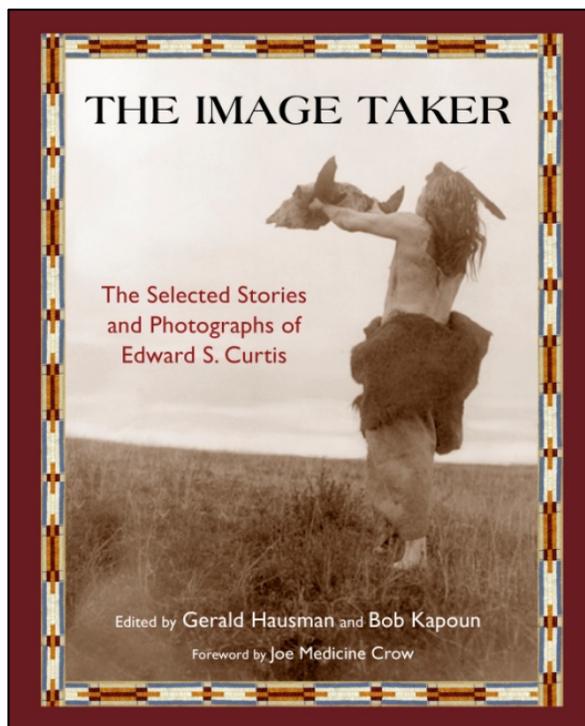


# THE IMAGE TAKER

## The Selected Stories and Photographs of Edward S. Curtis

*Edited by Gerald Hausman and Bob Kapoun; Foreword by Joe Medicine Crow*



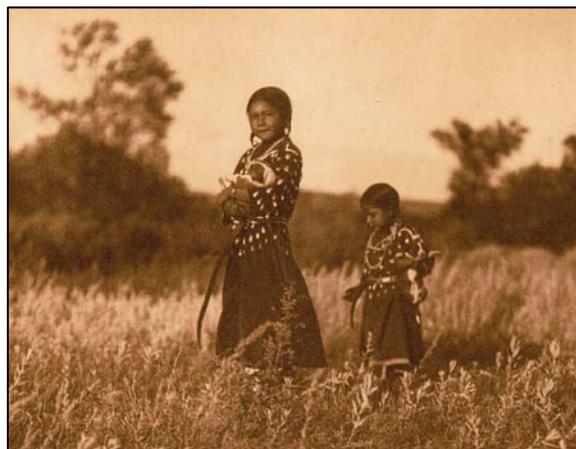
Although Curtis is well-known for his photography, the importance of his work as a historian and anthropologist is often overlooked. Capturing forever the myths and images of a vanishing way of life, the stories as well as the photographs of Edward S. Curtis offer the reader a bridge through time to the last generation of Indians from the “Buffalo Days.” Selected from Curtis’ 20-volume masterwork, *The North American Indian*, this unique book *The Image Taker* features 181 photographs, rarely seen before in print, alongside the histories, myths, and legends of the 26 tribal nations portrayed.

### **This Book Features:**

- ❖ A Foreword by Joe Medicine Crow, the last traditional Crow chief, who was a young boy when Curtis visited the Crow reservation and whose grandfather, Chief Medicine Crow, was photographed by Curtis.
- ❖ Traditional tribal stories and histories that Curtis recorded first hand, from the last generation of Indians to have lived in the pre-reservation “Buffalo Days”.
- ❖ While most volumes on Curtis feature images from his portfolio collections, *The Image Taker* features nearly 200 rarely-seen photographs from both *The North American Indian* text, and the unpublished collection held by the Library of Congress.
- ❖ A full chronology of Curtis’ life and work.

### **Publication Details**

- ❖ ISBN: 978-1-933316-70-3
- ❖ Pub Date: 1st June 2009
- ❖ Price: \$26.95
- ❖ Trim Size: 8x10
- ❖ Page Count: 192 paperback
- ❖ 181 sepia photographs



“Playmates”—Apsaroke

**World Wisdom**



## Praise for Edward S. Curtis and *The Image Taker*



Chief Medicine Crow.  
Joe Medicine Crow's  
grandfather, as taken by  
Edward S. Curtis

“The old-timers... really enjoyed seeing the photographs [of Curtis]. Most people do not realize that Curtis also recorded many important stories during the hours he spent talking with the old-timers... Photographs that recall the long-ago days have their own special value because they help us remember our connection to virgin nature. We cannot return to the olden-days, but the wisdom provided by seeing photographs of our old-timers and hearing their stories helps us to live in today's fast-paced world. This book provides that wisdom.”

—*Joe Medicine Crow*, from the Foreword

“[Curtis] has lived on intimate terms with many different tribes of the mountains and the plains. He knows them as they hunt, as they travel, as they go about their various avocations on the march and in the camp. He knows their medicine men and sorcerers, their chiefs and warriors, their young men and maidens... Mr. Curtis, in publishing this book, is rendering a real and great service; a service not only to our own people, but to the world of scholarship everywhere.”

—*President Theodore Roosevelt*, on *The North American Indian*

“His fame as a photographer overshadows the fact that Curtis also recorded the precious testimony of many tribal elders who lived the nomadic life before the reservation period. The combination of enduring photographs presented with the sacred knowledge of old-timers makes *The Image Taker* an essential volume for anyone interested in American Indian culture and history, be they casual reader or serious student. This is an exceptional book.”

—*Michael Oren Fitzgerald*, editor of *Indian Spirit: Revised and Enlarged* and *The Spirit of Indian Women*

“I speak of Curtis' work as photography and of his pictures as photographs; but these terms are misleading to anyone who, in thinking of a photograph, forms a mental picture only of the photographs that he has seen. The results which Curtis gets with his camera stir one as one is stirred by a great painting; and when we are thus moved by a picture, and share the thought and feeling that the artist had when he made the picture, we may recognize it as art.”

—*George Bird Grinnell*, author of *The Cheyenne Indians: Their History and Lifeways*.

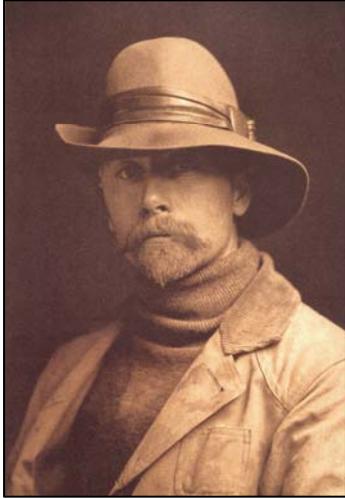
“From 1896 to 1930, Edward S. Curtis traveled throughout the United States, making a vivid record of the Native American peoples and their way of life. *The North American Indian*, as the project was named, comprised twenty volumes of text each accompanied by a portfolio of plates. It is a visual record unequalled in the history of photography.”

—*Joseph Epes Brown*, author of *The Sacred Pipe* and *The Spiritual Legacy of the North American Indian*



“Atsina camp scene”

# About Edward S. Curtis

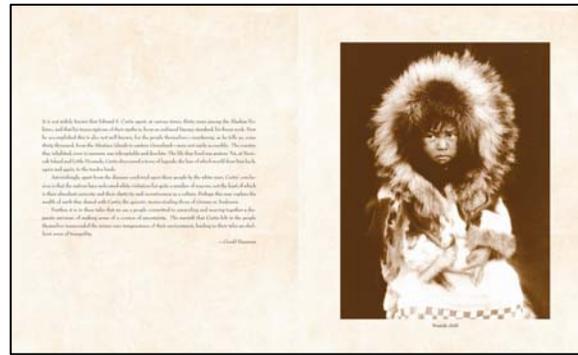
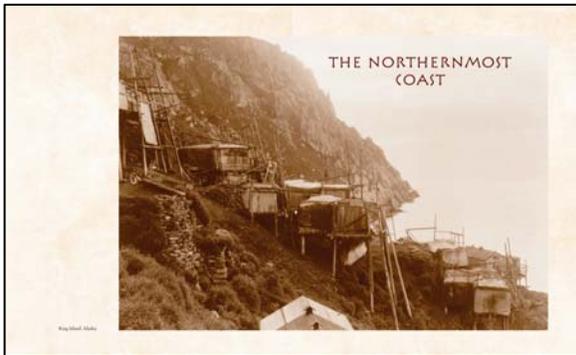
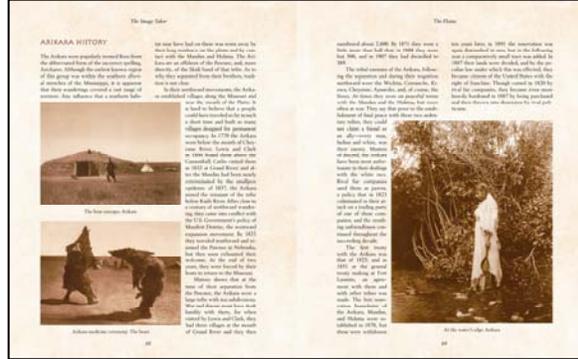
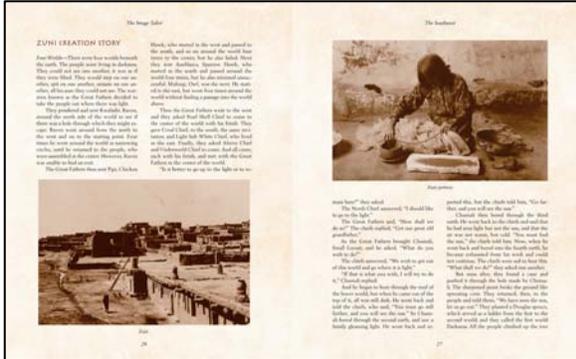


Edward S. Curtis  
*Auk-ba-axua Balat Duchay*,  
“One Body Image Taker”

Born in 1868 near Whitewater, Wisconsin, Edward Sheriff Curtis became one of America’s finest photographers and ethnologists. When the Curtis family moved to Port Orchard, Washington in 1887, Edward’s gift for photography led him to an investigation of the Indians living on the Seattle waterfront. His portrait of Chief Seattle’s daughter, Princess Angeline, won Curtis the highest award in a photographic contest. In 1898, whilst hiking on Mount Rainier, Curtis met George Bird Grinnell, a famed anthropologist and historian of the Cheyenne Indians.

Inspired by Grinnell, Edward S. Curtis devoted 30 years of photographing and documenting over eighty tribes west of the Mississippi, from the Mexican border to northern Alaska. During his time amongst the Crow Indians, they honored him with the name *Auk-ba-axua Balat Duchay*, “One Body Image Taker”. Upon its completion in 1930, Curtis’ opus, entitled *The North American Indian*, consisted of 20 volumes, each containing 75 hand-pressed photogravures and 300 pages of text. Each volume was accompanied by a corresponding portfolio containing at least 36 photogravures.

## Sample Spreads from *The Image Taker*



## About the Editors



Gerald Hausman has spent 22 years in the Southwest, during which time he translated native American origin stories with his Navajo artist friend, Jay DeGroat. Some of these tales, like *The Turquoise Horse*, have been used in anthologies and school curricula for three decades. Gerald has spoken on the History Channel, NPR's *All Things Considered*, and Pacifica Broadcasting. *The New York Times Book Review* called his collection of mythology, *Tunkashila*, "An eloquent tribute to the first great storytellers of America." Gerald has also written widely about the West Indies, where he lived and worked while operating a summer school on the north coast of Jamaica. His Caribbean book *Duppy Talk*, a collection of Jamaican ghost stories, won the Aesop Accolade Award from the Children's Section of the American Folklore Society. Other books that he wrote with his wife Loretta have received honors from the

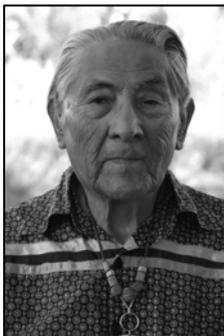
American Bookseller, Children's Protective Services, Bank Street College of Education, the National Council of Social Studies, the International Reading Association, Parent's Choice, and The New York Public Library. Gerald spends part of each year traveling as a storyteller and lecturer.



Bob Kapoun is a well-respected gallery owner, art historian, and speaker on Native American art and artifacts. After earning his degree in photography from Southern Illinois University in 1974, Bob moved west to Santa Fe and took an active interest in the wealth of vintage photography of the surrounding area. The works of Edward S. Curtis have become his specialty. Bob and his wife, Marianne Kapoun, expanded the already-historic Rainbow Man gallery to specialize in Native American art and artifacts, as well as regional tricultural folk and fine arts. The gallery is now considered a living landmark of Southwest history and it is a regular stop on historic tours of old Santa Fe. Bob Kapoun is also the author of *The Language of the Robe*, a history of the American Indian trade blanket, which has gone through more than five printings. Considered an expert on the works of Edward S. Curtis, Bob has lectured extensively at museum functions, private showings, and for professional groups.



## About the Author of the Foreword



Joe Medicine Crow is the Crow Tribal Historian and the oldest living man of the Crow tribe. In 1939, he was the first member of the Crow tribe to obtain a master's degree. Medicine Crow is the last traditional Crow chief, having achieved the war deeds necessary to be declared a "chief" during World War II. Dr. Medicine Crow is a guest speaker at many colleges throughout the nation. His books include: *A Handbook of Crow Indian Laws and Treaties*, *From the Heart of the Crow Country*, and *Counting Coup: Becoming a Crow Chief on the Reservation and Beyond*. He also wrote the foreword to *All Our Relatives: Traditional Native American Thoughts about Nature* by Paul Goble and *Native Spirit: The Sun Dance Way* by Thomas Yellowtail. He lives on the Crow Reservation in Lodge Grass, Montana.