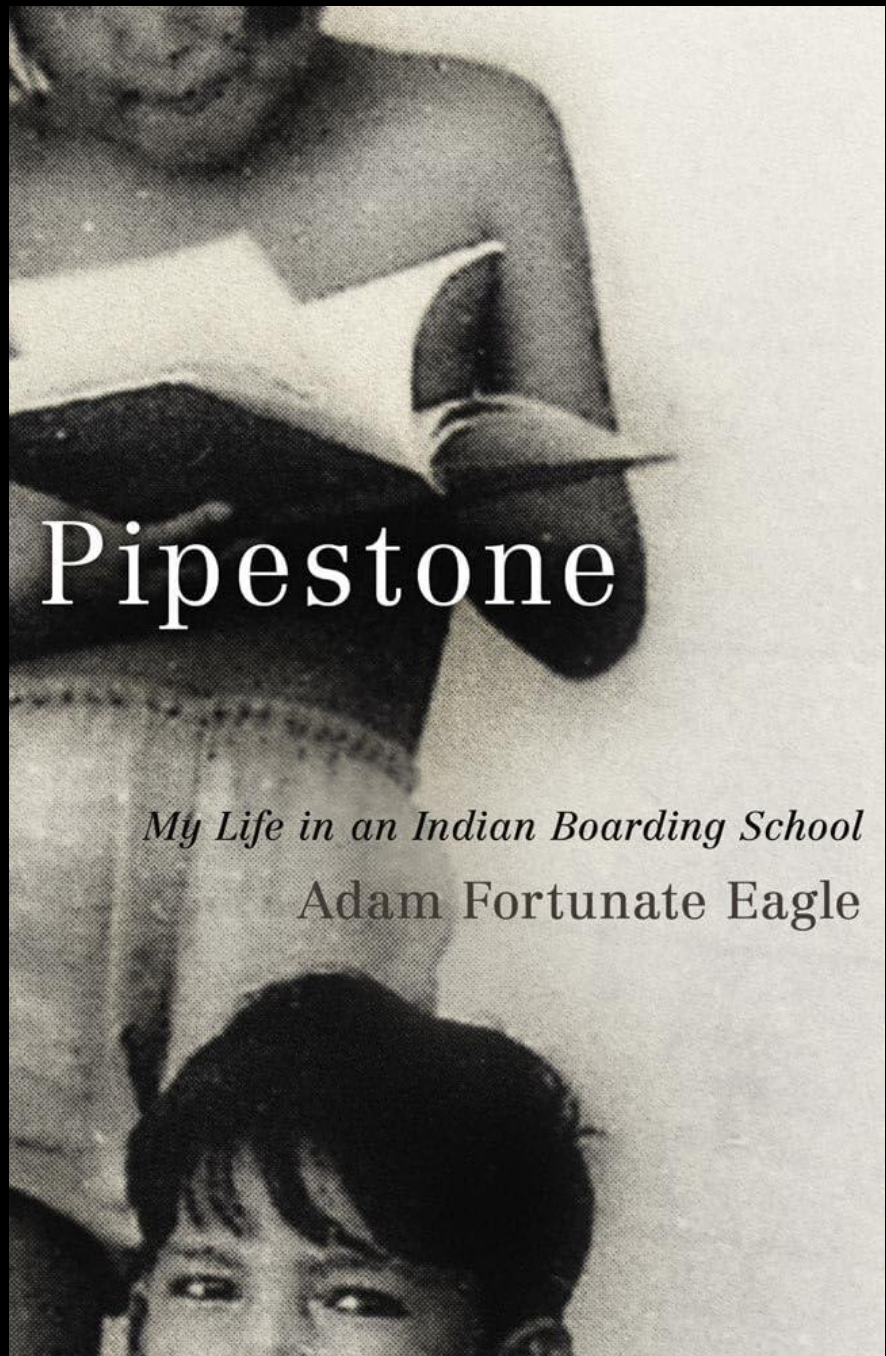


A Memoir by
N. SCOTT MOMADAY

My Grandfather's Knocking Sticks

Ojibwe
Family Life
and Labor
on the
Reservation

BRENDA J. CHILD



Pipestone

My Life in an Indian Boarding School
Adam Fortunate Eagle

EXPANDED EDITION

BAD INDIANS

A Tribal Memoir



Deborah A. Miranda

Winner of the PEN Oakland-Josephine Miles Literary Award

WE SURVIVED THE NIGHT

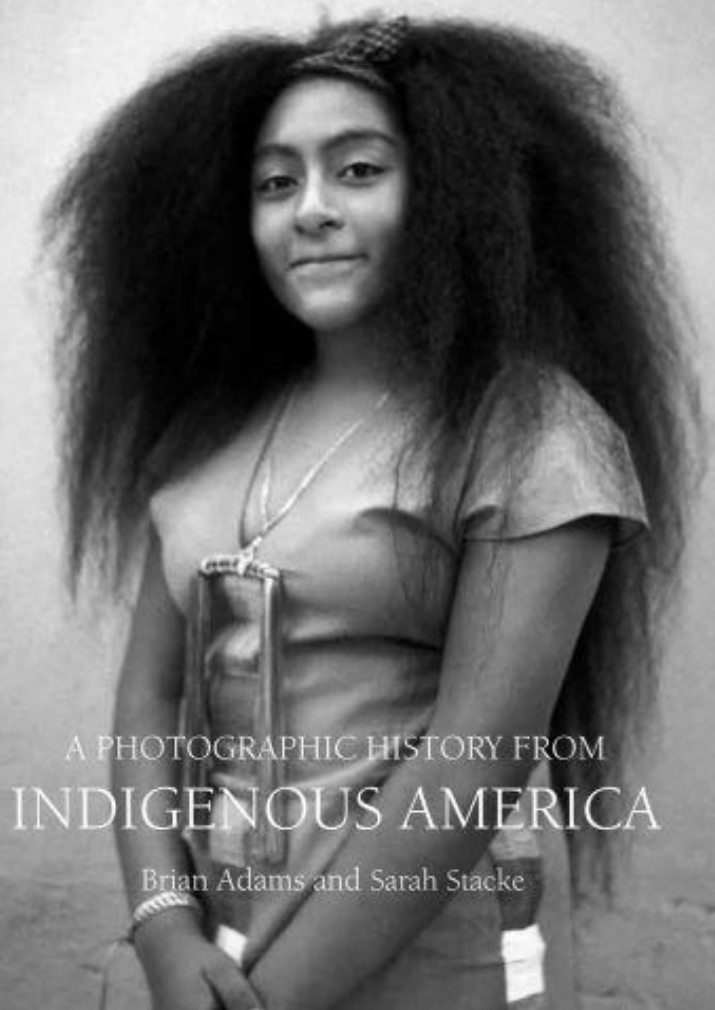


JULIAN BRAVE NOISECAT

"Julian Brave NoiseCat has written a book I've been waiting my whole life to read."

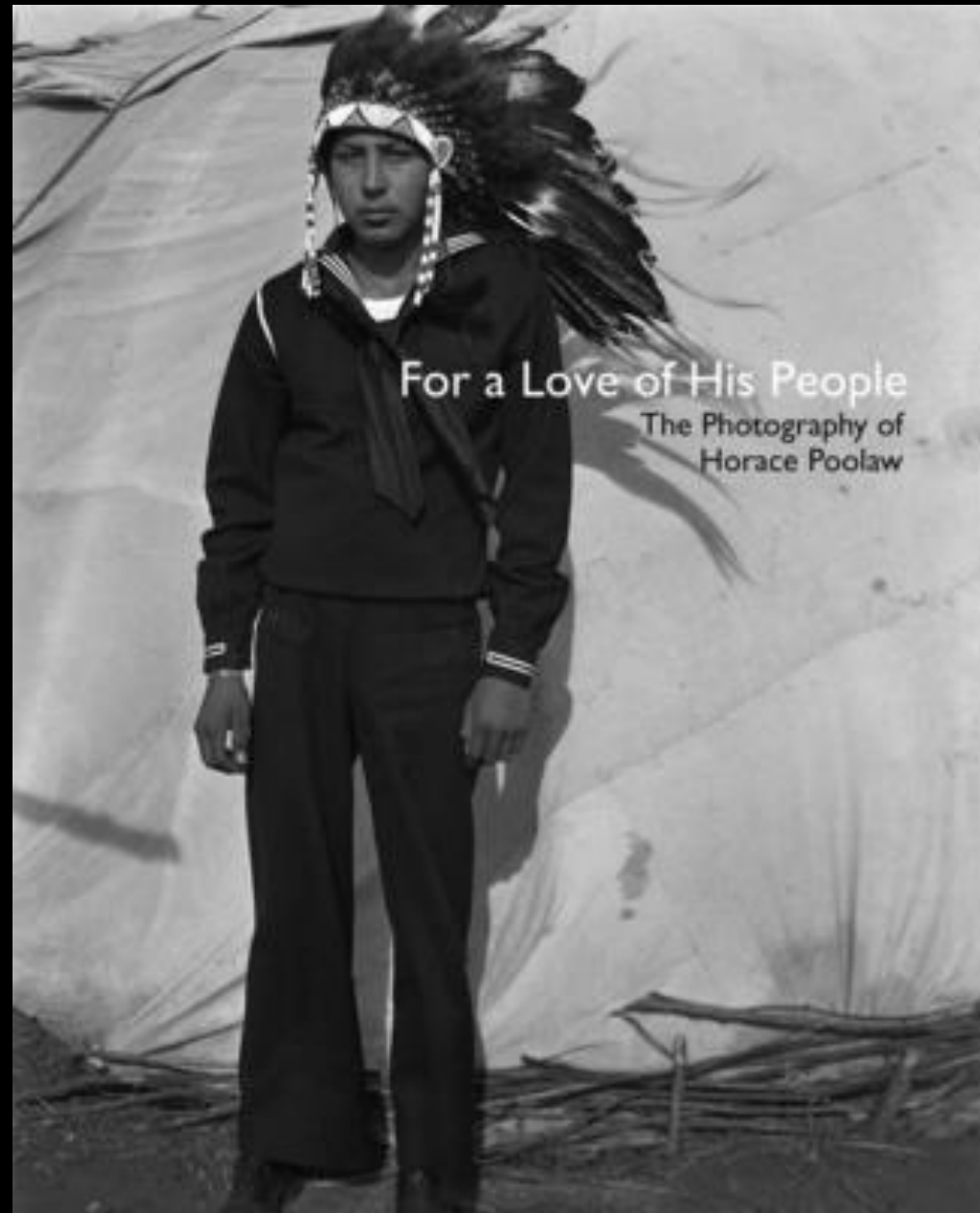
—TOMMY ORANGE, author of *Wandering Stars*

IN LIGHT AND SHADOW



A PHOTOGRAPHIC HISTORY FROM
INDIGENOUS AMERICA

Brian Adams and Sarah Stacke



For a Love of His People
The Photography of
Horace Poolaw



KNOWING NATIVE ARTS

NANCY MARIE MITHLO



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THANK YOU!

Reach out:

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Image credit: Herman Heyn, "Joseph Bird Head," 1899
Smithsonian Institution