



Smithsonian

National Museum of the American Indian

William Wildschut photograph
collection, 1870-1930 [bulk 1917-1928]

Nina Sanders (Apsaalooke/Crow) with the assistance of
the people of the Crow Tribe and Dr. Timothy McCleary.

2016

National Museum of the American Indian
4220 Silver Hill Rd
Suitland, Maryland 20746-2863
nmaiarchives@si.edu
<http://nmai.si.edu/explore/collections/archive/>

Table of Contents

Collection Overview	1
Administrative Information	1
Biographical/Historical note.....	2
Arrangement note.....	4
Scope and Contents.....	3
Names and Subjects	4
Container Listing	5
Series 1: Apsáalooke Chiefs (Bacheeítche), 1917-1928.....	5
Series 2: Apsáalooke Groupings, 1917-1928.....	17
Series 3: Apsáalooke People, 1917-1928.....	20
Series 4: 45th Annual Battle of the Little Big Horn Re-enactment, 1921.....	24
Series 5: Parades, Dances, and Events, 1917-1928.....	25
Series 6: Encampments, 1917-1928.....	28
Series 7: Restricted Content, 1917-1928.....	30

Collection Overview

Repository:	National Museum of the American Indian
Title:	William Wildschut Photograph Collection
Date:	1870-1930 (bulk 1917-1928)
Identifier:	NMAI.AC.001.033
Creator:	Wildschut, William
Extent:	183 Negatives (photographic) 21 Photographic prints
Language:	English .
Summary:	<p>The William Wildschut photograph collection contains 183 photographic negatives, and 89 post cards. From 1917 to 1928 William Wildschut studied the Apsáalooke people through interviews, photography, and the collection of cultural objects. In 1921 Wildschut was hired as a field man by George Gustav Heye the director of the Museum of the American Indian, Wildschut officially collected and conducted field expeditions in Montana, Wyoming, Idaho, Canada, and North Dakota on behalf of the Museum until 1928. Wildschuts photographs include portrait style photos of Apsáalooke people, special events, daily reservation life, interments, and encampments. Tribes represented in this collection are primarily Apsáalooke, the postcard collection consists of other tribes including Lakota, Arapaho, and other unidentified tribes.</p>

Administrative Information

Acquisition Information

The Wildschut photograph collection was purchased from William P. Wreden of Palo Alto, California, by Frederick Dockstader, director of the Museum of the American Indian, in 1964. Mrs. Wildschut had given the negative collection to Frederick Moore, a friend of the Wildschuts, for his personal collection. However, when Moore's bookselling business went bankrupt the Wildschut images ended up as part of the bankruptcy sale and were purchased by Wreden. Many of the postcards in this collection were taken years after Wildschuts death, these post cards were possibly added to the collection by Fredrick Moore or William P. Wreden.

Separated Materials

Originally, a collection of Fred E. Miller photographs purchased by William Wildschut were marked as William Wildschut photographs and were included in this collection. They have since been identified by Dorothy Munson, curator of the Fred E. Miller Collection, in Housatonic, Massachusetts, and have been processed separately as the Fred E. Miller photograph collection.

Related Materials

Additional [William Wildschut papers](#) (WA MSS S-2386) are located at Yale University, Beinecke Rare Book and Manuscript Library, and The Yale Collection of Western Americana, New Haven, Connecticut.

The National Museum of the American Indian holds additional William Wildschut material such as letters, notes, receipts, and objects descriptions in the [Museum of the American Indian, Heye Foundation records](#), 1890-1989. They can be found in Series 6: Collectors, Box 284, Folder 14 to Box 286, Folder 6.

Processing Information

Processed by Nina Sanders (Apsaalooke/Crow), summer intern, 2016.

Preferred Citation

Identification of specific item; Date (if known); William Wildschut photograph collection, Item Number; National Museum of the American Indian Archive Center, Smithsonian Institution.

Restrictions

Access to NMAI Archive Center collections is by appointment only, Monday - Thursday, 9:30 am - 4:30 pm. Please contact the archives to make an appointment (phone: 301-238-1400, email: nmaiarchives@si.edu). Certain photographs have been restricted due to cultural sensitivity.

Conditions Governing Use

Permission to publish materials from the collection must be requested from National Museum of the American Indian Archive Center. Please submit a written request to nmaiphotos@si.edu. For personal or classroom use, users are invited to download, print, photocopy, and distribute the images that are available online without prior written permission, provided that the files are not changed, the Smithsonian Institution copyright notice (where applicable) is included, and the source of the image is identified as the National Museum of the American Indian.

Biographical Note

William Wildschut was born Willem Wildschut on March 30, 1883, in Jisp, Holland. He married in 1909 in Leicester, England, and moved with his wife to Trier, Germany, where he was in charge of a cigarette factory. This began a long period during which Wildschut and his family moved frequently between Holland, Canada, and the western United States, usually while Wildschut was managing factories. In 1917 Wildschut moved his family to Billings, Montana where he worked in Farm Mortgages, this work took him to Hardin, Mt. (a small farming community 43 miles east of Billings), which borders the Crow Indian reservation and once served as an economic hub for the Apsaalooke people. William was fascinated with the Crow and began purchasing medicine bundles, war shirts, and various other items from the Crow which he found a market for with George Gustav Heye the founding Director of the Museum of the American Indian. In 1922, Heye purchased Wildschut's medicine bundle collection and hired him as a field man. From 1921 to 1928 Wildschut officially collected and conducted field expeditions in Montana, Wyoming, Idaho, Canada, and North Dakota on behalf of the Museum. Wildschut was also a collector of photographs. In the late 1920's he distributed a series of postcards that featured Native American people. These postcards featured his own photos as well as those of other photographers. During his employment with the Museum of the American Indian he was made a member of the Explorer's Club, and published several articles in the Museum's series "Indian Notes". On May 1, 1928, after the death of two of Heye's major benefactors, Wildschut was let go. In 1929 Wildschut and his family relocated to California where he worked for different mortgage companies. 1936 he was transferred to Oakland, California where he remained until his passing on January 7, 1955.

According to letters from him wife, William Wildschut was given a Crow name and was close friends with many Crow people. She also wrote that he believed it was his calling to do the work with Indians, however

when he was released from employment with MAI he became distraught and never spoke of Indian people again. There are few stories about William Wildschut that remain in Crow Country, one is that his name was "Xaapaliashilish" (Bundle Buyer) which is fitting considering he purchased and hundreds of sacred bundles from the Crow, which are now in Museums and Private Collections all over the world.

William Wildschut wrote several book manuscripts during his time with the Crow, three were later edited and published, these include: *Crow Indian Beadwork* (New York: Museum of the American Indian, Heye Foundation: 1959), *Crow Indian Medicine Bundles* (New York: Museum of the American Indian, Heye Foundation: 1960) and *Two Leggings: The Making of a Crow Warrior* which was published in 1967.

Scope and Contents

The William Wildschut collection contains 183 photographic negatives, and 21 photographic prints. The photographic negatives were made by Wildschut between 1917 and 1928. The majority of the photographs in this collection are of Apsáalooke people and their reservation, however the postcard collection consists of over 14 instances of people from unidentified tribes. Wildschut photographed Apsáalooke chiefs, leaders and their families in portrait style poses and his subjects are usually dressed in their finest. He also photographed events such as Crow fair, veteran celebrations, parades, ceremonies, and interments.

The Apsáalooke are a people of the northern plains, their ancestral territory is in Yellowstone River valley, which extends from present-day Wyoming, through Montana and into North Dakota, where it joins the Missouri River. Today the Crow Indian Reservation is located in south-central Montana which covers roughly 2,300,000 acres of land and it is the fifth-largest Indian reservation in the United States. The Crow are known for their horsemanship, exquisite beadwork, clan system, historic war societies, 7th Calvary scouts, prolific chiefs, and beautiful homeland.

Series 1: Apsáalooke chiefs and leaders photographed in portrait style taken between 1917-1928. Wildschut captured images of many of the last Apsáalooke war chiefs who were, at the time, adjusting to a new life on the reservation. Many of the chiefs and leaders Wildschut photographed were dealing with new issues such as the Allotment Act, the Indian Citizenship Act, implementation of boarding schools, and government imposed regulations on traditional practices.

Series 2: Groups of Apsáalooke people in various situations. These photographs were taken at social events such as parades, dances, celebrations, and at the 45th annual Battle of the Little Big Horn.

Series 3: Apsáalooke people (individuals and families) in various situations. Some photographs are portrait style poses and others are casual instances. The Crow, who call themselves Apsáalooke or Biiluuks, are people of the Northern Plains. The Apsáalooke people continue to maintain their language and remain resilient in their cultural practices, they still identify themselves through a clan system, these clans are Ashshitchíte/the Big Lodge, Ashhilaalíoo/ Newly Made Lodge, Uuwatashe/ Greasy Mouth, Ashíiooshe/ Sore Lip, Xúhkaalaxche/ Ties the Bundle, Biliikóoshe/ Whistling Waters, Ashkápkawiia/ Bad War Deeds, and the Aashkamne/ Piegan clan.

Series 4: Photographs of the reenactment of the Battle of the Little Big Horn in Garryowen, MT in 1921. The Battle of the Little Bighorn was fought along the banks of the Little Bighorn River, in south central Montana on June 25-26, 1876. The 7th Regiment of the U.S. Cavalry engaged in armed combat with the Lakota, Sioux, Northern Cheyenne, and Arapaho tribes. The site of the battlefield is located on the Crow Indian reservation which is where Wildschut photographed the re-enactment. This event involved actual survivors of the event and many other re-enactors.

Series 5: Casual photographs of non-ceremonial dances, parades, fairs, races and rodeos. The Apsáalooke enjoy a very social culture, they revel in coming together to sing, dance, and celebrate as often as possible. This is called baasaxpilúua (Celebration). Baasaxpilúua allows families and clans to reunite and solidify their bonds. One such occasion is the annual Crow Fair celebration that takes place on the Crow reservation, on the third week of August. The Crow parade is a stunning exhibition of beadwork adorning people, horses

and various types of floats. The beadwork of the Crow people is among the most technically proficient and visually exquisite in the world.

Series 6: Encampments with tipis (ashtáale) and tents. Wildschut's photographs of encampments are on the Crow reservation, Fort Custer, and at the Billings fair (a fair that Crows would go to parade, dance, camp and watch races and rodeos). The Apsáalooke call the tipi ashtáale, which translates to real home. Wildschut was not allowed into the tipi to photograph, there is only one photographic instance where he took photographs of a family in a tipi [N31145] and [N31146].

Series 7: Restricted Photographs of interments, ceremonies, sacred spaces and objects). As an ethnographer William Wildschut spent time studying Crow culture. He interviewed Crow people and even witnessed ceremonial events. Wildschut developed relationships with certain Crows who allowed him the honor of being present when private sacred bundles were opened. In some cases Wildschut was allowed to photograph these sacred events. Not all Apsáalooke people agree with these permissions, however the Crow people understand that those who allowed Wildschut's presence did so for their own purposes. The Apsáalooke come from a living culture and still maintain their language, culture and beliefs. They have respectfully requested that these photographs not be made public.

Arrangement

This collection is arranged into eight series by people, events, locations and postcards. Series 1: Apsáalooke Chiefs (Bacheeítche), Series 2: Apsáalooke Groupings, Series 3: Apsáalooke People, Series 4: 45th Annual Battle of the Little Big Horn, Series 5: Parades, Dances, and Events, Series 6: Encampments, Series 7: Restricted Content, Series 8: Postcards.

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

- Apsáalooke (Crow/Absaroke)
- Crow Indians -- Dances -- Photographs
- Crow Indians -- Montana -- Crow Indian Reservation -- Photographs
- Crow Indians -- Social life and customs -- Photographs
- Historical reenactments

Cultures:

- Apsáalooke (Crow/Absaroke)

Types of Materials:

- Negatives (photographic)
- Postcards

Names:

- Curly, approximately 1856-1923
- Plenty Coups, 1848-1932
- Two Leggings, ca. 1847-1923

Container Listing

Series 1: Apsáalooke Chiefs (Bacheeítche), 1917-1928

71 Negatives (photographic)

Scope and Contents: Series of portrait style photographs of Apsáalooke chiefs and leaders taken by William Wildschut between 1917-1928.

Bacheeítche translates to Good man, Chief, or Leader. Apsáalooke chieftom was a matter of social standing rather than a formal office. For the historic Apsáalooke the title of Chief was a designation based on courage and leadership ability. To become a chief a man was required to fulfill four acts of valor on the battlefield (counting coup), and his leadership ability would be gauged on his ability to lead his men to victory in battle. As an elder a chief would provide council in all matters of life.

During Wildschut's time on the Crow reservation the era of the war chief was diminishing. Wildschut captured images of many of the last Apsáalooke war chiefs who were, at the time, adjusting to a new life on the reservation. Many of the chiefs and leaders Wildschut photographed were dealing with new issues such as the Allotment Act, the Indian Citizenship Act, implementation of boarding schools, and government imposed regulations on traditional practices. Wildschut went on to write the manuscripts for two books based on the lives Chief Plenty Coups and Chief Two Leggings. Wildshut also photographed Apsáalooke men who were not chiefs but still considered important leaders. Since Wildschut was among the Crow in a time of great change he seemed to believe that he was documenting history, both American and Apsáalooke.

1.1: Two Leggings , 1919-1922

19 Negatives (photographic)

Image(s)

Scope and Contents: Chief Two Leggings (Issaatxalúash), known also as Big Whooping Crane (Apitiséé), ca.1840-1923. Two Leggings was "Ties the Bundle" (Xúhkaalaxche) clan from Ashshipíte (Black Lodge District).

Two Leggings was a prominent war chief and reservation-era chief. William Wildschut wrote a manuscript based on his life, the manuscript was later edited by Peter Nabokov and published as *Two Leggings; the Making of a Crow Warrior*.

[N31063] Two Leggings (Restricted), 1919-1922

Notes: Restricted Content. Two Leggings with his Xaapáalia (sacred bundle).

[N31064] Two Leggings, 1919-1922

Notes: Two Leggings kneeling in front of his Ashtaale (tipi). He is wearing his war bonnet (báashbaleikkupe), and his war shirt (baleiíftashtee) decorated with beads and ermine.

[N31065] Two Leggings , 1919-1922

Notes: Two Leggings kneeling in front of his Ashtaale (tipi). He is wearing his war bonnet (báashbaleikkupe), and his war shirt (baleiíftashtee) decorated with beads and ermine.

[\[N31066\] Two Leggings , 1919-1922](#)

Notes: Two Leggings seated in front of cotton woods on his property in Ashshipíte (Black Lodge District) Issaatxalúash, Isalasáhte (Two Leggings Area). He is wearing his war bonnet (báashbaleikkupe), and his war shirt (baleíftashtee) decorated with beads and ermine, and a multilayered necklace made of various types of shells. Postcard [P03698]

[\[N31067\] Two Leggings , 1919-1922](#)

Notes: Two Leggings seated in front of cotton woods on his property in Ashshipíte (Black Lodge District), Issaatxalúash Isalasáhte (Two Leggings Area). He is wearing his war bonnet (báashbaleikkupe), and his war shirt (baleíftashtee) decorated with beads and ermine, and a multilayered necklace made of various types of shells. Lakota pipe bag with beadwork and quill work on tipi. Postcard [P03702]

[\[N31068\] Two Leggings , 1919-1922](#)

Notes: Two Leggings facing photographer, standing with his horse on his property in Ashshipíte (Black Lodge District) Issaatxalúash Isalasáhte (Two Leggings Area). He is wearing his war bonnet (báashbaleikkupe), his war shirt (baleíftashtee) decorated with beads and ermine, a multilayered necklace made of various types of shells, breech cloth, beaded trousers trimmed in ermine, and Crow style moccasins with horse print design. His horse has been decorated with "coup" handprints. Postcard images [P03701] and [P22506]

[\[N31069\] Two Leggings , 1919-1922](#)

Notes: Two Leggings standing with his horse on his property in Ashshipíte (Black Lodge District), Issaatxalúash Isalasáhte (Two Leggings Area). He is wearing his war bonnet (báashbaleikkupe), his war shirt (baleíftashtee) decorated with beads and ermine, a multilayered necklace made of various types of shells, breech cloth, beaded trousers trimmed in ermine, and Crow style moccasins with horse print designs. His horse has been decorated with "coup" handprints. Postcard [P22507]

[\[N31070\] Two Leggings , 1919-1922](#)

Notes: Two Leggings in a Parade carrying American flag. He is wearing his war bonnet (báashbaleikkupe), and his war shirt (baleíftashtee) decorated with beads and ermine. Lakota bag hanging from a western style saddle. His horse has been decorated with coup handprints.

[\[N31071\] Two Leggings \(Restricted\) , 1919-1922](#)

Notes: Restricted Content. Two Leggings with his Xaapáalia (sacred bundle).

[\[N31072\] Two Leggings , 1919-1922](#)

Notes: Two leggings on his property Ashshipíte (Black Lodge District), Issaatxalúash Isalásáhte (Two Leggings Area). He is wearing his war bonnet (báashbaleikkupe), his war shirt (baleíttashtee) decorated with beads and ermine, beaded pants and breech cloth.

[N31073] Two Leggings Burial Place (Restricted), 1923

Notes: Restricted Content. Two Leggings burial place at Ashshipíte (Black Lodge District), Issaatxalúash Isalásáhte (Two Leggings Area). 1923.

[N31074] Two Leggings , 1919-1922

Notes: Two Leggings without a shirt (showing the scars on his arm). On his property in Ashshipíte (Black Lodge District), Issaatxalúash Isalásáhte (Two Leggings Area).

[N31075] Two Leggings, 1919-1922

Notes: Two Leggings is wearing his war bonnet (báashbaleikkupe), his war shirt (baleíttashtee) decorated with beads and ermine, and a multilayered necklace made with various types of shells. He is holding a coup stick and Lakota pipe bag in his hand, and a bow and arrow are on his lap. Ashshipíte (Black Lodge District), Issaatxalúash Isalásáhte (Two Leggings Area).

[N31076] Two Leggings , 1919-1922

Notes: Two Leggings is wearing his war bonnet (báashbaleikkupe), his war shirt (baleíttashtee) decorated with beads and ermine, and a multilayered necklace made with various types of shells. He is holding his coup stick and a Lakota pipe bag, a bow and arrow are on his lap. Ashshipíte (Black Lodge District), Issaatxalúash Isalásáhte (Two Leggings Area).

[N31077] Two Leggings and William Wildschut (Restricted), 1919-1922

Notes: Two Leggings sitting on the ground with his Xaapáalia (sacred bundle), William Wildschut seated in chair watching. On Two Leggings property, Ashshipíte (Black Lodge District), Issaatxalúash Isalásáhte (Two Leggings Area).

[N31078] Two Leggings and his Wife (Restricted), 1919-1922

Notes: Restricted Content. Two leggings standing and Ties her Bundle sitting in a chair in front of his open bundle.

[N31079] Two Leggings (Restricted), 1919-1922

Notes: Restricted Content. Two leggings sitting with his opened bundle.

[N31080] Two Leggings , 1919-1922

Notes: Two Leggings standing in the distance.

[N31083] Two Leggings , 1919-1922

Notes: Two Leggings on his property in Ashshipíte (Black Lodge District) Issaatxalúash Isalásáhte (Two Leggings Area). He is

wearing his war bonnet (báashbaleikkupe), and his war shirt (baleíftashtee) decorated with beads and ermine.

1.2: Plenty Coups, 1917-1928

7 Negatives (photographic)

Image(s)

Scope and Contents: Plenty Coups (Alaxchiiaahush), ca. 1848-1932. Plenty Coups was "Sore Lips" (Ashíiooshe) Clan, a Mountain Crow and a resident of the Pryor District (Aluutáashe). Plenty Coups was the last traditional principal chief of all three Crow (Apsáalooke) Bands; Mountain Crow (Awaxaawaxammilaxpáake), River Crow (Binnéessiippeele), and Kicked in the Bellies (Eelalapito). Plenty Coups was a visionary, a warrior and diplomat. On November 11, 1921, Plenty Coups was chosen by the President of the United States to represent all of the Indian tribes in America at the ceremony to create a memorial to the Unknown Soldier in Arlington National Cemetery, Virginia. Dignitaries and other leaders from throughout the world were in attendance it was there that Chief Plenty Coups in a tribute removed this war bonnet from his head and placed it on the Tomb of the Unknown Soldier, the bonnet is still on display at Arlington for public viewing. Four years before his death Chief Plenty Coups donated 195 acres of his personal property to Big Horn County to create a park. The log cabin he lived in is still there and is part of "Chief Plenty Coups State Park". He is buried there and park visitors may visit his grave, along with a visitor's center and museum. Writer and Ethnographer, Frank Linderman wrote Chief Plenty Coups biography with Plenty Coups assistance, the book is titled *Plenty-Coups: Chief of the Crows*.

[N31104] Plenty Coups, 1917-1928

Notes: Plenty Coups wearing his war bonnet (báashbaleikkupe), war shirt (baleíftashtee) decorated with beads and ermine, and beaded gauntlets (Crow floral). He is holding his coup stick.

[N31105] Plenty Coups , 1917-1928

Notes: Plenty Coups wearing his war bonnet (báashbaleikkupe), war shirt (baleíftashtee) decorated with beads and ermine, and beaded gauntlets (Crow floral). He is holding his coup stick.

[N31106] Plenty Coups , 1917-1928

Notes: Plenty Coups on his horse. Plenty Coups is wearing his war bonnet (báashbaleikkupe), war shirt (baleíftashtee) decorated with beads and ermine, and beaded gauntlets (Crow floral). A wool blanket with a beaded blanket strip is draped over his lap. He is holding his coup stick. Postcard [P22512]

[N31107] Plenty Coups , 1917-1928

Notes: Plenty Coups on his horse, wearing his war bonnet (báashbaleikkupe), war shirt (baleíftashtee) decorated with beads and ermine, and beaded gauntlets (Crow floral). A wool blanket with a beaded blanket strip is draped over his lap. He is holding his coup stick. Postcard [P16713]

[N31108] Plenty Coups and Mary Man with a Beard, 1917-1928

Notes: Plenty Coups and Mary Man with a Beard (one of his wives grandchildren). Plenty Coups is wearing his war bonnet (báashbaleikkupe), war shirt (baleíftashtee) decorated

with beads and ermine and beaded gauntlets (Crow floral). He carries a wool blanket with a beaded blanket strip and his coup stick. Mary is wearing her elk tooth dress (iichíilitawaleiittaashtee), beaded crow style belt with drop and high top beaded moccasins. Postcard [P22514]

[\[N31109\] Plenty Coups and Mary Man with a Beard , 1917-1928](#)

Notes: Plenty Coups and Mary Man with a Beard (one of his wives grandchildren). Plenty Coups is wearing his war bonnet (báashbaleikkupe), war shirt (baleiittashtee) decorated with beads and ermine and beaded gauntlets (Crow floral). He carries a wool blanket with a beaded blanket strip and his coup stick. Mary is wearing her elk tooth dress (iichíilitawaleiittaashtee), (iichíilitawaleiittaashtee) beaded crow style belt with drop and high top beaded moccasins.

[\[N31139\] Plenty Coups and William Wildschut, 1917-1928](#)

Notes: Plenty Coups with William Wildschut. Plenty Coups is wearing his war bonnet (báashbaleikkupe), war shirt (baleiittashtee) decorated with beads and ermine and beaded gauntlets (Crow floral).

1.3: Bell Rock, 1917-1928

6 Negatives (photographic)

[Image\(s\)](#)

Scope and Contents: Chief Bell Rock (Biitawuásh), ca. 1842-1932. Bell Rock was "Brings Home Game without Shooting" (Uússaawaachiia) Clan, a Mountain Crow and a resident of the Pryor District (Aluutáashe). He was a war party and reservation leader, and a pipe carrier. He was a traditional chief and held many of the same views as his contemporaries Chief Plenty Coups and Chief Holds the Enemy.

[\[N31113\] Bell Rock, 1917-1928](#)

Notes: Bell Rock holding his horse, he is wearing his war bonnet (báashbaleikkupe), war shirt (baleiittashtee) decorated with beads and ermine, a breech cloth, beaded trousers, and moccasins. He is holding a feathered coup stick.

[\[N31114\] Bell Rock, 1917-1928](#)

Notes: Bell Rock holding his horse, he is wearing his war bonnet (báashbaleikkupe), war shirt (baleiittashtee) decorated with beads and ermine, a breech cloth, beaded trousers, and moccasins. He is holding a feathered coup stick. Postcard [P29518]

[\[N31115\] Bell Rock, 1917-1928](#)

Notes: Bell Rock on his horse wearing his war bonnet (báashbaleikkupe), war shirt (baleiittashtee) decorated with beads and ermine, a breech cloth, beaded trousers, and moccasins. His lap is draped with a wool blanket. Postcard [P16719] & [P29520]

[\[N31116\] Bell Rock, 1917-1928](#)

Notes: Bell Rock is wearing his war bonnet (báashbaleikkupe), and war shirt (baleiítashtee) decorated with beads and ermine.

[\[N31117\] Bell Rock, 1917-1928](#)

Notes: Bell Rock is wearing his war bonnet (báashbaleikkupe), and war shirt (baleiítashtee) decorated with beads and ermine. Postcard [P29517]

[\[N31118\] Bell Rock , 1917-1928](#)

Notes: Bell Rock is wearing his war bonnet (báashbaleikkupe), and war shirt (baleiítashtee) decorated with beads and ermine.

1.4: Plain Owl, 1917-1928

5 Negatives (photographic)

Image(s)

Scope and Contents: Plain Owl (Póopahta Xiassaash), a River Crow from Black Lodge (Ashshipíte), was a tribal leader, pipe carrier and war captain.

[\[N31094\] Plain Owl , 1917-1928](#)

Notes: Plain Owl is wearing his war bonnet (óhkape), war shirt (baleiítashtee), beaded gauntlets (crow floral), breech cloth, and beaded trousers. He is carrying a Lakota style pipe bag and tomahawk with a drop. Postcard [P22508]

[\[N31095\] Plain Owl, 1917-1928](#)

Notes: Plain Owl is wearing his war bonnet (óhkape), war shirt (baleiítashtee), beaded gauntlets (crow floral), breech cloth, and beaded trousers. He is carrying a Lakota style pipe bag and tomahawk with a drop.

[\[N32355\] Plain Owl , 1917-1928](#)

Notes: Plain Owl is holding his warshield, is wearing contemporary clothing and wearing moccasins.

[\[N32356\] Plain Owl and Jasper Long Tail, 1917-1928](#)

Notes: Plain Owl and Jasper Long Tail. Jasper Long Tail was William Wildschuts interpreter. Plain Owl carrying his war shield, and is wearing contemporary clothes, a reservation hat, and moccasins.

[\[N32357\] Plain Owl, 1917-1928](#)

Notes: Plain Owl is wearing his war bonnet (óhkape), war shirt (baleiítashtee), beaded gauntlets (crow floral), breech cloth, and beaded trousers. He is carrying a Lakota style pipe bag and tomahawk with a drop.

1.5: Holds the Enemy , 1917-1928

9 Negatives (photographic)

Image(s)

Scope and Contents: Apsáalooke Chief Holds the Enemy (Bakuleé Ashbaaiháash), ca. 1865-1951. Holds the Enemy worked closely with Chief Plenty Coups, like Plenty Coups he was a traditional leader who opposed the 1909 opening of tribal lands, the use of peyote on the Crow reservation, and boarding schools. Holds the Enemy was the son of Chief Pretty Eagle.

[\[N31084\] Holds the Enemy and Wife, 1917-1928](#)

Notes: Holds the Enemy and his wife Otter that Shows aka Bessie Holds the Enemy on horses with western saddles. He is wearing his war bonnet (báashbaleikkupe), and war shirt (baleíttashtee). Otter that Shows is in her elk tooth dress (iichíilitawaleiittaashtee). Parade in Billings, MT

[\[N31085\] Holds the Enemy and Wife, 1917-1928](#)

Notes: Holds the Enemy and his wife Otter that Shows aka Bessie Holds the Enemy on horses with western saddles (Profile). Holds the Enemy is wearing his war bonnet (báashbaleikkupe), and war shirt (baleíttashtee). Otter that Shows is in her elk tooth dress (iichíilitawaleiittaashtee). Parade in Billings, MT

[\[N31086\] Holds the Enemy, 1917-1928](#)

Notes: Holds the Enemy standing, holding his horse's reigns. Crow men on horses in the background (Parade). He is wearing his war bonnet (báashbaleikkupe), his war shirt (baleíttashtee), and has a wool blanket draped over his arm.

[\[N31087\] Holds the Enemy, 1917-1928](#)

Notes: Holds the Enemy holding his horses reigns. He is wearing his war bonnet (báashbaleikkupe), his war shirt (baleíttashtee), beaded moccasins, and has a wool blanket draped over his arm. He is carrying his Lakota style pipe bag, and a tomahawk with a drop. Chiefs in the background on horseback. Parade in Billings, MT

[\[N31088\] Holds the Enemy, 1917-1928](#)

Notes: Holds the Enemy standing in front of a tipi encampment. He is wearing his war bonnet (báashbaleikkupe), and his war shirt (baleíttashtee). He is carrying a Lakota pipe bag, and a tomahawk with a drop.

[\[N31089\] Holds the Enemy , 1917-1928](#)

Notes: Holds the Enemy standing in front of a tipi encampment. He is wearing his war bonnet (báashbaleikkupe), and war shirt (baleíttashtee). He is carrying a Lakota pipe bag, and tomahawk with a drop. Postcard [P16716]

[\[N31090\] Holds the Enemy, 1917-1928](#)

Notes: Holds the Enemy is standing in front of his tipi. He is wearing his war bonnet (báashbaleikkupe), and war shirt (baleíttashtee),

beaded moccasins, breech cloth and trousers. He is carrying his Lakota pipe bag and a tomahawk with a drop.

[\[N31091\] Holds the Enemy, 1917-1928](#)

Notes: Holds the Enemy stands in front of a tipi encampment (Profile). He is wearing his war bonnet (báashbaleikkupe), and war shirt (baleíftashtee). He is carrying a Lakota pipe bag and a tomahawk with a drop.

[\[N31092\] Holds the Enemy, 1917-1928](#)

Notes: Holds the Enemy standing in front of a tipi encampment. He is wearing his war bonnet (báashbaleikkupe), and war shirt (baleíftashtee). He is carrying a Lakota pipe bag and a tomahawk with a drop.

1.6: Shot in the Hand , 1917-1928

6 Negatives (photographic)

Image(s)

Scope and Contents: Shot in the Hand (ca.1841-1926). "Whistling Water" (Bilikóoshe) clan, Mountain Crow and resident of the Big Horn District (Iisaxpuataché Aashé). Shot in the Hand fulfilled the four deeds of valor required to be a chief, he was a member of the "Foxes" (A Crow warrior society), and may have been a "Crazy Dog" (war society). Shot in the Hand was Father to Spotted Jack Rabbit and the father-in-law to Bird Horse.

[\[N31130\] Shot in the Hand , 1917-1928](#)

Notes: Shot in the Hand is wearing his war bonnet (báashbaleikkupe), and war shirt (baleíftashtee).

[\[N31131\] Shot in the Hand, 1917-1928](#)

Notes: Shot in the Hand is wearing his war bonnet (báashbaleikkupe), war shirt (baleíftashtee) and gauntlets beaded with a Crow floral design.

[\[N31132\] Shot in the Hand, 1917-1928](#)

Notes: Shot in the Hand is wearing his war bonnet (báashbaleikkupe), war shirt (baleíftashtee), gauntlets beaded with a Crow floral design, and beaded trousers. He is carrying a beaded pipe bag.

[\[N31133\] Shot in the Hand, 1917-1928](#)

Notes: Shot in the Hand on his horse wearing his war bonnet (báashbaleikkupe), war shirt (baleíftashtee), gauntlets beaded with a Crow floral design, and beaded trousers. He is carrying a beaded pipe bag, and a wool blanket is draped over his lap.

[\[N31134\] Shot in the Hand, 1917-1928](#)

Notes: Shot in the Hand standing with his horse, he is wearing his war bonnet (báashbaleikkupe), war shirt (baleíftashtee), gauntlets beaded with a Crow floral design, and beaded trousers. He is carrying a beaded pipe bag.

[\[N31135\] Shot in the Hand, 1917-1928](#)

Notes: Shot in the Hand on his horse wearing his war bonnet (báashbaleikkupe), war shirt (baleíttashtee), gauntlets beaded with a Crow Floral Design, and beaded trousers. He is carrying a beaded pipe bag, and a wool blanket is draped over his lap.

1.7: Bird on the Ground/Bird Over the Ground , 1917-1928

5 Negatives (photographic)

[Image\(s\)](#)

Scope and Contents: Bird on the Ground/Bird Over the Ground (descendants now known as "Bird in Ground"). A traditional tribal leader who opposed boarding schools on the reservation, the use of peyote, and the opening of the reservation. Bird Over the Ground worked closely with Plenty Coups on many issues.

[\[N31097\] Bird Over the Ground, 1917-1928](#)

Notes: Bird Over the Ground is wearing his war bonnet (báashbaleikkupe), war shirt (baleíttashtee), beaded gauntlets, breech cloth, beaded trousers, and beaded moccasins. He is carrying a small beaded (Crow geometric) bag in one hand and another Crow style hand bag on his arm. Postcard [P22509]

[\[N31098\] Bird Over the Ground , 1917-1928](#)

Notes: Bird Over the Ground is wearing his war bonnet (báashbaleikkupe), war shirt (baleíttashtee), beaded gauntlets , breech cloth, beaded trousers, and beaded moccasins. He is carrying a small beaded (Crow geometric) bag in one hand and another Crow style hand bag on his arm.

[\[N31099\] Bird Over the Ground, 1917-1928](#)

Notes: Bird Over the Ground is wearing his war bonnet (báashbaleikkupe), war shirt (baleíttashtee), beaded gauntlets , breech cloth, beaded trousers, and beaded moccasins. He is carrying a small beaded (Crow geometric) bag in one hand and another Crow style hand bag on his arm.

[\[N31100\] Bird Over the Ground, 1917-1928](#)

Notes: Bird Over the Ground is wearing his war bonnet (báashbaleikkupe), war shirt (baleíttashtee), beaded gauntlets, breech cloth, beaded trousers, and beaded moccasins. He is carrying a small beaded (Crow geometric) bag in one hand and another Crow style hand bag on his arm

[\[N31101\] Bird Over the Ground and Daughter, 1917-1928](#)

Notes: Bird Over the Ground with his daughter Birdie Bird Over the Ground- Other Blackbird and her two daughters Mary and Elizabeth Other Black Bird. Bird Over the Ground is wearing his war bonnet (báashbaleikkupe), war shirt (baleíttashtee), beaded gauntlets (Crow floral), breech cloth, beaded trousers, and beaded moccasins. He is carrying a small beaded (Crow geometric) bag in one hand and another Crow style

hand bag on his arm. Birdie is wearing her elk tooth dress (iichíilitawaleiittaashtee), a scarf, and a beaded belt with a drop, belt purse with an elk painted on. The smallest child is wearing an elk tooth dress, belt and beaded leggings with matching moccasins, the older child is wearing an elk tooth dress, belt, scarf, and high-top leather moccasins.

1.8: Arm Around his Neck, 1917-1928

4 Negatives (photographic)

Image(s)

Scope and Contents: Arm Around his Neck was a great War Chief in the late 19th Century, he is mentioned in Joseph Medicine Crow's book titled, *Counting Coup: Becoming a Crow Reservation Chief and Beyond*.

[N31150] Arm Around His Neck, 1917-1928

Notes: Arm Around His Neck riding his horse through an encampment.

[N31151] Arm Around His Neck and General Miles , 1917-1928

Notes: Arm Around His Neck and General Nelson Miles in the backseat of an automobile.

[N31156] Arm Around His Neck, 1917-1928

Notes: Arm Around His Neck is on his horse, he is wearing a capote (coat), a reservation style hat and is holding his coup stick.

[N31157] Arm Around His Neck, 1917-1928

Notes: Arm Around His Neck is on his horse, he is wearing a capote (coat), a reservation style hat and is carrying his coup stick.

1.9: Curley , 1917-1928

6 Negatives (photographic)

Image(s)

Scope and Contents: Curley, ca. 1859-1923, was one of the six Crow scouts assigned to Custer's 7th Cavalry on June 21st, 1876. He was the first to report the defeat of the 7th Cavalry; there is controversy surrounding his account, many different versions have been published. His family tells that he fought in the battle until he saw Custer fall, then cut open a fallen horse and hid inside.

[N31119] Curley, 1917-1928

Notes: Curley is wearing his war bonnet (báashbaleikkupe), war shirt (baleiítashtee) decorated with beads and ermine, beaded gauntlets and beaded trousers. Curley is carrying a tomahawk with a drop and a beaded pipe bag.

[N31120] Curley, 1917-1928

Notes: Curley is wearing his war bonnet (báashbaleikkupe), war shirt (baleiítashtee) decorated with beads and ermine, beaded gauntlets and beaded trousers. Curley is carrying a tomahawk with a drop and a beaded pipe bag.

[\[N31121\] Curley, 1917-1928](#)

Notes: Curley is wearing his war bonnet (báashbaleikkupe), war shirt (baleíftashtee) decorated with beads and ermine, beaded gauntlets and beaded trousers. Curley is carrying a tomahawk with a drop and a beaded pipe bag. The Little Bighorn River is in the background which is near his home.

[\[N31122\] Curley, 1917-1928](#)

Notes: Curley is wearing his war bonnet (báashbaleikkupe), war shirt (baleíftashtee) decorated with beads and ermine, beaded gauntlets and beaded trousers. Curley is carrying a tomahawk with a drop and a beaded pipe bag. The Little Bighorn River is in the background which is near his home.

[\[N31123\] Curley, 1917-1928](#)

Notes: Curley is wearing his war bonnet (báashbaleikkupe), war shirt (baleíftashtee) decorated with beads and ermine, beaded gauntlets and beaded trousers. He is carrying a coup stick with feathers for each coup he had counted. His horse is wearing a martingale/breast collar (iichílishihche).

[\[N31124\] Curley, 1917-1928](#)

Notes: Curley is wearing his war bonnet (báashbaleikkupe), war shirt (baleíftashtee) decorated with beads and ermine, beaded gauntlets and beaded trousers. He is carrying a coup stick with feathers for each coup he had counted. His horse is wearing a martingale/breast collar (iichílishihche).

1.10: Knows the Ground, 1917-1928

3 Negatives (photographic)

Image(s)

Scope and Contents: Knows the Ground (ca. 1868-), a farmer from Big Horn District (Iisaxpuataché Aashé). Knows his Ground was one of 59 Crow leaders who made a statement against the opening of the Crow Reservation to allow the settlement of non-Indians, the proceedings took place in Crow Agency, MT on February 11, 1908.

[\[N31136\] Knows the Ground, 1917-1928](#)

Notes: Knows the Ground is wearing a war bonnet (báashbaleikkupe), a vest with floral beadwork, a beaded neck tie, beaded trousers, and beaded moccasins. He carries a pipe and pipe bag.

[\[N31137\] Knows the Ground, 1917-1928](#)

Notes: Knows the Ground is wearing a war bonnet (báashbaleikkupe), a vest with floral beadwork, a beaded neck tie, beaded trousers, and beaded moccasins. He carries a pipe and pipe bag.

[\[N31138\] Knows the Ground, 1917-1928](#)

Notes: Knows the Ground with his adopted son Joe Crow (son of Eva Gun). Knows the Ground is wearing a beaded floral collar, beaded neck tie, beaded trousers, and beaded moccasins.

The boy is wearing a beaded leather coat, cotton pants and contemporary shoes.

[Return to Table of Contents](#)

Series 2: Apsáalooke Groupings, 1917-1928

13 Negatives (photographic)

Scope and Contents: Groups of Apsáalooke people in various situations. These photographs were taken at social events such as parades, dances, celebrations, and at the 45th annual Battle of the Little Big Horn.

2.1: Apsáalooke Chiefs and Leaders, 1917-1928

9 Negatives (photographic)

[Image\(s\)](#)

[\[N31111\] Holds the Enemy and Plenty Coups, 1917-1928](#)

Notes: Chief Holds the Enemy and Chief Plenty Coups on horseback with two unidentified men. L: Holds the Enemy R: Plenty Coup. Tents and an American flag in the background. Photo may have been taken at the 1921 Billings Fair.

[\[N31112\] Bell Rock, Plenty Coups, and Holds the Enemy , 1917-1928](#)

Notes: Apsáalooke Chiefs Bell Rock, Plenty Coups, and Holds the Enemy on horseback. Prepared for a parade, all three are wearing their war bonnets (báashbaleikkupe), and war shirts (baleíttashtee). Plenty Coups is carrying his personal flag and his horse is fitted with a Martingale/Breast Collar (iichíilishihche).

[\[N32298\] Chiefs Parading at Billings Fair, 1917-1928](#)

Notes: Left to Right: Chief Wet, Plenty Coups (holding his personal flag), Chief Alligator, Chief Two Leggings, Chief Holds the Enemy, two unidentified non- Apsáalooke men. Billings Fair, Billings, MT

[\[N32317\] Chiefs Parading at Billings Fair, 1917-1928](#)

Notes: Chiefs parading at the Billings fairgrounds. From Right: Holds the Enemy, Two Leggings, two unidentified non-Apsáalooke men, Chief Wet. Billings, MT

[\[N32320\] Chiefs and Apsáalooke Women, 1917-1928](#)

Notes: Chiefs and Apsáalooke women watching the races at Billings Fair. Billings, MT

[\[N32321\] Plenty Coups and Two Leggings, 1917-1928](#)

Notes: Chiefs watching the races at Billings Fair. Right to Left: Plenty Coups, Two Leggings, Remaining Chiefs unidentified.

[\[N32322\] Chiefs Parading at Billings Fair, 1917-1928](#)

Notes: Left to Right: Chief Wet, Plenty Coups (holding his personal flag), Chief Alligator, Chief Two Leggings, Chief Holds the Enemy, two unidentified non- Apsáalooke men. Billings Fair, Billings, MT

[\[N32323\] Chiefs at Billings Fair, 1917-1928](#)

Notes: Chiefs standing with their horses at Billings Fair. Chief Wet, Plenty Coups (holding his personal flag), Chief Alligator, Chief Two Leggings, Chief Holds the Enemy, two unidentified non-Apsáalooke men. Fair, Billings, MT

[\[N32326\] Chiefs at Billings Fair, 1917-1928](#)

Notes: Chiefs standing with their horse at the Billings fairgrounds. Left to Right: Unidentified non-Crow man, Chief Wet, Chief Alligator/Water Beast, Plenty Coups, Chief Two Leggings, Chief Holds the Enemy, two unidentified non-Apsáalooke men. Billings, MT

2.2: Apsáalooke Groups, 1917-1928

6 Negatives (photographic)

Image(s)

Scope and Contents: Photographs of groups of Apsáalooke people in various circumstances.

[\[N31081\] "Survivors of the Last Crow War Party of 1888", 1917-1928](#)

Notes: Left to Right: Other Bull, Old Horn, Old Coyote, Old Jack Rabbit, Two Leggings. Apsáalooke leader Two Leggings led a counter attack against a Lakota raiding party. He and his group overtook the Lakota horse raiders, killing one of them and reclaimed the Crow horses. Historians believe this to be the last inter-tribal conflict to occur on the Northern Plains. Postcard [P22505].

[\[N31125\] The Three Surviving Scouts, 1921](#)

Notes: The three surviving Custer Scouts at the 45th anniversary of Custer's Battle. Curley, White Man Runs Him, and Hairy Moccasin. Each dressed and armed for the re-enactment, taking place at the actual site of the Battle of the Little Big Horn.

[\[N31126\] The Three Surviving Scouts, 1921](#)

Notes: The three surviving Custer Scouts at the 45th anniversary of Custer's Battle. Curley, White Man Runs Him, and Hairy Moccasin. Each dressed and armed for the re-enactment, taking place at the actual site of the Battle of the Little Big Horn.

[\[N31127\] The Three Surviving Scouts, 1921](#)

Notes: The three surviving Custer Scouts at the 45th anniversary of Custer's Battle. Curley, White Man Runs Him, and Hairy Moccasin. Each dressed and armed for the re-enactment, taking place at the actual site of the Battle of the Little Big Horn.

[\[N31129\] Apsáalooke Men, 1917-1928](#)

Notes: Left to Right: Bud Horse, Robin Iron, Hoop in the Forehead, Pretty Horse, Joe Horsewhip, Jim Buffalo, John Sits Down, Alfred Black Bird, John Has His Gun, George Pretty, Curley. Postcard [P22491]

[\[N32314\] Apsáalooke Children, 1917-1928](#)

Notes: Apsáalooke Children playing in the Little Big Horn River, encampment in the background.

[Return to Table of Contents](#)

Series 3: Apsáalooke People, 1917-1928

24 Negatives (photographic)

Image(s)

Scope and Contents: Apsáalooke people (individuals and families) in various situations. Some photographs are portrait style poses and others are casual instances. Apsáalooke people (individuals and families) in various situations. Some photographs are portrait style poses and others are casual instances.

The Crow, who call themselves Apsáalooke or Biiluuke, are people of the Northern Plains. The Apsáalooke people continue to maintain their language and remain resilient in their cultural practices, they still identify themselves through a clan system, these clans are Ashshitchíte/the Big Lodge, Ashhilaalíoo/ Newly Made Lodge, Uuwatashe/ Greasy Mouth, Ashíiooshe/ Sore Lip, Xúhkaalaxche/ Ties the Bundle, Biliikóoshe/ Whistling Waters, Ashkápawíia/ Bad War Deeds, and the Aashkamne/ Piegan clan.

[N31082] Sees the Living Bull, 1917-1928

Notes: Sees the Living Bull/ Bull Goes Hunting/ Goes Around all the Time (Medicine Man), step-father of Chief Medicine Crow, and Medicine father of Two Leggings. Sitting on the ground wrapped in wool blanket.

[N31096] Minnie Crooked Arm, 1917-1928

Notes: Minnie Crooked Arm (Daughter of Crooked Arm) on a horse ready to parade. She is wearing her elk tooth dress (iichíilitawaleiittaashtee), and moccasins. Her lap is covered with an otter hide. The horse is decorated with a beaded martingale/breast collar, Crow saddle with beaded drops, beaded saddle blanket, beaded saddle bags, and a beaded rawhide/cloth/leather crupper. Crow encampment with wagons nestled among cottonwoods in the background.

[N31102] Birdie Bird Over the Ground-Other Black Bird, 1917-1928

Notes: Birdie Bird Over the Ground- Other Blackbird (daughter of Bird Over the Ground) and her two daughters Mary and Elizabeth Other Black Bird (seated). Birdie is wearing her elk tooth dress (iichíilitawaleiittaashtee), a scarf, and a beaded belt with a drop, a belt purse with a painted elk, and high top beaded leather moccasins. The smallest child is wearing an elk tooth dress, belt and beaded leggings with matching moccasins, the older child is wearing an elk tooth dress, belt, scarf, and high-top leather moccasins. Postcard [P22534]

[N31103] Birdie Bird Over the Ground- Other Blackbird, 1917-1928

Notes: Birdie Bird Over the Ground- Other Blackbird (daughter of Bird Over the Ground). Birdie is wearing her elk tooth dress (iichíilitawaleiittaashtee), a scarf, and a beaded belt with a drop, a belt purse with a painted elk, and high top beaded leather moccasins. Postcard [P16727]

[N31110] Mary Man with a Beard, 1917-1928

Notes: Mary Man with a Beard (Plenty Coups wife's grandchild). Mary is wearing her elk tooth dress (iichíilitawaleiittaashtee), a beaded crow style belt with drop, and beaded high top moccasins, a beaded crow style belt with drop, and beaded high top moccasins.

[N31140] Mrs. High Medicine Rock , 1917-1928

Notes: Mrs. High Medicine Rock is standing on front of a family tent wearing her buckskin elk tooth dress (iichíilitawaleiittaashtee), a horse teeth medicine necklace, beaded leather belt with purse attached, beaded wedding blanket, and beaded leggings with matching moccasins. Postcard [P03699]

[N31141] Hoop on the Forehead , 1917-1928

Notes: Hoop on the Forehead (ca. 1850-) was a Mountain Crow. He was the son of Bull Chief. He served as a scout at the Battle of the Rosebud (1876) and against the Lakota and Cheyenne (1876-1877). Hoop on the Forehead is wearing his War bonnet and a breast plate. Postcard [P29519]

[N31143] Bird Horse and his Wife, 1917-1928

Notes: Bird Horse and wife (possibly Medicine Rock) on horseback on the Big Horn River. Bird Horse was a land owner from the Big Horn District who was against the opening of the Crow Reservation which would allow the settlement of non-Indians. Bird Horse is using a beaded vest, beaded arm bands, and a reservation style hat. Mrs. Bird Horse is parade ready in her elk tooth dress (iichíilitawaleiittaashtee). The horse is adorned in traditional Apsáalooke parade gear; Crow style saddle, beaded head stall, beaded martingale/breast collar (datchípeetaaliche), beaded saddle bags, and a beaded saddle blanket. Postcard [P22495]

[N31144] Bird Horse, 1917-1928

Notes: Bird Horse on his horse, he is wearing his war bonnet (báashbaleikkupe), a beaded vest, and moccasins. He is carrying his coup stick.

[N31145] Bird Horse and Sons, 1917-1928

Notes: Bird Horse and his two sons sitting inside their tipi. They are all wearing war bonnets (báashbaleikkupe), Crow floral beaded vests, crow floral gauntlets, buckskin trousers, and moccasins.

[N31146] Bird Horse and Sons, 1917-1928

Notes: Bird Horse and his two sons standing inside their tipi. They are all wearing war bonnets (báashbaleikkupe), Crow floral beaded vests, crow floral gauntlets, buckskin trousers, and moccasins.

[N31147] Susie Morrison, 1917-1928

Notes: Susie Morrison on a horse prepared to parade. Susie is wearing her elk tooth dress (iichíilitawaleiittaashtee), beaded moccasins and leggings, Crow floral beaded gauntlets, and her hair is

combed over her ears (a traditional crow woman's hairstyle). Her horse is adorned in traditional Apsáalooke parade gear; beaded head stall, beaded martingale/breast collar, a Nez Perce corn husk bag hangs from the saddle horn, beaded saddle blanket, and crupper laying at the rear of the horse. Postcard [P22493]

[N31148] Fred and Clarence Old Horn , 1917-1928

Notes: Fred and Clarence Old Horn. The young brothers are both wearing what was, at the time, considered a contemporary Apsáalooke men's outfit. Each is wearing a reservation style hat wrapped in a scarf, a fully beaded vest with Crow floral designs, gauntlets beaded with Crow floral design, multilayered necklaces, buckskin pants, and moccasins. Postcard [P16718] & [P29521]

[N31149] Charges Five Times and Child, 1917-1928

Notes: Charges Five Times on a horse with a small boy (possibly his grandson Mathias Crooked Arm).

[N31152] Pretty Paint, 1917-1928

Notes: Nancy or Pera Pretty Paint, daughter of Pretty Paint and Woman on top of the Mountain.

[N31153] Pretty Paint, 1917-1928

Notes: Nancy or Pera Pretty Paint, daughter of Pretty Paint and Woman on top of the Mountain.

[N31154] Nellie Scratches Herself, 1917-1928

Notes: Nellie Scratches Herself, Nellie's father was Scratches his face, her mother was Bad Buffalo Woman. She was recognized by the Indian Census as Nellie Scratches and Nellie Buffalo. Later she married Joseph J. Pickett.

[N31155] Thomas LeForge, 1917-1928

Notes: Thomas Laforge standing in front of a tipi. Author of "Memoirs of a Crow Indian". He served as a U.S scout.

[N31158] Max Big Man , 1917-1928

Notes: Max Big Man on his horse at the 45th annual Battle of the Little Big Horn.

[N31159] Plain Bull, 1917-1928

Notes: Plain Bull on his horse. Plain Bull was a warrior and fought alongside Chief Plenty Coups, he was also a scout for General George Crook.

[N32295] Elder Apsáalooke Woman, 1917-1928

Notes: An unidentified elder Apsáalooke woman at her camp.

[N32318] Thomas Morrison and Mary Old Horn , 1917-1928

Notes: Thomas Morrison and Mary Old Horn Standing in front of an ashtaale (tipi). Mary's father is Fred Old Horn who was also photographed by Wildschut, titled "Fred and Clarence Old Horn [N31148].

[\[N32325\] Frank Bethune and Annie Medicine Crow-Real Bird, 1917-1928](#)

Notes: Frank Bethune and Annie Medicine Crow-Real Bird and her grandchildren. Annie was the daughter of Chief Medicine Crow and Takes Many Prisoners. Frank Bethune was a rancher and is believed to be the man who brought the Peyote religion to the Crow reservation around 1910. Frank married Annie after she was widowed from her first husband Real Bird, the father of her children. The children pictured are Annie's grandchildren, the children of Mark Real Bird and Florence Medicine Tail-Real Bird: Clockwise from the top: Lorraine Real Bird (in cradle board), James Real Bird, and Martha Real Bird (holding cradleboard doll).

[\[N32329\] Mary LaForge-Little Nest, 1917-1928](#)

Notes: Mary LaForge-Little Nest is standing in front of the ashtaale (tipi), wearing a Nez Perce Style dress with beaded floral.

[Return to Table of Contents](#)

Series 4: 45th Annual Battle of the Little Big Horn Re-enactment, 1921

22 Negatives (photographic)

[Image\(s\): 45th Annual Battle of the Little Big Horn](#)

Scope and Contents: The Battle of the Little Bighorn was fought along the banks of the Little Bighorn River, in south central Montana on June 25-26, 1876. The 7th Regiment of the U.S. Cavalry engaged in armed combat with the Lakota, Sioux, Northern Cheyenne, and Arapaho tribes. The victory belonged to the four tribes, which were led by war leaders such as, Crazy Horse and Chief Gall. The U.S. 7th Cavalry led by George Armstrong Custer, suffered a major defeat. Five of the 7th Cavalry's twelve companies were overcome, Custer was killed, and the U.S. casualty count included 268 dead and 55 severely wounded.

The U.S. Cavalry enlisted 23 Crow men to serve as scouts. Six of these scouts, Hairy Moccasin, Goes Ahead, White Man Runs Him, Curley, White Swan and Half Yellow Face were assigned to Custer's 7th Cavalry on June 21, 1876. Soon after the battle each of these men gave personal accounts. There has been much controversy about the actual events and accounts given.

The site of the battlefield is located on the Crow Indian reservation which is where Wildschut photographed the re-enactment. This event involved actual survivors of battle and many other re-enactors.

N32265-N32286

[Return to Table of Contents](#)

Series 5: Parades, Dances, and Events, 1917-1928

19 Negatives (photographic)

Image(s)

Scope and Contents: Casual photographs of non-ceremonial dances, parades, fairs, races and rodeos. The Apsáalooke enjoy a very social culture, they revel in coming together to sing, dance, and celebrate as often as possible. This is called baasaxpilúua (Celebration). Baasaxpilúua allows families and clans to reunite and solidify their bonds. One such occasion is the annual Crow Fair celebration that takes place on the Crow reservation, on the third week of August. The Crow parade is a stunning exhibition of beadwork adorning people, horses and various types of floats. The beadwork of the Crow people is among the most technically proficient and visually exquisite in the world.

[N31142] Mrs. Bull and Mrs. High Medicine Rock (Kills with the Horse), 1917-1928

Notes: Historically, Apsáalooke wives carried their husbands weapons (no other woman was allowed to touch them), when they moved camp and sometimes into battle. In some cases depending on the mans medicine even his wife may not touch his weapons. This was because women were regarded as powerful in their own right and could influence the power of his medicine making him vulnerable to the enemy. Apsáalooke Both women on their horses ready to parade. Mrs. Bull is wearing a buckskin elk tooth dress, she is using a crow style saddle (annáahkoo) with drops, across her lap is a beaded buckskin wedding blanket, she is carrying her husband's coup stick. The horse has a key hole ornament on its face (isbaapihpée), a Spanish style bit, a martingale/breast collar (datchípeetaaliche), a beaded saddle blanket and lance case (baalíasee) in the back. Kills with the Horse is wearing a buckskin elk tooth dress, and her lap is draped with a blanket beaded with floral designs. She is carrying her husband's war shield and coup stick. The horse has a martingale/breast collar (datchípeetaaliche). This parade is taking place at the St. Xavier Round Hall in the Big Horn district (Iisaxpuataché Aashé). Postcard [P22476]

[N32287] Apsáalooke Boys Racing, 1917-1928

Notes: Unidentified Apsáalooke boys racing.

[N32288] Apsáalooke Man Roping, 1917-1928

Notes: Titled, "Roping a Horse". At a rodeo in Fort Custer (north of Hardin, Mt).

[N32291] Men and Women Dancing, 1917-1928

Notes: Originally marked as "Owl Dance" but looks to be "Bringing Home the Warrior/Shoshone dance" (Aláchiweeisaahilua), in this dance women wear war bonnets while they dance to honor a warrior.

[N32292] Men and Women Dancing, 1917-1928

Notes: Originally marked as "Owl Dance" but looks to be "Bringing Home the Warrior/Shoshone dance" (Aláchiweeisaahilua), in

this dance women wear war bonnets while they dance to honor a warrior.

[N32293] [Men and Women Dancing, 1917-1928](#)

Notes: Originally marked as "Owl Dance" but looks to be "Bringing Home the Warrior/Shoshone dance" (Aláchiweeisaahilua), in this dance women wear war bonnets while they dance to honor a warrior.

[N32294] [White Man Runs Him at a Dance, 1917-1928](#)

Notes: Originally marked as "Owl Dance" but could be "Bringing Home the Warrior/Shoshone dance" (Aláchiweeisaahilua), in this dance women wear war bonnets to honor a warrior. White Man Runs Him on the right in a buckskin shirt.

[N32297] [Men Dancing, 1917-1928](#)

Notes: Apsáalooke men dancing.

[N32309] [WWI Veteran's Return Celebration, 1917-1928](#)

Notes: WWI Veteran Return Dance for George Walks and Irwin Bird Above. St. Xavier Round Hall, St. Xavier, MT. Postcard [P22480]

[N32310] [WWI Veteran's Return Celebration, 1917-1928](#)

Notes: WWI Veteran Return Dance for George Walks and Irwin Bird Above. Left: Irwin Bird Above (wearing war bonnet, facing the camera), Middle: Leo Hugs (In reservation style hat), Far right: Joe Horsewhip. St. Xavier Round Hall. St. Xavier, MT. Postcard [P22479]

[N32311] [WWI Veteran's Return Celebration, 1917-1928](#)

Notes: WWI Veteran Return Dance for George Walks and Irwin Bird Above. St. Xavier Round Hall, St. Xavier, MT. Postcard [P22480]

[N32312] [Apsáalooke Parade, 1917-1928](#)

Notes: Chiefs, men and women on horses. St. Xavier, MT. Postcard [P22475]

[N32313] [Apsáalooke Parade, 1917-1928](#)

Notes: Apsáalooke women in a parade line. Location looks like Black Lodge District.

[N32315] [Apsáalooke Parade, 1917-1928](#)

Notes: People gathered near the Reno Round Hall, preparing to parade. This site is where the annual Crow Fair celebration takes place. Crow Agency, Mt

[N32316] [Apsáalooke Parade, 1917-1928](#)

Notes: People gathered near the Reno Round Hall, preparing to parade. This site is where the annual Crow Fair celebration takes place. Crow Agency, Mt

[\[N32319\] Apsáalooke Parade, 1917-1928](#)

Notes: Apsáalooke women parading on horseback. Billings Fair, Billings, MT.

[\[N32341\] Apsáalooke Men Dancing, 1917-1928](#)

Notes: Lodge Grass, MT

[\[N32342\] Apsáalooke Men Dancing, 1917-1928](#)

Notes: Apsáalooke dancers and spectators in Lodge Grass, MT.

[\[N32343\] Apsáalooke Couple Dancing, 1917-1928](#)

Notes: Dance at Lodge Grass, Left to Right: Mrs. White Arm (Dirty Foot) Right: Right Arm holding his shield.

[Return to Table of Contents](#)

Series 6: Encampments, 1917-1928

16 Negatives (photographic)

Image(s)

Scope and Contents: Encampments with tipis (ashtáale) and tents. Wildschuts photographs of encampments are on the Crow reservation, Fort Custer, or at the Billings fair (a fair that Crows would go to parade, dance, camp and watch races and rodeos). The Apsáalooke call the tipi ashtáale, which translates to real home. Wildschut was not allowed into the tipi to photograph, there is only one photographic instance where he took photographs of a family in a tipi [N31145] and [N31146].

[N32289] Encampment, 1917-1928

Notes: Encampment with tipis, tents, cars and wagons. Possibly a fair.

[N32290] Encampment, 1917-1928

Notes: Camp Circle with an airplane flying overhead.

[N32296] Encampment, 1917-1928

[N32299] Encampment, 1917-1928

Notes: Encampment, unknown location.

[N32300] Encampment, 1917-1928

Notes: Encampment. Pryor, MT

[N32301] Encampment, 1917-1928

Notes: Tipi painted with a painted buffalo. Pryor, MT

[N32302] Encampment, 1917-1928

Notes: Lodge Grass, Mt

[N32303] Encampment, 1917-1928

Notes: Titled "The Lone Tipi".

[N32304] Encampment, 1917-1928

Notes: Painted tipi.

[N32305] Encampment, 1917-1928

Notes: Tipi encampment, unknown location.

[N32306] Encampment, 1917-1928

Notes: Tipi encampment, location unknown.

[N32307] Encampment, 1917-1928

Notes: Tipis along the Little Big Horn River.

[N32308] Encampment, 1917-1928

Notes: Tipi encampment, unknown location.

[N32327] Encampment, 1917-1928

Notes: Tipi encampment, unknown location.

[\[N32328\] Encampment, 1917-1928](#)

Notes: One with a painted buffalo (Bishee).

[\[N32330\] Encampment, 1917-1928](#)

Notes: Tipi in the winter.

[Return to Table of Contents](#)

Series 7: Restricted Content, 1917-1928

20 Negatives (photographic)

Scope and Contents: Restricted Photographs of interments, ceremonies, sacred spaces and objects). As an ethnographer William Wildschut spent time studying Crow culture. He interviewed Crow people and even witnessed ceremonial events. Wildschut developed relationships with certain Crows who allowed him the honor of being present when private sacred bundles were opened. In some cases Wildschut was allowed to photograph these sacred events. Not all Apsáalooke people agree with these permissions, however the Crow people understand that those who allowed Wildschut's presence did so for their own purposes. The Apsáalooke come from a living culture and still maintain their language, culture and beliefs. They have respectfully requested that these photographs not be made public.

[N32331] Restricted, 1917-1928
Notes: Sweat lodge frame.

[N32332] Restricted, 1917-1928
Notes: Covered sweat lodge.

[N32333] Restricted, 1917-1928
Notes: Tree Interment (Postcard P03976).

[N32334] Restricted, 1917-1928
Notes: Tree interment (Postcard P03978).

[N32335] Restricted, 1917-1928
Notes: Tree interment (Postcard P03977).

[N32336] Restricted, 1917-1928
Notes: Rock interment (P03976).

[N32337] Restricted, 1917-1928
Notes: Rock interment.

[N32338] Restricted, 1917-1928
Notes: Big Horn Medicine Wheel, Wyoming.

[N32339] Restricted, 1917-1928
Notes: Sacred object.

[N32340] Restricted, 1917-1928
Notes: Sacred object.

[N32345] Restricted, 1917-1928
Notes: Ceremonial sweat lodge.

[N32346] Restricted, 1917-1928
Notes: Miniature sweat lodge frame.

[N32347] Restricted, 1917-1928

Notes: Ceremonial sweat lodge.

[N32348] Restricted, 1917-1928
Notes: Ceremonial sweat lodge.

[N32349] Restricted, 1917-1928
Notes: Ceremonial sweat lodge.

[N32350] Restricted, 1917-1928
Notes: Miniature sweat lodge frame.

[N32351] Restricted, 1917-1928
Notes: Rock interment.

[N32352] Restricted, 1917-1928
Notes: Rock interment.

[N32353] Restricted, 1917-1928
Notes: Rock interment.

[N32354] Restricted, 1917-1928
Notes: Rock interment.

[P03976] Restricted, 1917-1928
Notes: Interment. Photographer: William Wildschut

[P03977] Restricted, 1917-1928
Notes: Interment. Photographer: William Wildschut

[P03978] Restricted, 1917-1928
Notes: Interment. Photographer: William Wildschut

[P03979] Restricted, 1917-1928
Notes: Interment. Photographer: William Wildschut

[P03980] Restricted, 1917-1928
Notes: Interment. Photographer: William Wildschut
Interment. Photographer: William Wildschut

[P03981] Restricted, 1917-1928
Notes: Interment. Photographer: William Wildschut

[P04594] Restricted, 1917-1928
Notes: Interment. Photographer: William Wildschut

[P08959] Restricted, 1917-1928
Notes: Interment. Photographer: William Wildschut

[P08960] Restricted, 1917-1928
Notes: Interment. Photographer: William Wildschut

[P08961] Restricted, 1917-1928

Notes: Interment. Photographer: William Wildschut

[P08962] Restricted, 1917-1928

Notes: Interment. Photographer: William Wildschut

[Return to Table of Contents](#)