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religious icons, and burning their symbols of occupation and rule. Robins has brilliantly traced these behaviors throughout his three examples, and the stereotype of the inarticulate Indian simply cannot stand. Millennial exterminatory violence succeeded in removing Hispanic presence for significant time periods in two of the three instances under study.

Robins's conclusions are bracing and thought provoking. "In the end, we must recognize," he writes, "that these are examples of retributive genocide, which erupted in response to the genocide of conquest and the persistent Hispanic policy of ethnocide against the native peoples. While nothing can justify the murder of innocents, genocide can beget genocide" (172). And what other instances of millennial exterminatory violence might we find if we redirect our gaze, with Robins's aid, to other parts of the Americas' past?

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A Northern Cheyenne Album: Photographs by Thomas B. Marquis. Edited by Margot Liberty; commentary by John Woodenlegs. Norman: University of Oklahoma Press, 2006. 286 pages. \$34.95 cloth.

Thomas B. Marquis, born in Missouri in 1869, moved to Montana in 1890 to work as a printer. After taking a medical degree in 1898 he practiced horse and buggy medicine in small towns while maintaining an interest in the law and literature. Service in the medical corps in France at the end of World War I honed his interest in military history, and after his return to Montana in 1919 he began to write short fiction and essays. Searching for a compelling theme he decided on the Indian, and on 30 June 1922 was appointed agency physician to the Northern Cheyenne. He did not last long—ten weeks to be exact—before he resigned and began to write up some of the interviews he had conducted with old-timers in the area. The Custer Battlefield, as it was then called, was located twenty-six miles west of the Northern Cheyenne Reservation, and Marquis, like so many others, became obsessed with what happened there on a June Sunday in 1876. But, unlike most others, he enjoyed cordial relations with veterans on both sides of the battle, mainly Cheyenne, though Sioux, Crow, and white participants also figured in his studies. Marquis eventually settled in Hardin on the adjoining Crow Reservation where the battlefield was located, and there he pursued his research, publishing two books, *Memoirs of a White Crow Indian* (1928) and *A Warrior Who Fought Custer* (1931), the as-told-to accounts of, respectively, Thomas H. Leforge and Wood Legs. He operated a small museum that displayed battle trophies he had acquired through purchase and from 1933–35 self-published six pamphlets on his favorite subject, two of which were also first-hand narratives, *She Watched Custer's Last Battle: Her Story, Interpreted in 1927* (Kate Bighead, a Cheyenne) and *Two Days after the Custer Battle: The scene there as viewed by William H. White, a soldier with Gibbon in 1876*. Marquis had his own theories to promote. He was persuaded that the Sioux War of 1876 was fundamentally a Cheyenne affair,

and he believed that Custer's legendary last stand was actually a rout in which panicked soldiers committed mass suicide. Both were central tenets in three other manuscripts he completed that were still unpublished when he died in 1935, the Depression having dried up outlets for regional history. The 1970s proved kinder, and *Custer, Cavalry and Crows: The Story of William White, Keep the Last Bullet for Yourself: The True Story of Custer's Last Stand*, and *The Cheyennes of Montana* appeared in a four-year span. The latter includes a substantial introduction and a twenty-five-page biography by Thomas D. Weist that remains the standard source for Marquis.

Marquis's literary achievements have received proper acknowledgment since his death. But he went beyond words in preserving a historical record of the Cheyenne, earning the name White Man Doctor Makes Pictures because, beginning in 1922, he photographed the people he had come to know. Although several of his pictures are published in his books, *A Northern Cheyenne Album* for the first time provides a representative sample of his work. Reproducing 142 pictures culled from some five hundred negatives, *Album* is the result of a Cheyenne initiative undertaken in the 1960s to make the pictures available in reservation schools. Informants, notably John Woodenlegs, provided taped commentaries on Marquis's pictures, but the finished manuscript went unpublished though the project continued until 1981. Margot Liberty, a scholar best known for *Cheyenne Memories* (1967), written in collaboration with John Stands In Timber, took on the project in 1998, found an interested publisher, and the result is the book at hand.

Marquis's pictures are snapshots, and most of them are modest and unassuming. A few are wanting as photographs—slightly out of focus, underexposed, or poorly composed—and, at first glance, seemingly candidates for the discard pile. But in the context of a Northern Cheyenne family album from the 1920s and 1930s, they acquire a resonance of their own. They are as plain and disorderly as life, offering unposed alternatives to the aesthetically sophisticated photographs created by masters like Edward S. Curtis and Roland Reed. Marquis's pictures are candid, not studio productions, but sometimes everything would come together in a memorable image. Iron Shirt and Family (plate 121) shows four generations of males seated on a blanket, Iron Shirt with his eagle-wing fan on the left, his great-grandson Harry Risingsun in his tennis sneakers perched on his father's knee on the right; no studio contrivance could improve upon it. The image (striking enough to be reproduced on the book's dust jacket) of Frances Two Birds Knows His Gun (plate 119) studying her face reflected in a mirror offers visual commentary on the reciprocal nature of photographic portraiture—a theme Marquis explored in two pictures of curious Cheyenne women and children gathered to view displays of his snapshots (plates 1 and 17). His bust portrait of an unidentified Cheyenne woman (plate 127), her hands resting on the top of a walking stick, is a dignified meditation on age that would rival the best efforts of a studio portraitist, while the spontaneity of the Kodak captures personality in such standouts as "Susan Iron Teeth at 92" (plate 41), "The Foote Family," where expressions range from solemn stares to flashing smiles (plate 52), a "jolly" "Bob Tail Horse" (plate 84), and "Spotted Black Bird and

Family” (plate 129) with the matriarch Clara posed, arms folded across her chest, offering a mother’s all-knowing take on things. Portraits aside, pictures of agency buildings, school-ground activities (baseball and basketball were big at Busby), traditional ceremonies, games, rodeos, and the like speak to the pleasures of everyday life under often-difficult circumstances.

John Woodenlegs’s commentaries are helpful. He had an eye for detail and observed things in the photograph that do not immediately jump out at the viewer. For him, the old-timers were good people, hardworking, helpful, and kind. A few of the other informants—Julia and Charles White Dirt, for example—are more critical, contrasting unfavorably the younger generation of Cheyenne to their elders. It is a timeless lament, of course—things were always better in the old days—but it also speaks to the character of individuals who had experienced wrenching change in their lifetimes yet upheld traditional communal values. They endured, Faulkner might have said, and as the grandson of a Custer battle veteran himself, John Woodenlegs, like the White Dirts, could not hide his admiration for them.

Margot Liberty edits with a light, deft hand, providing supplemental commentaries drawing on her research and her personal experiences as a teacher on the Northern Cheyenne Reservation in the 1950s. Though she earned her doctorate in anthropology at the University of Minnesota in 1973 and is an established authority on Plains Indians, hers is an unobtrusive presence in a book devoted to Cheyenne faces and memories. But her labors behind the scenes were instrumental in making this long-delayed publication a reality, and her introduction and afterword provide context for the photographs.

A Northern Cheyenne Album is in every sense a worthy book, handsomely produced by the University of Oklahoma Press. Anyone interested in Plains Indian history will want to own it.

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The Oneida Indians in the Age of Allotment, 1860–1920. Edited by Laurence M. Hauptman and L. Gordon McLester III. Norman: University of Oklahoma Press, 2006. 333 pages. \$34.95 cloth.

This book’s most significant contribution is that it goes beyond simply acknowledging the disastrous effects of assimilation and allotment policy on the Oneida. As noted in the introduction, “in the editors’ opinion no historian has yet put federal policies into the full context of tribal life during this major era in American Indian history” (xii). Through a series of academic essays and Native testimonies readers gain insights into the true nature of a plan touted by its advocates as a “benevolent reform” that resulted in dispossession, dislocation, and poverty.

The focus on a specific American Indian people’s perspective responds to Richard White’s call for more historians to look at “the historical construction