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In a ravine, a coroner's inquest, reflecting a bygone era of citizen justice, was convened to determine whether Anna's death was an act of God or the result of foul play. This assembly, led by a justice of the peace and including jurors like Mathis, marked a continuation of a tradition that predated formal police structures, born from a fear of state overreach. Their task: to decipher the cause of Anna's demise, and if murder was suspected, to identify both the perpetrators and their accomplices.

The Shoun brothers, two doctors familiar with the family, undertook an autopsy in an environment far removed from the sterile confines of a modern morgue. As they meticulously examined the body, they unlocked the silent testimonies that the deceased bore. The discovery of a bullet hole in Anna's skull, invisible until her scalp was inadvertently moved, unequivocally shifted the inquiry towards homicide. Mathis speculated the bullet to be .32-caliber, based on the entry wound's dimensions.

The law enforcement figures involved, Sheriff Harve M. Freas among them, operated in a landscape where the line between lawman and outlaw was blurrily drawn. Despite Freas's reputation as a feared lawman, suspicions about his associations with criminal elements clouded his legacy. This murder investigation, then, unfolded in an area where law and order wrestled with the wilderness of the frontier.

The rudimentary forensic efforts, including a thorough but ultimately fruitless search for the bullet, exposed the limitations of the era's investigative methodologies. The discovery of a moonshine bottle near the crime scene suggested a narrative but yielded no conclusive evidence.

Amidst this backdrop of investigation and speculation, the personal tragedy for Anna's family, particularly her mother Lizzie and sister Mollie, was profound. The loss resonated through the community, touching on the spiritual and the societal ramifications of such an untimely death. Mollie, supported by her husband Ernest, faced not only the emotional toll but also the exorbitant financial cost of burial customarily levied on the Osage.

The ceremonial fusion of Osage and Catholic traditions during the funeral underscored a community caught between worlds. Not only was the ceremony a farewell to Anna but also a poignant reflection on the complexities and contradictions of life on the Osage reservation. The inscription "Meet Me in Heaven" on Anna's tombstone echoed a hope for a reunion beyond the grave, a testament to the enduring human spirit amidst the omnipresent specter of mortality and malice.