

Chief Joseph with Alice C. Fletcher and James Stuart by E. Jane Gay

(Native Americans – Photography) **Collection of Photographs documenting the Nez Perce, Caddo, Comanche, and Kiowa Nations, assembled by American Anthropologist Alice Cunningham Fletcher, includes a Rare Group of images by E. Jane Gay, George W. Bretz, and William Irwin, 1889-1894**

Photographic archive consisting of 15 photographs, and two photograph albums containing 88 photographs of Native Americans – includes fifteen photographs of the Nez Perce by Fletcher's collaborator and domestic partner E. Jane Gay. Former owner's label on front board of one album, accompanied by a 1970 letter to that owner from a Colorado based dealer discussing the photographs, formerly owned by "Some lady who was an authority on Plains Indians."

Collection of photographs assembled by American anthropologist and reformer of U.S. Indian policy Alice Cunningham Fletcher (1838-1923), including a group of 15 rare images taken and printed by E. Jane Gay (1830-1919), woman photographer, ethnographer, author, Fletcher's domestic partner, collaborator, and acknowledged by historians to be America's first lesbian photographer - in her lifetime.

Alice Fletcher, with the help and assistance of F. W. Putnam, curator of the Peabody Museum of Archaeology and Ethnology at Harvard, turned herself into an anthropologist at the age of forty-three. She left her friends in New York and New England and traveled west, to Dakota Territory to go camping with the Sioux, to Nebraska where she lived with the Omahas, and to Idaho where she lived among the Nez Perces. She sent collections of artifacts back to the Peabody Museum and then descriptions of Plains Indians religious ceremonies and a monograph on Omaha Indian music.

Alice Fletcher was a member of a lost generation in American anthropology, a little-known group of remarkable pioneers, mostly men but including several women, who between 1880 and 1900 shaped the study of anthropology in the United States.

Fletcher's correspondence is scattered in archives across the United States. She kept voluminous records of her professional years but destroyed everything pertaining to her first forty years. In her papers she often refers to the struggles she had as a woman against male power, male authority and prerogatives, against the limits her society imposed on her because she was a woman.

In the mid – 1880s Jane Gay and Alice Fletcher chanced to meet at a public lecture in New York City and remembered one another as fellow students at the Brooklyn Female Academy. Jane Gay's name began to appear in Alice Fletcher's diary in the summer of 1888. At about this time Fletcher and Gay decided that Jane would accompany Fletcher on her future field expeditions as housekeeper and photographer. That Jane Gay should take up photography was probably Alice Fletcher's idea. For several years she had been wishing that she had a photographer with her in the field. She had hired a photographer to take pictures of the Omahas in 1885 and a year later was thinking of buying some photographic apparatus herself. If Jane Gay could learn photography, she could make a contribution in her own right to their ethnographic work. Jane Gay enthusiastically adopted the plan. She learned photography from her brother, Ziba Gray, a newspaperman in Chelmsford, Massachusetts.

Fletcher was the first anthropologist to work among the Nez Perce Indians. Between1889-1892, Fletcher was sent as a Special Agent of the U.S. government to facilitate the allotment of the Nez Perce Reservation in north-central Idaho. Although Gay was not approved to join Fletcher's expedition as an official photographer, she traveled as Fletcher's secretary, cook, and companion, taking photographs on an unofficial basis. She took with her a glass-plate camera and tripod, and during her years in Idaho she also purchased one of the new Kodak box cameras invented in 1888.

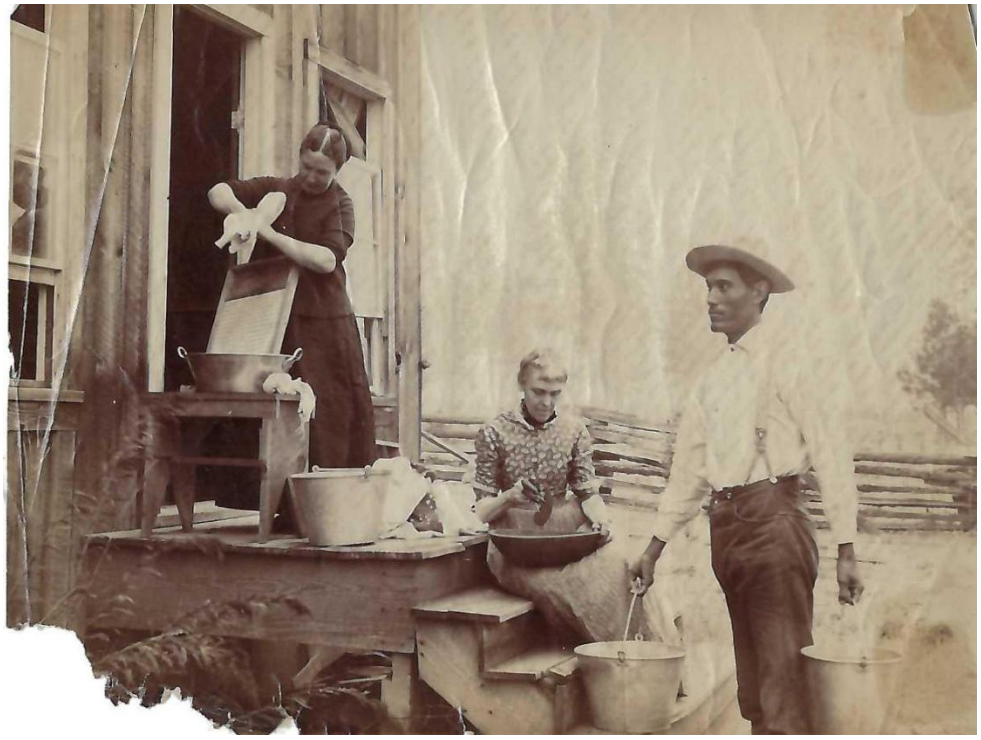
There are very few prints of Gay's Idaho photographs printed by herself. Gay became frustrated by her lack of official status as a photographer. And that only male photographers were taken seriously. With no official encouragement and no market for her work, her frustration turned to discouragement. She left the glass plates of her work in Idaho in the attic of the Lapwai mission house, they were uncovered decades later and are now housed at the Idaho Historical Society. Most prints of her images are made from these rediscovered plates.

Gay wrote a series of letters describing her experiences during the allotment expedition. The only known publication of her photographs during her lifetime is an edition she did herself in 1904, an elegant two volume set of her letters and photographs from Idaho, illustrated with pen and ink designs by her niece Jane Gay Dodge. The volumes are handwritten and hand bound and rest in a specially made wooden case. Two sets are known to exist, one in the Schlesinger Library at Radcliffe College and the other in a private collection.

The collection includes the following images by Gay from her time with Fletcher in Idaho, including:



Chief Joseph with Alice Fletcher and her interpreter James Stuart
measures 4 5/16 x 7 inches, mounted on a paper leaf excised from a photograph album, sheet worn and chipped, image in good condition, on the verso is an image of three unidentified Nez Perce, by E. Jane Gay, measuring 4 ½ x 3 ½ inches.



Two versions of **“Monday morning in Camp McBeth”** in Kamiah, depicting Alice Fletcher, E. Jane Gay, and James Stuart,

one measures 4 ⅝ x 6 inches, the image is slightly wrinkled, lower left corner chipped, old tape repairs on verso.



Smaller print of the same image, measuring 2 ⅞ x 4 ½ inches, captioned in pencil on verso “Monday morning at Kamiah”, in good clean condition.



Alice Fletcher Surveying in the field with plat book

Measures 4 ½ x 7 ¼ inches, upper right-hand corner clipped, corners creased, old tape repairs on verso



Camp on Craig Mountain, Alice Fletcher, Joe Briggs and a chainman
Measures 4 ½ x 6 ½ inches, in good clean condition.



Nez Perce mothers with babies
Measures 4 ⅞ x 8 inches, corners clipped and chipped, old tape repair on verso, else good.



Lapwai schoolgirls
Measures 4 ½ x 7 ½ inches, in good, clean condition.



Nez Perce school children
Measures 4 ⅞ x 8 inches, corners clipped and slightly rounded, otherwise in good clean condition.



Bark Houses
Measures 4 ⅞ x 8 inches, lower left corner chipped, crease, old tape repair on verso, else good.



“Fish trap on Lapwai Creek”

Measures 4 ½ x 32 ¾ inches, captioned in pencil on verso, with a penciled note stating that this image is in “The Nez Perce” by Francis Haines. In good condition.



Unidentified man seated by a creek

Measures, 3 ⅜ x 4 3/16 inches, in good condition.



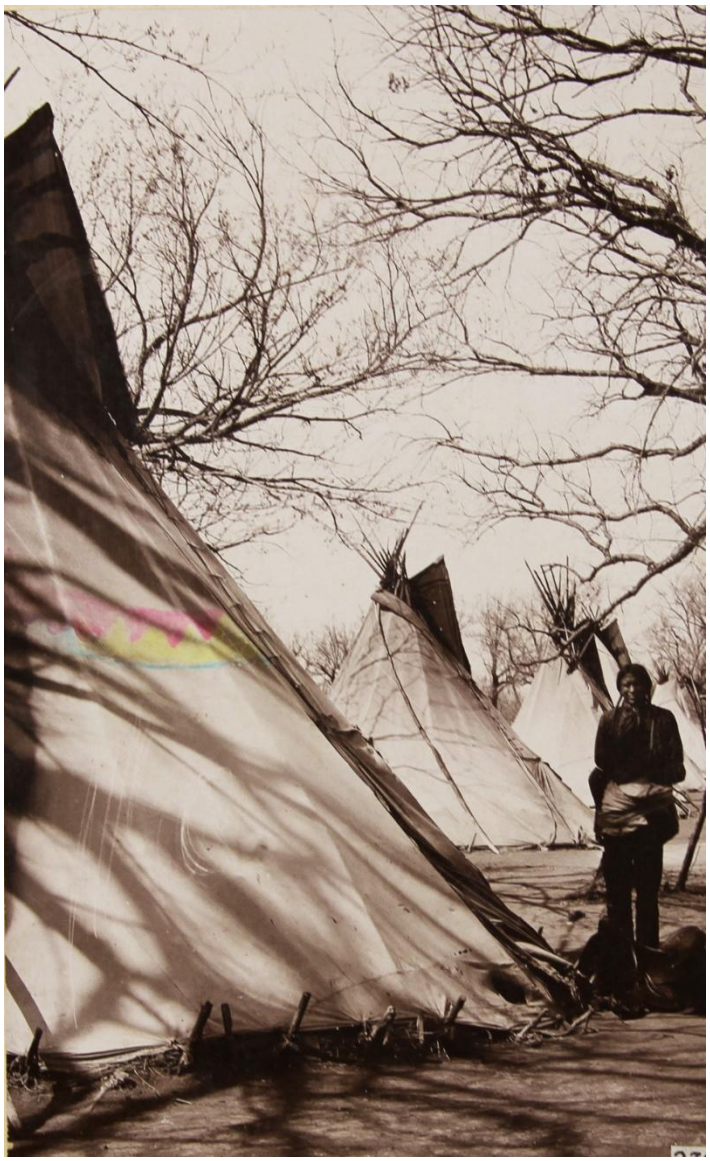
Native Encampment

Circular image, print measures 4 x 4 ⅜ inches, paper wrinkled, old tape repairs on verso, else good.



Two unidentified men standing by the Missouri river

Circular image, print measures 3 ⅝ x 3 ⅝ inches, captioned in pencil on verso, “Missouri River”, in good clean condition.



The collection includes two photograph albums primarily of portraits of Kiowa and Comanche Tribe members and their reservation at Fort Sill and Parade scenes at Anadarko, Indian Territory, although many images are uncredited, they are known to have been taken by George W. Bretz or William Irwin. Several album pages include modern inked or penciled notations and identifications in an unknown hand.

The first album, measures 6 ¾ x 11 ½ inches, contains 33 photographs, measuring between approximately 4 ¾ x 7 ¾ inches and 5 ⅝ x 3 ⅞ inches, mounted on thick card stock leaves, some images are titled in the negatives, some are hand tinted, the album lacks covers, album pages worn with some soiling, the photographs are in overall good condition.

The subjects include Indian Village near Fort Sill, Indian Parade at Anadarko, I.T. 1894. Indian Parade, Anadarko, Ind. Terr., July 4, 1893, Head of Kiowa Parade at Anadarko, I.T., studio and outdoor portraits of Native Americans many of whom are identified, Aw-Ba-Goodle, medicine man, Kiowa, Daoma, Ga-

Ha-Ium, Kiowa Girls, Dagea Ko, Medicine Bundle Woman, daughter of Olgepah the son of Satanta, O-o-be, Caddo Mausape






INDIAN PARADE
2305


2311


2312



2313 Medicine Man



2314 Kiowa mother

Caddo Mansape played in movie Daughter of the Dawn



2325 photographer Brotz



2321

The second album measures 7 x 10 ½ inches, contains 48 photographs, measure between 5 ½ x 3 ⅞ and 6 ⅛ x 8 ¾ inches, mounted on stiff card stock leaves, some images are titled in the negative, others in ink underneath the image, the album lacks rear cover, back strip missing, some wear and soiling to mounts, images are in good condition overall.

Subjects include studio and outdoor portraits of Kiowa, Comanche, and Caddo tribe members, including a group of 13 Kiowa, Comanche and Caddo children, Napawa, Kiowa Chief, Ga-o-me, Tso-Ma-Ka, “Indian Tents, and Indian Dance”, Da-e-Ta, Comanche chief Quanah Parker, and family, O-o-be, a studio portrait of two Comanche men, freighter’s camp, and prairie freight train, at Fort Sill, 4th of July 1892 showing whites and Native Americans celebrating together, cowboys on horseback, plus a series of 14 photographs capturing a deer hunting trip in the Bradberry Hills, Kimble County, Texas, and more.




GROUP OF
KIOWA,
COMANCHE,
WICHITA
AND CADO
CHILDREN
BY
G.W.Brett
2341



Nyce collection "Indian tents comanche and [illegible] flag [illegible] Mt" in background.
2348
used to Treasure box





2349. Fort Sill



Fort Sill


2352


2351


DA-E-TA
2354


2353



2358



Chief Quanah Parker daughter 2357
Wanada adson Harold next to Quanah







2362



Alice Cunningham Fletcher

Alice Fletcher was born in Havana Cuba. The daughter of Thomas Gilman Fletcher, a lawyer in New York City, and Lucia Adeline Jenks. Her parents were there to see if the climate would help her father's illness. The family moved to Brooklyn in 1839 after her father's death. Fletcher was enrolled in the Brooklyn Female Academy, an exclusive school. (Here she met fellow student E. Jane Gay, see below).

Around 1870 Fletcher moved to New York City, intending to pursue her interest in the arts, she soon joined Sorosis, one of the first women's clubs in the country, and in 1873 helped to organize the Association for the Advancement of Women (AAW), a national group that modeled itself on the American Association for the Advancement of Science. The AAW was a moderate reform group led by Julia Ward Howe, May Livermore, and Maria Mitchell that sought to promote education and professional careers for women.

Fletcher, needing to support herself, her first choice was public lecturing. Seeking information for a series of lectures on “Ancient America,” she went to the Peabody Museum at Harvard, where she met the nation’s leading archaeologist F. W. Putnam, and in 1879 became one of his first converts to the new science of anthropology. Fletcher spent some months in the museum examining artifacts until she met a party of Omaha Indians who were on a tour of the East, and her interest turned from the field of archaeology to that of contemporary Indian life.

In 1881 Fletcher went west to camp among the Sioux and to visit the Omahas on their reservation in Nebraska. The six-week camping trip on the Sioux Reservation in Dakota Territory was her “rite of passage” into anthropology. On her return she published “Five Indian Ceremonies” (*16th Annual Report*, Peabody Museum of American Archaeology and Ethnology [1884], pp. 260-333), her first major scientific work. Fletcher’s journey, undertaken solely for scientific purposes, marks her as one of the small group of ethnographers who in the early 1880s initiated the fieldwork tradition in that branch of anthropology.

Fletcher intended to make more scientific studies of Indian life, especially the life of Indian women, but she became caught up instead in the Omahas struggles to avoid being moved to Indian Territory. In 1881 she helped the Omahas write a petition asking Congress to grant them individual titles to their land in Nebraska. When she did not receive a reply, Fletcher traveled to Washington to lobby herself on the tribe’s behalf. When the special act for the Omahas was passed in 1882, she was appointed a special agent for the Bureau of Indian Affairs and charged with carrying out the provisions of the act.

Fletcher spent a year on the Omaha reservation, dividing the land into individual parcels of land: 160 acres for each head of family, 80 acres for each single adult, 40 acres for each child. The allotment work gave her an unusual opportunity to observe Indian life, and it cemented her ties with the family of Omaha chief Joseph La Flesche, whose son Francis worked as her field assistant. It was the start of a forty-year collaboration between the two. La Flesche, who cared for Fletcher when she fell seriously ill on the reservation, with rheumatoid arthritis, became her informant, then her colleague and co-worker, and finally an ethnologist in his own right. In 1890, Fletcher, who never married, adopted La Flesche informally as her son, and thereafter they shared a home in Washington, D.C.

Fletcher’s year on the Omaha reservation, and a government report she wrote on *Indian Education and Civilization* (1888) led her to be widely recognized as an expert on Indian affairs. An opponent of the agency system in which Native Americans were considered wards of the U.S. government and confined to reservations under the control of a federal agent, she helped to write and lobbied for the Dawes Act of 1887, the goal of which was to break up reservations and improve the lot of Indians by giving them education, citizenship, and private ownership of homesteads while at the same time opening some of the reservations to white settlers. When the Dawes Act was passed, she was hired to carry out its provisions among the Winnebagos and Nez Perces. The Dawes Act imposed a system of private land ownership on Native American tribes. This was a major change because traditionally these tribes had communal land ownership. Individuals would be allotted up to 160 acres of land. This land was tax-free and was held in trust by the government for 25 years. At the time, Fletcher thought it would enable American Indians to assimilate to European-American ways, as their best means of survival. The failure of the allotment program – much of the land ended up in white hands – has cast a shadow on Fletcher’s reputation. By 1898 Fletcher realized that the allotment system had been a mistake, although she never admitted it publicly. Instead, she abandoned her political policy work to focus strictly on ethnographical work for the rest of her life.

In 1890 Fletcher was awarded a lifetime fellowship founded for her at the Peabody Museum by Mary C, Thaw. By virtue of the Thaw fellowship, Fletcher became the first woman to hold an academic position at Harvard, albeit one with no teaching or other formal responsibilities. With La Flesche she wrote "*A Study of Omaha Indian Music*" (*Archaeological and Ethnological Papers*, Peabody Museum, vol. 1 [1893]), the first monograph of the music of a single tribe, and the classic ethnography *The Omaha Tribe* (1911), the culmination of their scholarly collaboration. For several years in the early 1900s she did research on the Pawnees with James R. Murie, publishing with him *The Hako: A Pawnee Ceremony* (1904). She also wrote more than thirty entries for the *Handbook of the American Indians North of Mexico* (1907,1910).

Fletcher was an early proponent of the preservation of archaeological monuments in the United States and was a major force behind the founding in 1909 of the School of American Archaeology (later School of American Research) in Santa Fe, New Mexico.

Fletcher died in Washington, D.C. in 1923. She was a pioneering field worker, the first significant woman anthropologist in the United States, and one of the leading anthropologists of her generation. Her legacy as a reformer of U.S. Indian policy is more ambiguous because the Dawes Act, which she supported so strongly, is generally regarded as a failure. However, Fletcher sought to help Indians and whites understand one another, for she believed that it was only a mistrust growing out of ignorance that kept them apart.

American National Biography, vol. 8, pp., 108-109

Gay, E. Jane, *With the Nez Perces Alice Fletcher in the Field, 1889-92*, edited, with an introduction by Frederick E. Hoxie and Joan T. Mark
Lincoln: University of Nebraska Press, 1981

Mark, Joan, *A Stranger in Her Native Land Alice Fletcher and the American Indians*
Lincoln: University of Nebraska Press, 1988

E. Jane Gay

E. Jane Gay (1830-1919) was an American woman who devoted her life to social reform and photography. She is notable for her photographs of the Nez Perce, taken during the expedition led by Alice Cunningham Fletcher.

Elizabeth Jane Gay was born in 1830 in Nashua, New Hampshire to Ziba Gay (1796-1864) and Mary Kennedy Gay (1798-1873). She received her education at the Brooklyn Female Academy, where she first befriended Alice Cunningham Fletcher.

Gay's first job was a a teacher. In 1856 she accompanied her friend Catherin Melville to Macon, Georgia, to open a school for girls. The school closed in 1860, which prompted Melville and Gay to move to Washington, D.C. to serve as the administrators of a school for deaf children.

From 1861 through 1865, Gay worked as a nurse with Dorthea Dix during the Civil war. After the war, Gay served as tutor for President Andrew Johnson's grandchildren, then worked as a clerk in a dead letter office. When this job ended in 1883, Gay had a brief period of unemployment.

In 1888, Gay reconnected with Alice Cunningham Fletcher, and they renewed their friendship. She taught herself photography during this time. In 1889, the United States Department of the Interior appointed Fletcher as a special agent to lead an expedition to Nebraska and Idaho, with the intent to apportion tribal lands among the Winnebagos and the Nez Perce as part of the Dawes Act of 1887.Gay accompanied Fletcher on this journey as a cook, maid, and secretary. Gay had failed to earn a permit from the federal government to serve as the "official" expedition photographer, but during the expedition she took over 400 photographs of the Nez Perce. In 1909, she worked with her niece to publish the letters written during that expedition, along with half of the photographs, in a two-volume book entitled *Choup-nit-ki: With the Nez Percés*. (Which was unpublished).

Gay's photographs of the Nez Perce have only recently gained critical acclaim. On the surface, the black and white photographs depict a positive image of "civilized" Nez Perce in Western attire, working on farms or ranches, living in cabins and engaging in manual labor. Domesticity appears to be celebrated in these photographs. On the surface, these photographs showed the "success" of the government land appropriation program. However, they are imbued with the melancholy of a world in transition – the end of a way of life, exemplified perhaps in Gay's photograph of Chief Joseph, in western clothes, and Alice Fletcher with a kneeling interpreter.

Gay neither married nor had children but had close ties with her niece and namesake Emma Jane Gay. After the Nez Perce expedition, Gay returned to Washington, D.C., where she and Alice Fletcher shared a house until Gay and Emma traveled to England for an extended stay. With Emma's help, Jane Gay created a scrapbook of edited letters recounting her years in Idaho, illustrated with some of the photographs she had taken, and additional artwork by Emma. Emma, who had studied bookbinding, bound the scrapbook into two volumes and built a wooden case for the work, which was titled *Choup-nit-ki: With the Nez Percés.* The unpublished work was later donated to the Schlesinger Library by Jane Gay Dodge. Gay decided to remain in Somerset, England, where she lived with her companion Dr. Caroline Sturge. After World War One, Sturge used some of her inheritance to have a cottage built in Winscombe, Somerset, where she and Gay could live out their final years. Gay died in this cottage on March 15, 1919. (The book was subsequently published in 1981 by the University of Nebraska under the title *With the Nez Perces Alice Fletcher in the Field, 1889-'92*).

In multiple texts Gay is referred to as Fletcher's "companion", living in "domestic partnership" or "Boston Marriage" with er. The roles that Gay played during their expedition – as well as the fact that she never married a man and had intimate relationships over the course of her lifetime – have led scholars to believe that she was a lesbian. Due to this fact, art historians identify Gay as the first American lesbian photographer.

George W. Bretz

George W. Bretz (1842-1895) was an American photographer best known today for his 1894 photographs of Kiowa Indians at Fort Sill, Oklahoma and for his earlier photographs of the Northeastern Pennsylvania Coal Region and its miners. Bretz took some of the earliest known fully illuminated photographs of miners at work underground, in 1884. These photographs were exhibited at the 1884 World Cotton Centennial in New Orleans and again in 1893 at the World's Columbian Exposition in Chicago. Bretz is also known for his photographs of alleged Molly Maguires, the radical coal miners who fought against unfair labor practices in the coal fields. In the early 1890's had a photography studio at Fort Sill, Oklahoma. He took a number of images of Native Americans on the Kiowa-Comanche-Apache Reservation there, a number of these images are included in the collection.

William Irwin

“William Edward "Ed" Irwin (1871-1935) was a photographer active in Indian Territory, Texas, New Mexico, and Arizona, as well as other places in the American West, circa 1893-1935. He was born in Red Oak, Missouri, a son of William Pinkney "Pink" Irwin (1848-1924) and Mary Frances "Molly" Elmore Irwin (1849-1943). He had two brothers who also worked as photographers, John Allison Irwin (1869-1942), and Marvin Elmore Irwin (1881-1961), as well as two sisters, Lou Ida Irwin (1873-1873) and Minnie Pearl Irwin Bock Mitchell Sawyers (1878-1963). Between 1873 and 1878, the Irwin family moved from Missouri to their Buck Horn Ranch near Lometa in Lampasas County, Texas.

Around 1893, Ed Irwin learned photography from J. H. Hurl in Texas, and opened a photography studio in Chickasha, Indian Territory (later Oklahoma). Around 1895, he became partners with S. Jack Mankins (1871-1910), and they operated a photography studio, Irwin & Mankins, also known as the Blue Tent Gallery, in Chickasha until 1903, as well as studios in Duncan, Indian Territory, and Richmond, Texas. In 1903, Ed probably was a partner in the Irwin-Walk Studio in Lampasas, Texas.

In July 1900, Ed married Carrie Matilda "Tillie" Allen Irwin (1878-1922). In 1904, they relocated briefly to Silver City, New Mexico, where they likely continued to own a ranch, and then to Bisbee, Arizona, where Ed operated a studio with his brothers, John and Marvin, until 1922. Marvin also operated a photography studio in Douglas, Arizona, from 1912 to 1945.

In 1922, Ed moved his studio to Douglas, Arizona, probably collaborating with Marvin, and continued to photograph until his death.”

https://archives.yale.edu/agents/people/60978

The collection: $ 20,000.00