

A BRIEF ACCOUNT OF THE MAKING OF THIS COLLECTION OF INDIAN PICTURES.

* * *

In giving consideration to this collection of pictures no right appraisal of it can be had without some knowledge of the motive and labor involved in making it.

It was, from the beginning, my desire to make a collection of pictures that would portray the Indian in his true and therefore normal state. Wherever possible only full-bloods were used as subjects.

There was no attempt to shoot at random but rather to choose such types and groups as were found worthy of preservation in the pictorial records. Much had to be learned about the Indian from the inside, that is, about his attitude toward life; his superstitions; his regard of the white man etc., before truthful portraits could be made.

It was early learned that the best pictures were made when the subject was unaware that he was being photographed. All negatives that were found to reveal self consciousness, evidence of foreign disturbance, or too much influence of the white man were eliminated. More than half of the otherwise excellent negatives were destroyed for these reasons.

The object in making the collection was not so much to get many pictures of each tribe and Pueblo as it was to secure represen-

tative subjects that would be typical and would truthfully show how the Indian lived; how he worked, played, loved, and how he conducted himself in his daily life.

The portraits I have made are, with few exceptions, of men and women of the highest type, Chiefs, Governors, Caciques, and those who had accomplished something among their people.

Ample time was always taken to become acquainted with the people of a village before types were selected.

It is my opinion that photographs of the Indian can be both artistic and at the same time truthful. This has been disputed.

The romantic side of the Indian has always appealed to me most strongly. I have found the Indian of the Southwest to be romantic and even poetic. I am speaking in a general way, as the stolid and phlegmatic type is common in a degree to all peoples.

Actual work on this collection was begun in Albuquerque, New Mexico, in the spring of 1904. By 1906 the work had advanced to the point where it attracted the attention of the Eastern magazines. In the fall of this year I took a collection of the large photographs to New York and was asked to exhibit at the New York Museum of Natural History. Many magazines published the pictures and this led to an invitation from President Roosevelt to exhibit at the White House. While in Washington I also exhibited in the new National Museum where I continued to exhibit annually for several years.

The size of the collection of negatives was constantly increased, and in 1907 an agreement was made with the firm of Fred Harvey whereby I was to devote five years to the making of what became the

Fred Harvey collection of Southwest Indian pictures.

I moved to Grand Canyon, Arizona, where at the request of the firm of Fred Harvey the Santa Fe Railway Company built a studio for me and here I remained the seven years that were devoted to the making of the Harvey collection.

In 1910 a collection of my pictures was purchased by the Museum of Natural History in New York and a part of the collection now hangs in the Museum's Hall of Anthropology.

In the year 1914 I resigned my position with Fred Harvey and again took up the work independently. Due to a larger experience and more ample means I was then enabled to make the best pictures that I had made, though within a few years following 1914 the Southwest tribes began rapidly to come under the influence of the civilization that was pressing in upon them from all sides.

The almost unbelievable changes that have taken place during the twenty years that have passed since I first began the work of picturing the Indian point to the fact that all carefully made collections of photographs made during the time when the red man was in his wild state, free and picturesque, will have value for the future student and investigator.

The paintings that are a part of this collection are made with one thought in mind, and that is to give the student of the future the true coloring of the Indian and his surroundings. Art, in its broader sense, has been sacrificed to a certain extent for detail which is so essential from the Ethnologic and Historic standpoint. The canvases are color records and were painted from the photographic sub-

ject that those interested might have both the accurate monotone print and its duplicate in carefully applied color.

I began painting before taking up photography though, for several years, the photographic end of the work was deemed most important.

While living among the various tribes hundreds of sketches and finished paintings in oil were made. It was early seen that a collection that would combine both photographic accuracy and careful color in a permanent medium would possess greater future value than a collection in monotone alone could possess. As early as 1907 painting in detail was undertaken at the suggestion of Dr. Henry Fairfield Osborn, President of the Museum of Natural History, who was quick to see the value of the added color records, but no real progress was made along this line until 1920 when the first successful canvas was completed.

In closing I may say that I claim nothing for my work except to say that it has been sincerely and conscientiously done and with the hope that it would some day be of value to those who will be interested in our first Americans when they, as Indians, are a thing of the past.

Carl Moon.
Pasadena Calif
1924

In this collection there are twenty-one tribes represented, the subjects from the seven Hopi or Moqui villages being counted as under one tribal head.

GROUP "A" HOPI.

1. Edge of the Mesa.

2. Ancient Hopi Dwelling.

The Hopi village of Walpi was probably built during the latter part of the sixteenth century. The walls, as of all Hopi dwellings, were of stone covered with adobe plaster.

3. Tewa Trail.

Old trail on First Mesa leading to Hopi Village of Tewa.

4. Hopi Wall Stairs.

Necessity and economy of space governed the general type of Indian pueblo architecture. Much of the real charm of the buildings is due to the necessity of constructing wall stairs and odd passage ways.

5. Snake Priest. Hopi.

Information on the Hopi Snake Dance is given in the Ethnological Reports of Dr. Walter Fewkes of the National Bureau of Ethnology.

6. Hopi Snake Priests.

7. Hopi Basket-maker.

8. Ancient building in Walpi.

9. Trail to Hopi Burying place.

The Hopis have always buried their dead among the rocks that lie about the edge of the mesas on which the villages are built. Baskets or ollas of food are always placed on or near the grave that the departing spirit may have sustenance as it enters the other world. The dead are usually referred to as 'The Lost Others', or 'Silent Others.'

10. Hopi Maiden.

The Hopi Maiden formerly wore her hair in "whorls" to represent the Squash-blossom, symbol of virginity, but on marrying and ever after was compelled to braid it in the conventional way.

11. Snake Priest. Hopi.

12. Hopi Mother of Shi-paul-ovi.

13. Chaza of Walpi. Hopi.

14. Oraibi Mother and child. Hopi.
15. Sich-um-ovi street scene. Hopi.
16. Walpi street scene. Hopi.
17. Hopi woman^e, Second Mesa.
18. Hopi Mother and baby. Walpi.
19. Edge of the Mesa. Mi-shong-novi.

20. Hopi Snake Dance.

21. The Pathfinder. Hopi.

These men seem born with an instinct for finding their way through any country, however rough or wild.

22. Hopi Stairway. Walpi.

One of the few buildings remaining with no doors in the lower story, originally one of the means of protection against marauding tribes.

23. Pool in the Desert. Walpi.

24. Street scene. Tewa.

25. Erosion rock, Walpi.

Also called the Corn Rock. It is on this site that the Walpi Snake Dances are held.

26. End of the Snake Ceremony.

The part of the ceremony called the "Purification".
The dancers drink an emetic prepared by an especially
appointed old woman of the tribe.

27. Snake Priest of Walpi. Hopi.

28. Walpi home and Kiva.. Hopi.

29. Oraibi children. Hopi.

It is a noticeable fact among Pueblo children
that discipline is seldom necessary as the children
are well-behaved and obedient, as a general rule.

30. Plaza of Shi-paul-ovi. Hopi.

31. ^{WALPI} ~~Hopi~~ Architecture. Hopi Girl on ladder

Hopi MOTHER AND Child - WALPI

32. ~~Antelope Kiva. Walpi.~~

33. Shi-paul-ovi from house-tops of Mis-shong-novi.

34. Hopi Mirror. Walpi.

35. Hopi Maiden. ~~Mis-shong-novi.~~ ^{ORAIPI}

36. Snake Kiva of Walpi. Hopi.

37. Walpi. Hopi.

One of the most important of the seven Hopi villages and undoubtedly the most picturesque. Taken about 1904.

38. Nem-peyo. Walpi.

In her day probably the best of all Hopi pottery makers.

39. Chief men of the Hopi Snake Clan.. Walpi.

40. Walpi Snake Priests. Hopi.

41. Snake Dance at Shi-paul-ovi. Hopi.

42. Snake Priest. Hopi.

43. Hopi Snake Priests.

44. Snake Dance, Shi-paul-ovi. HOPI.

45. Hopi Girl.

46. Last of his People.

This picture symbolizes the passing of the Pueblo peoples. It was made to represent the loneliness of the last of a tribe. The subject is a Hopi indian, seated on the cliffs of the first Mesa.

47. Shi-paul-ovi street scene. Hopi.

48. Snake dance. Shi-paul-ovi. Hopi.

49. Hopi Weaver.

Among the Hopi people, the men do all of the weaving and no stronger or more durable cloth has ever been woven by any other indian tribe. Their cotton cloth was famous among the tribes of the Southwest prior to the coming of the white man.

50. Hopi Architecture. Walpi.

51. Walpi tunnel. Hopi.

52. The Mesa Trail.

53. Edge of the Desert. Hopi.

54. Coy-yah-wamah. Hopi.

Chief of the Snake Priests of Walpi. This is an hereditary office, perhaps the most important among the Hopis.

55. Coy-yah-wamah. Hopi.

56. Antelope Kiva. Hopi.

The Hopis use Kivas instead of the Estufas of other Pueblos. As is generally known Kivas and Estufas are the ceremonial rooms of the various clans and societies.

57. Grinding corn.

GROUP "B", NAVAJOS.

58. Navajo Brigand, of the Black Mountain country.

59. Mountain Chant.

The Navajo is fond of singing and often goes off by himself to practice his weird chants, usually in a high minor key. He knows many songs; the writer has heard him sing as many as fifty in an evening.

60. Bi-yazh. Navajo boy.

61. Hostin^{Nnaez}~~ni~~. Navajo.

62. Going to the Dance. Navajos.

63. Chief Vicente.

For many years Chief of all Navajos.

64. Elle.. Navajo.

A famous weaver of blankets. She wove the blanket presented to President Roosevelt by the City of Albuquerque in 1902.

65. Hostin-eli. Navajo.

One of the old-time Medicine men. One of the most popular in his day and supposed to have an unusual knowledge of his art.

66. Navajo Mother and baby.

67. Navajo land.

Taken in the heart of the Navajo Reservation, Arizona.

68. Navajo Maid.

69. Navajo Patriarch.

70. Tso-ha-che. Navajo.

71. Old Navajo Medicine man. Sho-mai-ee.

72. Tom of Ganado. Nelsos-begay. Navajo.

73. Nah-dez-pah. Navajo.

74. Shin-al-li, Navajo Grandmother.

75. Yaz-yah, little Navajo girl.

76. The Call. Ton-tee-to. Navajo.

77. Haz-pah. A little daughter of the desert. Navajo.

78. Navajo woman.

79. Navajo Boy.

80. Hostin-naez. Navajo.

81. Nelsos-begay. (Tom of Ganado.) Navajo.

82. Sah-ne. Navajo.

83. ^Beso-thlanie,
~~Peso-thlanie.~~ Navajo Medicine Man

84. Meguelito. Yah-otsa-begay. Navajo.

85. Navajo Maid.

86. Navajo Maid. Haz'-Pah

87. Navajo Shepherd Boy

88. The Wolf. Navajo.

89. Tom of Ganado. (Nelsos-begay) Navajo.

90. Navajo Pappoose.

91. Navajo Patriarch.

92. Navajo Weaver, in Canyon de Chelly.

93. Evening. Navajoland.

94. Tso-ha-che. Navajo.

95. Navajo Silversmith.

The Navajos are expert in the art of making handsome silver jewelry which they began producing shortly after the Spaniards first brought silver coins from old Mexico.

96. Meguelito. Yah-otsa-begay. Navajo.

Group "C", Taos.

97. Taos River

Which flows between the two communal piles which constitute the Pueblo of Taos, New Mexico.

98. Young Warrior of Taos. Geronimo Gomez.

99. Trysting place. Taos.

100. The warrior's return. Taos.

101. Cho-bah-aye. ^{Navajo}
~~Taos.~~

102. Cho-bah-aye. ^{Navajo}
~~Taos.~~

103. The Black Jar. Taos.

104. Taos man. ^{ANTONIO}
~~Juan Concho.~~

105. In ambush. Taos.

One of the primitive methods of attacking an enemy
from an unseen place of vantage.

106. Taos valley.

107. Taos man.

108. Home from the Hunt. Taos.

109. Juan Marabal. Taos.

110. Clou-toodle. Taos.

111. Canyon Lucero. Taos.

112. Venturo of Taos.

113. Clou-toodle. Taos.

114. American Arab. Taos.

115. Baking Bread. Taos.

116. The Voice Of the Stream. Taos.

117. The Scout. Taos.

118. Crucita. Taos.

119. War Captain of Taos.

120. Indian Hunter. Taos.

121. Light and Shadow. Taos.

122. Indian Runner. Taos.

123. The Vow. Taos.

124. The Out-rider. Taos.

125. Taos Valley.

126. Taos Boy. Ben Lucero.

127. Jose Concho. Taos.

128. At the Ford. Taos.

129. Their First born. Taos.

130. Jose Concho. Taos.

131. Jose Mandragoon. Taos.

132. Sage Country. Taos valley.

133. The Peace pipe. Taos.

134. Medicine man. Taos.

135. Primitive art. Taos.

136. Their rendezvous. Taos.

137. Awaiting the signal. Taos.

138. Maria of Taos.

139. Jose Marabal. Taos.

140. Beside the trail. Taos.

141. The Story-teller. Taos

142. Taos Youth.

143. Gray Hawk. Taos.

144. Indian bride. Taos.

145. The Guide. Taos.

146. Ruin of First Mission at Taos.

147. North Pueblo of Taos.

148. Governor of Taos.

149. Lucretia Gomez. Taos.

150. Lucretia Gomez of Taos.

151. Taos Boy.

152. Christiano. Taos.

153. The Flute Song. Taos.

154. The Medicine Drum. Taos.

155. The Corn Song. Taos.

156. Taos Man.

157. Wild Flowers. Taos.

158. The Love Song. Taos.

159. Indian Farmer. Taos.

160. The Meeting Place. Taos.

161. Gray Hawk. Taos.

162. Pueblo of Taos.

163. War Captain of Taos.

164. The Arrow maker. Taos.

165. A tale of the tribe. Taos.

166. The Hunter. Taos.

167. Indian Music. Taos.

168. On the way to the Spring. Taos.

169. Mending the belt. Taos.

170. A dancing lesson. Taos.

Group "D", Oklahoma Reservations.

171. Osage Woman.

172. Bro-ga-hee-ge. Osage.

173. Little Wing. Osage.

174. Little Wing. Osage.

175. ^{S-} The Tribal Historian. Osage.

176. The Lookout. ^{Taos} Osage.
177. Bro-ga-hee-ge. Osage.
178. Son of Chief Lookout. Osage.
179. Left Hand. Arapaho
180. Wind cloud. Cheyenne.
181. Chief White Spoon. Arapaho.
182. Osage Patriarch.
183. Mo-she-ta-moie. Osage.

184. Chief Big Horse. Cheyenne. 1911.

185. Mo-she-ta -moie. Osage.

186. Osage Maiden.

187. Bear Legs. Osage.

188. Tah-coomo-la. ^{HAVASUPAI}
~~Osage.~~

189. Bear Legs. Osage.

190. Mrs. Big Heart. Cheyenne.

191. Big Feather.

192. Big Feather. .

193. Land of no fences.

194. The Dreamer.

Group "E", Pueblos.

195. Zuni water-carrier.

196. Up the Acoma trail.

197. Kee-yah-ta-di. Laguna.

198. Sun Priest of Zuni.

199. Santo Domingo Corn Dance.

200. Santo Domingo Corn Dance.

201. Delight Makers or Clowns. Santo Domingo.

202. San Juan Pottery maker.

203. Village Drummer. Tezuque.

204. Isleta woman.

205. San Felipe Automobile.

206. Pueblo of Laguna.

207. Corn Dance Santo Domingo.

208. Pueblo of Santa Clara.
209. Santo Domingo Corn Dance.
210. Estufa of Santo Domingo.
211. Beginning Corn Dance Santo Domingo Plaza.
212. Santo Domingo Corn Dance.
213. Bah-chin-ili. San Felipe.
214. The Water-carrier. Laguna.
215. Repairing the house walls. San Juan.

216. San Juan at sunset.

217. Baking bread at Isleta.

218. Santa Clara mother.

219. Spirit of the Corn. Laguna.

220. Santa Clara ^{Woman} ~~Mother.~~

221. San Juan Maiden.

222. Isleta Woman.

223. Pecheco. San Felipe.

224. Indian Bridge. Santa Clara.

225. The Chieftain's daughter. Laguna.

226. Jose Naranjo. Santa Clara.

227. San Ildefonso maiden.

228. Corner in San Ildefonso.

229. Cay-ee-ti. Santa Clara.

230. Indian Courtship. ^{Santa Clara}
~~San Juan.~~

231. Acoma.

232. Lolita. Laguna.

233. Harvest Dance at Acoma.

234. Terraced Houses at Acoma.

235. Comocita. Laguna.

236. Two Hills. *Governor of Santa Clara*
~~San Juan.~~

237. Laguna.

238. Chu-pa-co. (Santiago) Santo Domingo.

239. Chu-pac-o. (Santiago.) Santo Domingo.

240. San Ildefonso.

241. Last of their Tribe. Nambe.

242. House tops of Santa Clara.

243. Two Maids of San Juan.

244. Burning Pottery. ~~Zuni.~~ Santa Clara

245. Acoma houses.

246. The Ladle of Acoma.

247. San Felipe Turquoise driller.

248. Enchanted Mesa. (Mesa Encantada.) Near Acoma.

249. Pool at Santa Clara.

250. After the storm. Near Zuni.

251. Santa Clara Valley.

252. Isleta Pottery Painter.

253. Pueblo of Laguna.

254. A Water-hole. Hopi

~~255. San Juan Dooryard.~~

Group "F", Desert and Canyon.

255. White House ruin. Canyon de Chelly.

256. Havasupai sweat house. Havasupai Canyon.

257. Havasupai Canyon.

258. Havasupai man.

259. Havasupai girl.

260. Canyon de Chelly.

261. ^{ROCK-}
^ Havasupai.

262. Cliff Ruins. Canyon de Chelly.

263. Cliff Ruin.

264. Finishing the Basket. TADS

Group "G ", Apaches.

265. Nara-kee-ge-etsu. Jicarilla Apache.

266. Nara-kee-ge-etsu. Jicarilla Apache.

267. Apache Mother and children.

268. Nearing the end of the trail. White Mountain Apache.

269. Apache man.

270. The Half-breed. Apache.

271. Apache youth.

272. Tile-goot. Apache.

273. Ulla-tiz-neh.

274. Apache woman.

275. Apache Mother and baby.

276. Apache Maidens.

277. Apache women.

278. Al-che-say. White Mountain Apache.

279. Children of the Desert. ^{NEAR ORAIBI - Hopi.}
~~White Mountain Apaches.~~

280. San Juan doorway - Pueblo.

281. The Harvesters.

Miscellaneous

282. South Pueblo of Taos.

283. Ti-Koya, HOPI OF THE FIRST MESA

284. Hopi Family Homeward Bound

285. Navajo Chicken Pull

286. Navajo Chicken Pull

287. Chindi-Tqa (Place of the dead) Navajo

288. Navajo Travelers

289. Shi-deg'-he. Navajo

~~Pueblo Indians~~

290. Cochiti Basket Dance - Beginning

291. Cochiti Basket Dance - Middle

292 - Cochiti Basket Dance - End

293. White Buffalo Dance, Cochiti Indians