nst 21, 1941

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Paradox in Bronze HIS is the story of a paradox cast in bronze.

the museum of the In Chicago Historical society stands the statuary group shown below:



supposed to have taken place during the Fort Dearborn Massacre on August 15, 1812. At the left, with up-August 15, 1812. At the raised tomahawk, is a fierce young raised tomahawk, is a fierce young raised tomahawk. The stalwart Pottawatomie brave. The stalwart figure at the right is the noble Chief Black Partridge, who is warding off the murderous blow, aimed by his tribesman, at the young woman in the center. She is the step-daughter of John Kinzie, the trader, and the wife of Lieut. Linai T. Helm of Fort Dearborn's ill-fated garrison.
The word "supposed" is used the statement above because it

very doubtful indeed if this dramatic event ever took place. It was first recorded in Mrs. Juliette A. Kinzie's book, "Wau-Bun, the 'Early Day of the Northwest," published in 1856. But because of the many inaccura-cies in her account of the massacre, historians discount it heavily reliable source of information. So the first paradox ith the Fort Dearborn connected Massacre vith

statue is that the sculptor should have chosen an apocryphal happening to to immortalize in when bronze might have used some equally thrilling and more authentic incident. He vas Carl Rohl-Smith, a Dane, who came to Chicago while work on the Exposition Vorld's Columbian of 1893 was in progress. He was commissioned by George M. Pullman, the sleeping car magnate, to prepare a model for a group commemorat-ing the Fort Dearborn Massacre. At that time a party of Sioux In-ans, who had taken part in the Ghost Dance dians,

upri 1890-91 in South

Short Bull

of these Sioux for the principal Indian

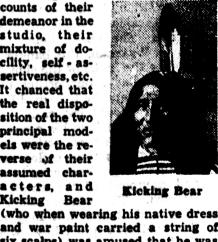
Dakota, were being held as prisoners of war Fort Sheriat dan, north of From Chicago. Gen. Nelson A. Miles, military of commander that district,

the sculptor obpermistained have sion to act as models figures in the group. They were Short Bull, high priest of the Ghost Dance, and Kicking Bear, a noted warrior who had helped him spread its doctrines among his people.

"the newspapers give some amusing a c-

According to a contemporary writ-

counts of their demeanor in the studio, their mixture of doself - asertiveness, etc. It chanced that real dispothe sition of the two principal models were the rerse of their ssumed charcters, and Kicking Bear



and war paint carried a string of six scalps) was amused that he was assigned the more humane part.
"'Me, good Injun' he cried, 'H 'Him, bad Injun! he laughed loudly

mjun!' and the jest." So that is the other paradox of the Fort Dearborn Massacre Short Bull, the dreamer, t statue. the man of peace, who urged his followers to refrain from hostile acts against the

whites, is brave. is depicted as a murderous young But Kicking Bear, the ruthless warrior, who used the new religion as a means of inciting the Sioux to rebellion, is the 'noble red man' saving a white woman's And thus they are perpetuated

in enduring bronze!

The Frontier, O'Neill City, Holt County, Neb., August 21, 1941.

The Fort Dearborn Massacre monument was first erected at the foot of Eighteenth street near Lake Michigan, for it was among the sand dunes at this place that the Pottawatomies swooped down upon Capt. Nathan Heald's little command and killed 26 soldiers, as well as 27 civilians who were accompanying the military on their retreat from Fort Dearborn to Fort Wayne in Indiana. It stood there for many years, until the ravages of vandals made it necessary to remove the statuary group

to the historical society building.