

# Familiar Indian Faces— And Some Not So Familiar



Iron Tail and the Buffalo

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Vance Dillon

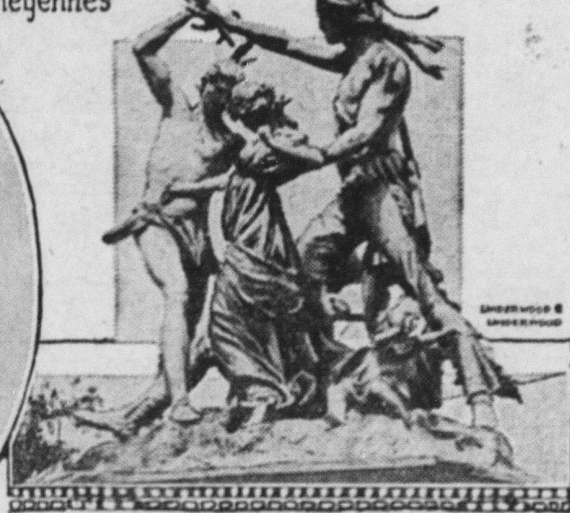


Chief  
Two Moons  
of the  
Cheyennes

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Chief  
Two Guns  
White Calf



Fort Dearborn Massacre Monument, Chicago

By ELMO SCOTT WATSON

**A**NOTHER favorite American myth has been exploded! The Indian whose face appears on the "buffalo nickel" is not Chief Two Guns White Calf of the Blackfeet! For many years such captions as "Face You Recognize on Buffalo Nickel," "You've His Portrait in Your Pocket," "You Carry His Picture—Perhaps" and "His Face is Worth a Fortune in Nickels!" have appeared over pictures of him in the newspapers. Innumerable tourists to Glacier National park in Montana have exhibited to friends back home a picture which they took—of "the buffalo nickel Indian." In the many trips which Two Guns White Calf has taken to all parts of the United States he has been photographed, interviewed, advertised and written up as the "Indian whose likeness appears on every buffalo nickel." All of which has built up a typical American myth. And now it turns out that the "buffalo nickel Indian" isn't Chief Two Guns White Calf. In the parlance of the day it's "two other fellows"—or possibly three!

The authority for that statement is the man who, if anyone, should know. He is James Earle Frazer, a famous sculptor (if you visited the Panama-Pacific exposition in San Francisco in 1915, perhaps you remember his striking piece of Indian statuary, "The End of the Trail") whose design for the buffalo nickel was accepted by officials of the United States Treasury department when plans for issuing that five-cent piece were made some 15 years ago. The other day Mr. Frazer wrote a letter to the office of Indian affairs in the United States Department of the Interior in which he said that he had not used Two Guns White Calf as his model, but that he had used the profiles of three other Indians for his design. One was Chief Iron Tail of the Ogallala Sioux, another was Chief Two Moons of the Northern Cheyennes and the third was an Indian whose name he had forgotten. Of course, if you insist upon cherishing the myth you can believe that the Glacier Park chief is the third Indian whom Mr. Frazer has forgotten. But even that's difficult in face of the fact that the sculptor was quoted as saying he "had never seen Two Guns White Calf."

But even though this does demolish our "popular beliefs," it has its compensations. For one thing, it makes valid a publicity story put out by a press agent! "Press agent yarns," especially those which have to do with the show business—the theater, the circus, the movies, et cetera, are more often than not, of the kind which require more than a grain of salt for the taking. A generation ago when the late Col. William F. Cody was "amazing and delighting two continents" with his famous Wild West show, a part of his personnel was a band of Ogallala Sioux Indians from the Pine Ridge reservation in South Dakota. Among them was a chief (at least he was a chief in the show program, whether the Ogallala looked upon him as such or not) named Iron Tail. Later Iron Tail traveled with the combined Buffalo Bill and Pawnee Bill Wild West shows and still later in the 101 Ranch show owned by the Miller Brothers of Oklahoma and Edward Arlington.

Soon after the appearance of the buffalo nickel some inspired press agent, whose name is unknown, had a photograph (such as is shown above) taken of Iron Tail and one of the buffaloes carried by the show and gave out the information that this was "the original Indian and buffalo on the new buffalo nickel." Whether he really knew that Frazer had used Iron Tail's profile in making his design is also unknown. Anyway, it was a good story and the press stuck to it. But for some reason the story didn't "catch on" with the public. Perhaps it was dismissed as "just another press agent yarn," even though there was some element of truth in it.

In the next few years the Wild West show business languished. The automobile and improved roads began to make Americans a race of "motor gypsies." Instead of waiting for the Wild West to be brought to them in tented arenas, they cranked up their cars and went to see the Wild West, such as there was of it left, for themselves. Glacier park became one of the favorite Meccas of the tourist and in addition to its marvelous scenery there were also Indians—real Indians in feathers and blankets and paint to greet them with guttural "How's!" One of those who became best known was Two Guns White Calf. And then some other unknown press agent—for whom or what the present chronicler does not know—started that yarn about Two Guns being the "original buffalo nickel Indian." And this press agent, who had no real foundation for his story, was believed where the other press agent who had tried to tack that fame on Iron Tail and who had real justification for his story wasn't! So the myth grew and grew until this year when James Earle Frazer exploded it.

Note:—In many states the third Friday in September is observed as "American Indian Day," an occasion for "recognizing the contribution of the American Indian to our national tradition." The observance this year comes on September 28 and publication of this article, dealing with some Indians whose fame has been imperishably preserved in enduring metal, is especially appropriate as that date draws near.

But more important than establishing the veracity—in one case at least—of a press agent, is the fact that Frazer's statement recalls once more the name of a really great Indian chief, and Americans may well look upon the buffalo nickel with new interest because they now know that the Indian profile thereon has in it some of the dignity and strength of the features of Chief Two Moons of the Northern Cheyennes.

Two Moons rose to a position of importance among the Cheyennes because of his feats as a warrior. He was many times wounded in battle, both with Indians of other tribes and the whites. Once a Pawnee arrow tore its way through his flesh; on another occasion he was shot by a Crow in the Yellowstone country; in a fight with American soldiers in Utah he was shot through the thigh. But he also counted many coups, on both red men and white. The opening of the Indian war in 1876 found him the chief of a band of Cheyennes in the Powder river country and when the Sioux were joined by their allies, the Cheyennes, Two Moons played a conspicuous part in the Battle of the Rosebud when Crazy Horse of the Ogallalas defeated General Crook.

A week later Two Moons and his band were encamped on the Little Big Horn when Custer and the Seventh cavalry made their fatal attack on the big Indian village strung along that stream. Two Moons' account of the battle, which was taken down by Hamlin Garland and which appeared in the old McClure's magazine for September, 1898, is one of the most graphic and at the same time one of the most important (from the Indians' viewpoint) narratives of that famous engagement ever written. In telling of his interview with Two Moons Garland writes: "There was something placid and powerful in the lines of the chief's broad brow and his gestures were dramatic and noble in sweep. His extended arm, his musing eyes, his deep voice combined to express a meditative solemnity profoundly impressive. There was no anger in his voice, and no reminiscent ferocity. All that was strong and fine and distinctive in the Cheyenne character came out in the old man's talk. He seemed the leader and thoughtful man he really was—patient under injustice, courteous even to his enemies."

Two Moons not only participated in the Crook and Custer battles but also was in another famous battle—the attack by General Mackenzie on Dull Knife's village that bitter winter night of 1876 when the power of the Cheyennes was broken. The next spring Two Moons realized that the game was up and he led his people to Fort Keogh, Mont., to surrender to Gen. Nelson A. Miles. In 1879 he served as a scout under Lieut. W. F. Clark in the effort to catch the Cheyenne chief, Little Wolf, after his epic dash from Oklahoma towards freedom in the north. After the close of the Indian wars, Two Moons was looked upon as head chief of the Northern Cheyennes and he was zealous in leading them "in the white man's road" even after blindness handicapped him in his later years.

The Indian on the buffalo nickel, however, is not the only one for which a notable red man was the model. The other day a statue which has stood at the foot of Eighteenth street in Chicago for nearly 40 years was removed from its stone base and taken to the Chicago Historical Society building for safekeeping until its final disposal is determined. So travelers coming into the Twelfth street station in Chicago over the Illinois Central or Michigan Central will no longer catch a fleeting glimpse of the spirited bronze group which once stood

near the site of the historic Fort Dearborn massacre.

The group is a representation of one of the most stirring incidents in that tragic affair. It shows Black Partridge, a Pottawatomie chieftain, saving Mrs. Helm, wife of one of the officers of the Fort Dearborn garrison, from the tomahawk of a blood-mad young brave. And there's an interesting story connected with the Indians who were used by the sculptor as his models in making this piece of statuary. For they were none other than Chief Short Bull of the Brule Sioux, high priest of the Ghost Dance religion, which came so near to resulting in a great uprising of the Sioux in 1890-91, and Chief Kicking Bear of the Miniconjou Sioux, a fierce warrior who was irreconcilable to domination by the white man and saw in the Ghost Dance excitement a chance to rouse his people against their enemies.

How it happens that these two Indians from the plains of the Dakotas came to be the models for a memorial to a tragedy on the shores of Lake Michigan, is told in a book published in 1883 "The Chicago Massacre of 1812," by Joseph Kirkland as follows:

"Carl Rohl-Smith, a Danish sculptor who had already won distinction in Europe and America and, who came to Chicago under the strong attraction which preparations for the World's Columbian exposition offered for all artists, won notice and praise by his statue of Franklin cast for the entrance of the electrical building. He was invited to prepare a model for a group commemorating the Fort Dearborn massacre of 1812.

"Mr. Rohl-Smith set himself to work with utmost diligence. Fortune favored him; for there happened to be just then some Indians of the most untamed sort at Fort Sheridan (only a few miles away) in charge of the garrison as prisoners of war, they having been captured in the Pine Ridge district whereof the affair of Wounded Knee was the chief event. By General Miles' permission Mr. Rohl-Smith was allowed to select two of these red men to stand as models for the principal savage figures in the group. The two best adapted were Kicking Bear and Short Bull.

"Concerning them Mr. Rohl-Smith says 'Kicking Bear is the best specimen of physical manhood I have ever critically examined. He is a wonderful man and seems to enjoy the novelty of posing besides evidently having a clear understanding of the use to which his figure will be put. The assailant of Mrs. Helm, the one with the uplifted tomahawk (Short Bull) fills the historical idea that the assailant was a young Indian, naturally one who would not be as fully developed as the vigorous, manly Black Partridge. The presence of these Indians has been of great value to me in producing the figures. I have been enabled to bring out some of their characteristics not otherwise possible.'"

"The savages were accompanied by an interpreter and the newspaper of the day gave some amusing accounts of their demeanor in the studio—their mixture of docility and self-assertiveness, etc. It chanced that the real dispositions of the two principal models were the reverse of their assumed characteristics and Kicking Bear (who when wearing his native dress and war paint, carried a string of six scalps) was much amused at the fact that he was assigned the more humane part. "Me, good Injun!" he cried "Him, bad Injun." And he laughed loudly at the jest."

So the paradox connected with the model for the Indian on the buffalo nickel—that of a press agent story with some basis of fact not being believed and a press agent story with no basis of fact becoming an American myth—has its counterpart in the paradox connected with the model for the Indians in the Fort Dearborn Massacre monument statue. So long as its bronze endures Short Bull, who was a visionary, a dreamer, a man of peace who did not desire war with the whites, will continue to threaten the life of a woman of the white race. And the figure of Kicking Bear, a warrior, a hater of the white man and a leader who sought to use religious frenzy to stir up his people against the whites, will continue to hold out a restraining hand to save a white woman's life!

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## Travel Prints Are Talk of Town

By CHERIE NICHOLAS



WITH the back-to-the-city movement, which soon will be bringing wandering vacationists into an environment of schoolroom, office and campus, comes the urge for something stunning and thoroughly practical to wear during the busy autumn days.

There is no doubt about the answer to this call for a chic and serviceable "first" fall costume. All fashiondom is proclaiming the good news about the dress or jacket-suit made of the new travel prints (some call them "city prints") which do not wrinkle or crush and which are patterned in the most fetching colors one may ever hope to see. And are they trig looking? They are just that. So much so that to fall to yield to their lure is to lose an opportunity to look dressed at one's smartest during the daytime hours.

The colors of these handsome travel prints are planned for service at the same time that they reflect the rich autumnal tones and tints which fascinate the eye. They are expressed in terms of gay plaids, checks, novelty stripes and tweed-like effects which are typical of the fall mode.

Almost without exception every one-piece dress has its own jacket. Then, too, they are tailored in a town way and this adds to their swank. Cunning retailers mark their styling, such as a tri-color scarf collar or a bolero

jacket which ties at the front in a soft bow in a manner as illustrated to the left in the picture. The clever little pockets which pose abreast of this bolero are swagger, too, as is also the skirt with its carefully stitched pleats and its pointed yoke. Any maid or matron will enjoy wearing this cool sleeveless dress (the sleeves are mere caps) right now, and with its jacket for months to come.

The companion costume shown in the picture is likewise intriguing. It is blue, that is its predominating color is blue, although a medley of hues are subtly introduced in its patterning. The mode of wearing white accessories is followed in the pleated white mouseline collar and frills, also the white kid and gauntlet gloves.

It is possible to get these prints in as modest tones as one may desire, the checks and plaids and intermingled effects being worked out to a nicety in prevailing tones of red, brown, green, rust, navy or black.

Of course, these nifty costumes of travel silk prints will be topped off with chapeaux which announce a revolutionary change in the millinery program, in that the new hats are small and are worn with a roughish tip-tilt over-the-eye manner which is proving most interesting and becoming.

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### ACCESSORIES ADD LIFE TO COSTUMES

Out-of-door costumes for early fall are deemed very fashionable when in white with pastel accessories. The soft pink and blue tones in suit or frock conversely are accented by white gloves, bags, hats and shoes.

Smarter and newer is the duet of summer green with the colorless or white ensemble, an alliance enhanced by the sports shoe of brown and white. One alluring outfit blessed with several sets of accessories is perhaps the most satisfactory way of varying a limited wardrobe.

Whosoever has chosen white accessories for the pink or blue costume, may add to this by the green or yellow frock or suit without much expenditure. For these two colors loom large on the midsummer color horizon. Black also is a happy thought in accessories for yellow, as is brown, provided the latter is suited to the complexion.

### New Millinery Styles to Influence Hairdress

With the dawn of a new era for millinery, comes now the question of hair arrangement which shall effect a nice harmony with the quaint little tilted brims which are making their debut for midseason and fall.

Coverings, as these little hats of second empire influence do, the right of the head, revealing the hair at the left, also showing it at the back, because of their forward tilt, the short boyish bob must needs pass out of the picture. In its stead, shoulder-length hair is forecasted, so that it can be curled at the sides, with special attention given to a soft full arrangement at the left, where the coiffure is so definitely exposed.

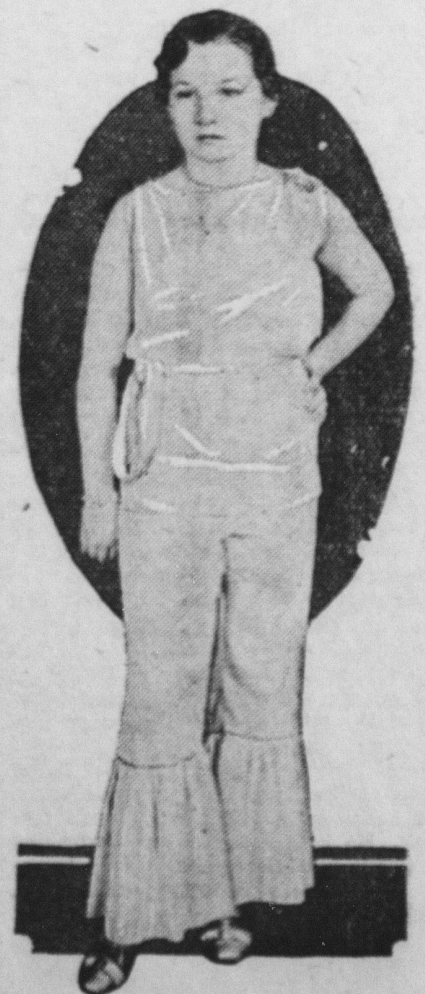
There is sure to be quite a bit of practicing before the mirror on the part of millady who is intent on mastering the art of wearing her new fall hat "just so."

CHERIE NICHOLAS.

### Lounging Pajamas

Lounging pajamas in two-color effects are very smart and in many cases so formal that they may be worn for dinner and bridge. Pink and deep rose, abnthe and turquoise, yellow and pale blue, coral and navy are a few of the colors that have been successfully combined.

### Sandals for Children



The wee moderns come into the fashion spotlight with these three-tone kid sandals in fuchsia, blue and pink, with a pink kid back strap. They have a square toe and medium height heel, just like the grownup ones. This sandal is worn with crepe pajamas in pink, with long trailing chiffon ruffles set on below the knee.

CHERIE NICHOLAS.

### Designers Take Stand for Two-Piece Dress

Designers have taken a bold stand in favor of the two-piece dress, the darling of fashion a few seasons ago. The two-piece has even invaded the evening field at the same time that the back-buttoning bodice appears as a fresh obstacle to a woman's getting dressed in schedule time. Along with the trend toward simplicity in some directions, there are bound to be contradictions of sorts.