

Photography and the Princeton Collections of Western Americana

GABRIEL A. SWIFT

THE College of New Jersey began acquiring books and other materials about the trans-Mississippi West long before Western Americana was collectible and well before the 1890 U.S. Census announced the closing of the American frontier. Some accounts of early explorations, such as Jonathan Carver's *Travels through the Interior Parts of North America* (1784), came to the college in 1812 with the purchase of John Witherspoon's former library. The 1884 subject catalog of the college library lists several government publications on the exploration of the American West, such as John C. Frémont's *Report of the Exploring Expedition to the Rocky Mountains, Oregon, and North Carolina* (1845) and F. V. Hayden's *Annual Reports of the Geological and Geographical Survey of the Territories* (1874–1878). More notable, however, for their early inclusion in the holdings of the college are several collections of documentary photographs of the American West taken from the 1850s through the 1890s.¹

The first collection of photographs arrived in the late 1870s as part of the documentation of faculty- and student-led scientific expeditions. The Princeton Geological Expedition of 1877 and ten subsequent expeditions between 1878 and 1895 all had as their destination the American West, primarily the Rocky Mountain states and most frequently Colorado, Wyoming, and Utah.² The expeditions stemmed from growing academic interest in the earth sciences set in place by Arnold Guyot (1807–1884), Princeton's first professor of geology and geography, who founded in 1855 what is now the Department of Geo-

1. This article covers photographs in the Department of Rare Books and Special Collections. The Princeton University Art Museum holds several seminal works of photographers of the American West, including Timothy H. O'Sullivan, Carleton E. Watkins, Ansel Adams, and Edward Weston. For a history of photography collections in the Princeton University Art Museum, see Peter C. Bunnell, *Photography at Princeton: Celebrating Twenty-Five Years of Collecting and Teaching the History of Photography* (Princeton: Princeton University Art Museum, 1998).

2. The finding aid for the Princeton Scientific Expeditions Collection provides a succinct history; see findingaids.princeton.edu/collections/AC012.



Carl Lumholtz and William Libbey Jr., Class of 1877. Photograph taken during Lumholtz's first expedition to Mexico in 1890. Western Americana Photographs Collection (wc 064, M 1792; <http://arks.princeton.edu/ark:/88435/8w32r5883>), Manuscripts Division, Department of Rare Books and Special Collections, Princeton University Library.

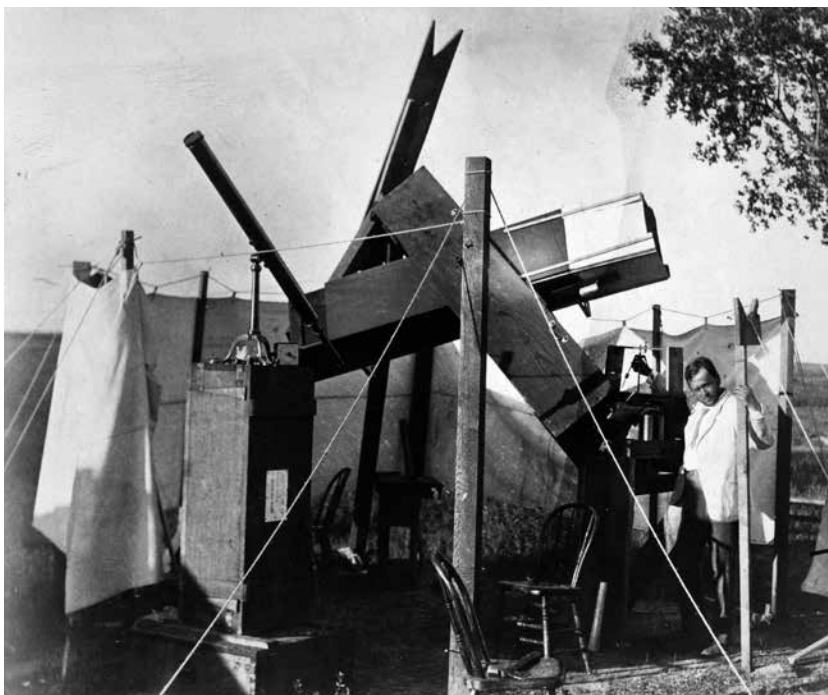
sciences.³ The primary focus of the expeditions was the acquisition of geological and paleontological specimens for a museum of natural history, which opened in 1874 in what is now the Faculty Room of Nassau Hall.⁴

Like many mid-nineteenth-century government surveys, the Princeton expeditions relied upon photography as an integral component of the scientific record.⁵ The archives of these expeditions, housed at the

3. Sheldon Judson, "Guyot, Arnold [Henri]," in *A Princeton Companion*, ed. Alexander Leitch (Princeton: Princeton University Press, 1978), 232–33.

4. Sara E. Turner, "The E.M. Museum: Building and Breaking an Interdisciplinary Collection," *Princeton University Library Chronicle* (hereafter *PULC*) 65, no. 2 (Winter 2004): 237–64.

5. For an account of the use of photography during the Princeton expeditions, see Melisa A. Johnson, *Reflections on Photographing Princeton: An Essay to Accompany an Exhibition at the Seeley G. Mudd Library* (Princeton: Princeton University Library, 1998), 17–26.



Instruments used during the Denver Eclipse Expedition of 1878. Princeton Scientific Expeditions Collection (AC 012), Princeton University Archives, Department of Rare Books and Special Collections, Princeton University Library.

Seeley G. Mudd Manuscript Library, contain several bound albums and hundreds of loose photographic prints documenting the journeys, western landscapes, paleontological excavations, daily camp scenes, and Princetonians “Out West.” In most instances, the photographers are named in various expedition publications and related files. Walter B. Devereux (1853–1934), Class of 1873, and Howard R. Butler (1856–1934), Class of 1876, served as photographers for the first geological expedition in 1877. A series of fifty 8 × 10 card-mounted albumen prints present a chronological account of the expedition’s travels from Colorado Springs to Cheyenne, Wyoming, and subjects include the rock formations, mountain peaks, and landscape views along the Continental Divide.⁶ Titles for all fifty photographs are printed on the back of each card, with the title of the mounted photograph underlined.

6. *Colorado Large Size Views*, 1877, boxes 10–12, 14–15, Princeton Scientific Expeditions Collection (AC 012), University Archives, Department of Rare Books and Special Collections, Princeton University Library.

References to a second set of forty-five stereographs, *Colorado Stereoscopic Views*, appear in the correspondence files, but only one, *Heads of Mountain Sheep*, survives in the archives.⁷

Also represented in the Princeton Scientific Expeditions Collection is the Denver Eclipse Expedition of 1878, led by Professor Charles A. Young (1834–1908) and documented photographically by William Libbey Jr. (1855–1927), Class of 1877. On this and two subsequent expeditions led by Young (to Moscow in 1887 and to Wadesboro, North Carolina, in 1900) photography was used along with scientific instruments to document the various phases of the solar eclipse. For the Denver expedition, Libbey's photographs of the telescopes, cameras, and observation areas used by the Princeton team offer a revealing record of nineteenth-century scientific practices and field instruments.

In 1889, Professor William Berryman Scott (1858–1947), Class of 1877, an eminent vertebrate paleontologist and first chairman of the Department of Geology, led an expedition to eastern Oregon in search of fossils.⁸ The expedition is documented in a series of photographs taken by Philip Ashton Rollins (1869–1950), Class of 1889. A copy of the expedition album, *Photographs Taken During the Princeton Scientific Expedition in 1889*, is held in the archives, along with two copies in the Rollins papers, including one with photograph titles provided by Rollins.⁹ The eighty-plus prints show numerous camp scenes and expedition activities, including a makeshift photographic darkroom tent. Twelve prints offer a glimpse of frontier life—local farms and ranches—and one gives a view of a Native American camp.

Princeton scientific expeditions continued to journey west into the early twentieth century. More than 200 photographs and 150 glass plate negatives document three geological and paleontological expeditions to the South Dakota Badlands between 1920 and 1922. Taken as a whole, the photographs in the Princeton Scientific Expeditions Collection provide a fascinating visual record of the ways in which large government expeditions and the American frontier captured the imagination and enthusiasm of Ivy League professors and students, who in their turn contributed to the scientific cataloging of the American West.

7. Princeton Scientific Expeditions Collection, box 3, folder 2.

8. Glenn L. Jepsen, "Scott, William Berryman," in *A Princeton Companion*, 432–33.

9. Philip Ashton Rollins Collection (wc 001), Manuscripts Division, Department of Rare Books and Special Collections, Princeton University Library.



Illustrations of Native Americans of course predate photography, and several notable early nineteenth-century illustrated portfolios came to Princeton prior to the formation of the Western Americana collection. A copy of the last portfolio edition of Thomas McKenney and James Hall's *History of the Indian Tribes of North America* (1872–1874), with 121 lithographic portraits, was purchased in the 1870s for the library collection then housed in Chancellor Green.¹⁰ James Otto Lewis's *Aboriginal Port-Folio: A Collection of Portraits of the Most Celebrated Chiefs of the North American Indians* (1835–1836), the first and now scarcest major color-plate book on North American Indians, came to the library in 1903 as the gift of Charles W. McAlpin, Class of 1888.¹¹

Lithographic illustrations would eventually give way to photography. Like the expedition photographs, two cornerstones of Princeton's Western Americana photography collections, the Sheldon Jackson Collection of Indian Photographs and the two *Photographs of North American Indians* albums, have early ties to the Department of Geology. The collections were originally housed in the college's E.M. Museum of Geology and Archaeology as supplemental material for the ethnographic collections and academic studies. Sheldon Jackson (1834–1909), a graduate of the Princeton Theological Seminary, and William Libbey Jr., then professor of physical geography, were responsible for bringing the items to Princeton and the library.

Jackson, a Presbyterian missionary, amassed several collections of Native American artifacts during his missionary work in the Southwest and Alaska. Portions of Jackson's collection were originally housed in the Princeton Theological Seminary until, with his consent, they were transferred to the College of New Jersey in 1882. The annual report of the E.M. Museum for that year records the addition of "an

10. The Rare Book Division now holds several copies of the *History of the Indian Tribes of North America*, first published in 1836–1844. In 1947, Miss Alice Hall donated a copy that was previously owned by J. Harrison Hall, Class of 1898, grandson of the author, James Hall.

11. George Catlin's *North American Indian Portfolio* (1844) did not arrive in the library until after 1945. A second copy, housed in the Scheide Library, was purchased prior to 1874 by William T. Scheide (1847–1907). Also of note is a copy of the English edition of Prince Maximilian of Wied's *Travels in the Interior of North America* (1843–44), with illustrations by Karl Bodmer, which came with the Rollins donation in 1947.

interesting ethnological collection of objects illustrating the arts, the civil and religious customs, and the degree of culture of the Indians of Alaska, and the Moquis and other tribes of New Mexico and Arizona, together with pottery from the mound builders.”¹² The report also records Jackson’s observation that “the present moment is the last to preserve these evidences of the culture of races of the old masters of our continent, which are rapidly disappearing before the rushing tide of civilization.” Subsequent annual museum reports record Jackson’s donation of several additional Native American artifacts. Although the photography collection is not mentioned specifically in the early reports, a 1905 description of the museum galleries in Nassau Hall notes that alongside a fine display of fossils “procured in the west by the various Princeton expeditions,” there was also “a series of Indian photographs forming part of the Sheldon Jackson collection.”¹³

The Jackson collection consists of three portfolio albums containing 580 prints from photographs taken between the 1850s and the 1890s.¹⁴ The photographs are mounted on large cards, 25 × 30 inches, for display and are divided into three primary categories. Approximately 280 photographs feature studio portraits of Native Americans at various locations throughout the West and Alaska. Most of the tribes of North America are represented, including Apache, Cheyenne, Comanche, Crow, Lakota, Hopi, Kiowa, Navajo, Sioux, Yuman, and Ute. Nearly 150 photographs document teachers and Native American students of the United States Indian School, which opened in Carlisle, Pennsylvania, in 1879, and the Native American training school (later Sheldon Jackson College), which was founded in 1878 in Sitka, Alaska. A number of the images in the collection appear as engravings in publications, including several editions of Jackson’s *Alaska and Missions on the North Pacific Coast* (1880). An additional 150 photographs feature Native American buildings and ruins throughout the West. Represented are Zuni Pueblo, ancient ruins in Colorado and Utah, cliff dwellings in Canyon de Chelly, Arizona, and Maya ruins at Chichen Itza and Uxmal, Mexico.

12. Arnold Guyot, *First Annual Report from the E.M. Museum of Geology and Archaeology* (Princeton: C. S. Robinson and Co., 1882), 3.

13. John Rogers Williams, *The Handbook of Princeton*, with an introduction by Woodrow Wilson (New York: Grafton Press, 1905), 46–47.

14. Sheldon Jackson Collection of Indian Photographs (wc 055), Manuscripts Division.



Indian Training School, Carlisle, Pa., 1881. Sheldon Jackson Collection of Indian Photographs (wc 055; <http://arks.princeton.edu/ark:/88435/gb19f621v>), Manuscripts Division.

The collection was likely compiled by Sheldon Jackson from negatives housed in the Bureau of American Ethnology (now the National Anthropological Archive) in the Smithsonian Institution, Washington, D.C., and through the purchase of prints from photographic trade catalogs. Many of the photographs are identified with labels taken from published catalogs and other works, such as William Henry Jackson's *Descriptive Catalogue of Photographs of North American Indians* (1877), a catalog of the Continent Stereoscopic Company, and a catalog issued by the Carlisle School. More than half of the photographs in the collection are attributed to five photographers: John N. Choate (d. 1902), William Henry Jackson (1843–1942), Alexander Gardner (1821–1882), Charles M. Bell (1848–ca. 1893), and John K. Hillers (1843–1925).

In 1883, Professor William Libbey Jr. was appointed director of the E.M. Museum of Geology and Archaeology (the museum's initials stand for Libbey's mother, Elizabeth Marsh). As noted above, Libbey served as photographer on several Princeton scientific expeditions; he was also a member of Carl Lumholtz's first expedition to Mexico in 1890–1891, during which he participated in the expedition photography.¹⁵ Libbey was responsible for bringing many of the ethnographic collections to the museum. In 1900, he had several works transferred from the museum to the geology library, including the *Photographs of North American Indians* albums (ca. 1879), bringing to that library more than a thousand mounted albumen prints from photographs taken between 1847 and the 1870s.¹⁶

Like the Sheldon Jackson albums, the two disbound albums represent the work of several photographers whose glass plate negatives were housed in the Bureau of American Ethnology, including Alexander Gardner, William Henry Jackson, A. Zeno Shindler (1823–1899), and Charles M. Bell. Portraits constitute approximately 850 of the photographs, primarily field portraits taken during various western expeditions and studio portraits of Native American delegates in Washington, D.C. The majority of the photographs in the albums are described in William Henry Jackson's *Descriptive Catalogue of Photographs of North American Indians*, and handwritten numbers in the albums match the

15. A total of 370 photographs from the 1890 expedition to southern Arizona and Mexico are part of the Western Americana Photographs Collection and can be viewed via the Princeton University Digital Library (<http://pucl.princeton.edu/>).

16. *Photographs of North American Indians* (wc 054), Manuscripts Division.

enumeration in a unique annotated copy of the catalog in the Western Americana collection.¹⁷ In addition to the portraits, a number of photographs document ruins of the American Southwest and Mexico and southwestern Indian pottery and implements.

One final, monumental collection of photographs that arrived before 1947 is the work of a single photographer, Edward S. Curtis (1868–1952). As early as 1913, J. Pierpont Morgan, the project's chief patron, presented to the university several volumes that would eventually result in a complete forty-volume set (twenty octavo texts and twenty portfolio albums) of Curtis's *The North American Indian* (1907–1930). Along with the more than 700 portfolio plates, the text volumes contain more than 1,500 photogravure images.¹⁸



In 1947, a year before the opening of the Harvey S. Firestone Memorial Library, Philip Ashton Rollins and his wife, Beulah (Pack) Rollins, donated to Princeton their collection of Western Americana books, maps, and manuscripts focused primarily on overland narratives, the cattle trade, and the Rocky Mountain West.¹⁹ The gift marked a milestone in the formation of the Princeton Collections of Western Americana. Rollins began assembling his collection in the early 1920s, in part as a research library for his own historical writings on the West, including *The Cowboy: His Characteristics, His Equipment, and His Part in the Development of the West* (1922). Not surprisingly, the largest group of photographs in the Rollins donation (some 250) concern cowboys, rodeos, and the cattle industry.

Rollins's interest in overland journeys brought to the library several notable published works with photographic accompaniments. A highlight is Ferdinand V. Hayden's *Sun Pictures of Rocky Mountain*

17. William Henry Jackson, *Descriptive Catalogue of Photographs of North American Indians* (Washington, D.C.: Govt. Print. Off., 1877). Copy 2 features a printed supplement to the catalogue for entries 1100–1115, and additional manuscript notes enumerate entries 1095–1099 and 1116–1131.

18. In 1989, the library accessioned two marked-up proof copies of the first two text volumes of Curtis's work, with the accompanying plates, perhaps the only proof volumes still extant. For a complete description, see Mark Gidley, "The Making of Edward S. Curtis's *The North American Indian*," *PULC* 67, no. 2 (Winter 2006): 314–29.

19. For a history of the Rollins collection, see Thomas Streeter, "The Rollins Collection of Western Americana," *PULC* 9, no. 4 (June 1948): 191–204.

Scenery (1870), with thirty photographic views along the line of the Pacific Railroad from Omaha to Sacramento taken by the Union Pacific's official photographer, A. J. Russell (1829–1902). An account by the Englishman S. Nugent Townshend of *Our Indian Summer in the Far West: An Autumn Tour of Fifteen Thousand Miles in Kansas, Texas, New Mexico, Colorado, and the Indian Territory* (1880) contains sixty-two albumen prints by his traveling companion, J. G. Hyde. Also in the Rollins collection is a bound album of photographs taken to document President Chester A. Arthur's 1883 *Journey through the Yellowstone National Park and Northwestern Wyoming*. The excursion, the farthest westward journey by a sitting president, was made possible in part by telegraph lines permitting daily communication with officials in Washington.²⁰ The trip was documented by F. Jay Haynes (1853–1921), the first official photographer of Yellowstone.

Rollins, however, was primarily a collector of books, and like many gentleman collectors of his day, he followed traditional collecting avenues, gathering high spots and taking guidance from canonical bibliographies such as Henry R. Wagner's *The Plains & the Rockies* (1920). Beyond the twentieth-century ranching photographs and a few notable overland albums, the Rollins donation did not significantly expand Princeton's photographic documentation of the American West.

In 1962, at the request of the University Librarian William Dix, Alfred L. Bush, then assistant editor of the Papers of Thomas Jefferson, joined the Department of Rare Books and Special Collections as Curator of Western Americana. In addition to building upon the strengths of the Rollins collection, Bush pursued several new collecting avenues, perhaps none more avidly than photography, in particular, photographs of Native Americans. Early in his four-decade tenure, Bush transferred from the Department of Geology both the Sheldon Jackson collection and the *Photographs of North American Indians* albums, laying the foundation on which to build an extensive archive of photographs documenting the American West and Native American cultures. Bush would eventually procure scores of photographic collections and thousands of individual postcards, cabinet cards, and stereographs,

20. For background, see Frank H. Goodyear III, *A President in Yellowstone: The F. Jay Haynes Photographic Album of Chester Arthur's 1883 Expedition* (Norman: University of Oklahoma Press, 2012).



President Chester A. Arthur and members of his expedition relax in camp, Yellowstone Lake, August 1883. *Journey through the Yellowstone National Park and Northwestern Wyoming, 1883*. Philip Ashton Rollins Collection, Rare Book Division, Department of Rare Books and Special Collections, Princeton University Library. Gift of Philip Ashton Rollins, Class of 1889.

significantly strengthening and expanding the Western Americana holdings beyond the boundaries of books and manuscripts.²¹

A full survey of the many photographic collections that came to Princeton during Bush's tenure is beyond the scope of this article. A few highlights, however, should be mentioned. Several notable holdings were received as donations from acquaintances and alumni. A mammoth print by Carleton E. Watkins (1829–1916), *Mt. Watkins and Mirror Lake, Yosemite Valley, 1861*, was given to the department by Thomas W. Lange, former curator of the Robert H. Taylor Collection. In 1980, Mrs. Isabel Shaw Slocum, as a bequest of her husband, Miles

21. For an overview, see the Winter 2006 issue of *PULC* (vol. 67, no. 2) in honor of Alfred Bush. For broad overviews of the Western Americana collections, see the articles in *PULC* 9, no. 4 (June 1948) and 33, no. 1 (Autumn 1971).

Standish Slocum, Class of 1909, presented a comprehensive collection of works published by the California imprint Grabhorn Press, including a presentation copy of Ansel Adams's first portfolio, *Parmelian Prints of the High Sierras* (1927). Among the eighteen signed albumen prints are Adams's iconic images *El Capitan* and *Monolith: The Face of the Half Dome*. Also published by Grabhorn Press, and included in the donation, is a copy of Adams's first photography book, *Taos Pueblo* (1930).²²

Two donations complement the photographs of the Alaska and Pennsylvania training schools for Native Americans in the Sheldon Jackson collection. In 1987, P. Randolph Hill, Class of 1972, donated a collection of photographs taken in the early 1880s to document an Indian "educational and transformation" program at the Hampton Normal and Agricultural Institute, a coeducational school for African Americans in Hampton, Virginia.²³ Katharine Kilbourne (1873–1968) donated to Princeton an album of nearly fifty photographs related to her visit to the Jicarilla Apache reservation in 1931.²⁴ An avid amateur photographer, she recorded scenes of the boarding school, hospital, sanitarium, church, and landscapes near Dulce, New Mexico.

Bush also acquired several collections directly from photographers. In 1992, he purchased approximately 1,500 medium-format film negatives taken by Ralph Hilt (1918–1994) between 1960 and 1964. The images document the Tzotzil and Tzeltal Maya of the Chiapas Highlands and the Lacandón Maya of the "low country," providing a modern supplement to the photographs of Maya ruins in the Sheldon Jackson collection.²⁵ In 2001, Bush acquired a collection of 130 black-and-white photographs by photojournalist Owen Luck (b. 1947) that offer documentation of three periods of modern Native American history: the 1973 Wounded Knee protest at Pine Ridge, South Dakota, by the American Indian Movement; life on the Menominee Indian Reser-

22. The Princeton University Art Museum holds an early print, perhaps from the first printing, of Adams's most famous photograph, *Moonrise, Hernandez, New Mexico* (1941).

23. The collection is described in James K. Guimond, "The 'Vanishing Red': Photographs of Native Americans at Hampton Institute," *PULC* 49, no. 3 (Spring 1988): 235–55.

24. Katharine Kilbourne Photograph Album of a Jicarilla Boarding School in Dulce, New Mexico, 1931 (CO 938, no. 136), Manuscripts Division.

25. Indians of Chiapas, Mexico, Film Negatives Collection (wc 058), Manuscripts Division.

vation in Wisconsin; and life on the Pine Ridge Reservation between 2000 and 2001.²⁶

To these highlights acquired by Bush must be added two turn-of-the-century expedition albums by Adam C. Vroman (1856–1916). They document the cultural studies of the Museum-Gates Expedition of 1901, led by Peter Goddard Gates (1855–1925), a California philanthropist, and Dr. Walter Hough (1859–1935) of the United States National Museum. Combined, the albums present nearly 220 platinum prints documenting Hopi and Navajo Indians and their environments in Arizona.²⁷

While the many subject-specific albums and collections that Bush brought to the library offer detailed accounts of historical events and subjects, the focus of his collecting was toward the “common sorts of historical images,” the thousands of mass-circulated photographic cards and individual prints in which there lie, as Professor of History Martha Sandweiss states, “complex and illuminating stories of the past.”²⁸ In 2003, following Bush’s retirement, a systematic review of the photographic holdings in the Princeton Collections of Western Americana was conducted by the Manuscripts Division under the direction of Curator Don C. Skemer. The survey integrated a number of geographically and subject-arranged holdings into one general collection, the Western Americana Photographs Collection.²⁹

Today, that collection embraces more than 6,000 individual photographs, primarily documenting the trans-Mississippi West from the late 1860s to the early 1900s. Nearly all nineteenth-century photographic mediums are represented: cyanotypes; tintypes; bromoil and salted paper prints; albumen, silver gelatin, and platinum prints; glass plate negatives; and lantern slides. A significant portion of the collection consists of approximately 1,500 commercial stereographs, of which 500 are from the studios of Underwood & Underwood and the Keystone View Company. Along with nearly every celebrated

26. For a first-person account of the 1973 protest, see Owen Luck, “A Witness at Wounded Knee, 1973,” *PULC* 67, no. 2 (Winter 2006): 330–58.

27. Adam C. Vroman, *Arizona, Gates Party, Navaho's: Photograph Album*, 1901 (CO 938, no. 21a); *Arizona, Hopi, Pueblos: Photograph Album*, 1901 (CO 938, no. 21b), Manuscripts Division.

28. Martha Sandweiss, “A Stereoscopic View of the American West,” *PULC* 67, no. 2 (Winter 2006): 271–91.

29. WC064, Manuscripts Division.

photographer of the American West, such as William Henry Jackson, Charles F. Lummis (1859–1928), Timothy O’Sullivan (1840–1882), and Carlton E. Watkins, researchers can find works by contemporary photographers, including Ulli Steltzer (b. 1923), Douglas Kent Hall (1938–2008), David Noble (b. 1939), Skeet McAuley (b. 1951), and Everett Scott (b. 1952), Class of 1977. Contemporary Native American photographers are represented by the work of Jean Fredericks (Hopi, 1906–1990), Owen Seumtewa (Hopi, b. 1946), Victor Masayesva Jr. (Hopi, b. 1951), Hulleah J. Tsinhnahjinnie (Navajo-Creek-Seminole, b. 1954), Larry McNeil (Tlingit-Nishka, b. 1955), and Dorothy Chocolate (Dene, b. 1959), among others.

The rich archive of historical documentation provided by the Western Americana Photographs Collection can present challenges to researchers trying to navigate the vast holdings of individual photographic reproductions. In 2005, the Princeton University Library launched the Princeton University Digital Library (PUDL; pudl.princeton.edu/). Today, the Western Americana section of the digital library makes searchable and accessible, in one location, nearly 7,000 digital images, including all of the photographs of the Sheldon Jackson collection and the *Photographs of North American Indians* albums, as well as more than 5,300 items from the Western Americana Photographs Collection.



With funding established by J. Monroe Thorington, Class of 1915, acquisitions of photographs documenting the American West between the 1850s and 1900 continue at a steady pace. Recent additions have included portfolios and bound albums by several celebrated photographers of the “Old West,” such as F. Jay Haynes, William Henry Jackson, Frederick Monsen (1865–1929), Frank A. Rinehart (1861–1928), and Adam C. Vroman. Notable nineteenth-century expedition and ethnographic collections have been added as well. The Julian Scott collection consists of 170 circular photographic prints of images taken by Scott (1846–1901) with a No. 2 Kodak camera during his employment in 1890–1891 as a special agent for the Eleventh U.S. Census, the first to include Native Americans with the general population statistics.³⁰ The snapshots taken by Scott document Native Americans

30. Julian Scott Photographs for the 11th Census (C 1412), Manuscripts Division.



Charles F. Lummis, *A Tigua Maiden*, ca. 1896. One of twenty Lummis glass plate negatives purchased by Alfred Bush with funding from J. Monroe Thornton, Class of 1915. Western Americana Photographs Collection (wc 064, H 0050), Manuscripts Division. Purchase, J. Monroe Thornton '15 Fund.

in Oklahoma, New Mexico, and Arizona, as well as frontier life and members of the census party. In 2007, the department acquired a collection of twenty-two silver gelatin prints of a delegation of Yankton Sioux Indians visiting Washington, D.C., in 1904. The photographs were taken by the Smithsonian Institution's first staff photographer, Thomas W. Smillie (1843–1917); one image presents the entire delegation on the roof of the Arts and Industries building of the Smithsonian. European interest in Native Americans is represented by twenty albumen prints of Omaha Indians commissioned in 1883 in Paris by Prince Roland Bonaparte (1858–1924), grandnephew of Napoleon Bonaparte, as part of his ethnographic studies.³¹ The formal studio portraits are a subset of a rare thirty-five-print portfolio, *Peaux Rouges: Collection Anthropologique de Prince Roland Bonaparte*; the selection housed at Princeton includes two additional portraits of Prince Bonaparte that are not part of the original series.

The ranching photographs collected by Philip Ashton Rollins have been supplemented by the work of two female photographers, both of whom owned and worked on cattle ranches near Terry, Montana. The fifteen silver gelatin photographs by Evelyn Cameron (1868–1928) and the more than 350 film negatives taken by Marie Kempton Phillips (dates unknown) offer a comprehensive view of Montana cattle ranching at the turn of the twentieth century.³² Another of Rollins's collecting strengths, printed accounts of overland journeys, has been enhanced with scores of individual bound photo albums that expand overland journey narratives beyond the closing of the American frontier to include the emergence of tourism and modern modes of transportation. Ventures south of the border have been added as well. The Mexican Ephemera and Mexican Postcard collections include thousands of snapshots, photographic postcards, and commercial photographs documenting tourism in Mexico from 1890 through 2000.³³

No area, however, has undergone greater expansion than the department's holdings of contemporary photographers. In the past four

31. Collection Anthropologique du Prince Roland Bonaparte: American Indians (C 1177), Manuscripts Division.

32. Evelyn Cameron Photographs (C 1404) and Phillips Family Papers (C 1387), Manuscripts Division.

33. Mexican Postcards Collection (RCPXG-5830371.1) and Mexican Ephemera Collection (RCPXG-5830371.2), Graphic Arts Collection, Department of Rare Books and Special Collections, Princeton University Library.



Flute Player, Anadarko, I.T. [Oklahoma], ca. 1890. Julian Scott Photographs for the 11th Census (c 1412), Manuscripts Division. Purchase, J. Monroe Thorington '15 Fund.

years, three outstanding gifts have come to the Manuscripts Division, representing the complete working files and archives of three contemporary photographers: Douglas Kent Hall, Marc Gaede (b. 1946), and Ulli Steltzer. Combined, the collections encompass approximately 175 boxes of material, including nearly 150,000 black-and-white negatives, contact sheets, and prints spanning fifty decades of photographic activity.

A writer, playwright, essayist, and poet, Douglas Kent Hall was also a prolific and celebrated photographer who began seriously pursuing photography in 1965. Along with manuscripts of his many books, the collection that he (and, after his death, his wife, Dawn Hall) donated to Princeton contains approximately 54,000 35mm black-and-white negatives, 12,000 120mm black-and-white negatives, and 30,000 color transparencies and slides, totaling over 96,000 unique images.³⁴ Although much of this work documents his fascination with counterculture subjects—bodybuilders, prison inmates, and rock-and-roll stars—Hall had a lifelong affinity for the American West. A native of Utah, Hall spent his youth on a family farm, where he was first introduced to cowboys and rodeos. His photographs relating to the American West thus include rodeo scenes taken between 1972 and 1977 while he was writing the novel *Let 'er Buck* (1973) and working on *The Great American Cowboy*, which won an Academy Award in 1974 for Best Documentary Feature. In 1977, Hall moved from New York City to New Mexico, where he continued to document the life of the cowboy, but where he also began to explore the border region and life in the American Southwest. The collection includes the correspondence, research files, drafts, and photographs for *The Border: Life on the Line* (1988), *Frontier Spirit: Early Churches of the Southwest* (1990), *The Thread of New Mexico* (2001), as well as *In New Mexico Light* (2007). The archive also preserves the working files for several unpublished books and photography projects, such as “Indian Country,” which he began in 1969 and continued up to his death in 2008.

Ulli Steltzer, born in Frankfurt am Main, Germany, donated her papers to Princeton in 2013, bringing approximately 47,000 black-and-white negatives and prints, along with manuscripts, notebooks, publication files, correspondence, and personal papers documenting a career that lasted for nearly half a century.³⁵ Steltzer moved to

34. Douglas Kent Hall Papers (C 1384), Manuscripts Division.

35. Ulli Steltzer Papers (C 1454), Manuscripts Division.



Douglas Kent Hall, *Working Cowboys*, n.d. Douglas Kent Hall Papers (c 1384), Manuscripts Division. Gift of Douglas Kent Hall and Dawn Hall.

Princeton in 1957 and worked from a studio on Tulane Street (where she photographed several Princeton “personalities,” such as Adlai E. Stevenson, Class of 1922, and J. Robert Oppenheimer, among others) while employed as a staff photographer for the *Princeton Packet*. Steltzer began to establish herself as a documentary photographer in the early 1960s, when she received a commission from the New Jersey Department of Labor and Industry to record the conditions of the state’s migrant workers. Steltzer would go on to travel widely and photograph a diverse range of subjects, from African American communities in the Deep South to the daily life of the Inuit of the North American Arctic.³⁶ In 1969, at the suggestion of Alfred Bush, she began documenting the Hopi, Navajo, Apache, and Pueblo tribes of the American Southwest. The project is represented by 2,100 black-and-white negatives, prints, interview notes, and diaries. Steltzer moved to Vancouver

36. Two of Steltzer’s early portfolios, “The Blacks of Rural and Urban America” and “The David McAlpin Collection of Indians of the Southwest,” were purchased as gifts to the university by William H. Scheide, Class of 1936.



Ulli Steltzer, *Mrs. Victor Masayeva, May 1970, at their Ranch Behind Second Mesa.* Gelatin silver print. Western Americana Photographs Collection (wc 064, L 0423; <http://arks.princeton.edu/ark:/88435/bz6ocw661>), Manuscripts Division. Gift of Ulli Steltzer.

in 1973, where she turned her lens toward the tribal communities of coastal British Columbia. Several photographic publications resulted from this pursuit, including *Indian Artists at Work* (1976), *Coast of Many Faces* (1979), and *A Haida Potlatch* (1984).

Marc Gaede, a photographer who also trained as an anthropologist, donated to Princeton an archive that reflects his dual interests in the aesthetic beauty of archeological sites and the majesty of Southwestern landscapes.³⁷ As Watson Smith mentions in his foreword to *Camera, Spade and Pen* (1980), Gaede's work captures "the 'feel,' the spirit, of the Southwest's archaeological remains, with all that they imply of the living reality of their former occupants and of the natural world from which they are inseparable."³⁸ Gaede graduated in 1966 from the U.S. Army's combat photography school in Fort Monmouth, New Jersey, and received an M.F.A. in photography from the Art Center College of Design in Pasadena, California. His apprenticeship with Ansel Adams in the 1970s is apparent in the exquisite beauty of the



Photographer unknown. Ansel Adams and Marc Gaede, ca. 1974. Marc Gaede Papers (c 1436), Manuscripts Division. Gift of Marc and Marni Gaede.

37. Marc Gaede Papers (c 1436), Manuscripts Division.

38. Watson Smith, "Foreword," in Marc Gaede et al., *Camera, Spade and Pen: An Inside View of Southwestern Archaeology* (Tucson: University of Arizona Press, 1980), 9.



Marc Gaede, *Storm Over Pueblo Bonito*, n.d. Marc Gaede Papers (c 1436), Manuscripts Division. Gift of Marc and Marni Gaede.

prints in the collection, but Gaede's vision, especially in *Images from the Southwest* (1986) and *Images from the Great West* (1990), goes beyond majestic views to present a more complete picture of the landscape and its people.

Among the correspondence and research files in the collection are those for *Bordertowns* (1988), documenting the destructive effects of alcoholism on Native American communities, and for the memoir *Sundance: The Robert Sundance Story* (1994), a collaboration with the Native American human rights activist. Gaede was a co-founder of the Black Mesa Defense Fund in 1970, one of the first direct-action environmental groups, and joined with the American Indian Movement to protest strip mining on Black Mesa in 1971. Together with his wife, Marni, he continues his involvement with environmental groups and serves on the board of the Sea Shepherd Conservation Society.



The exploration and settling of the American frontier coincided with the rapid spread of photography, and this long and intertwined history is captured in the richness of Princeton's collections. From the field and commercial studio photographs of the nineteenth century to the records made by enthusiastic amateurs of the twentieth century to the documentary projects of the twenty-first century, Princeton's collections of Western Americana offer fertile ground for researchers interested in photography and the American West. The acquisitions over the past 150 years reflect the changing interests of Princeton faculty and the wider world of scholarship toward the American West and the many uses of documentary, vernacular, and art photography in support of scientific, ethnological, historical, and art historical research.

