

Relander Collection at Yakima Valley Libraries

CARL BODMER
PAINTS
THE INDIAN FRONTIER



No. 95 WOLF CALF, a Young PIEGAN INDIAN

CARL BODMER

PAINTS THE INDIAN FRONTIER

*A Traveling Exhibition of
Watercolors and Drawings*

CIRCULATED BY

THE SMITHSONIAN INSTITUTION

1954-1955

ACKNOWLEDGMENTS

The present exhibition of more than one hundred water-colors and drawings by Carl Bodmer is the first ever to be presented in America. It is no exaggeration to state that this unusual collection was eagerly awaited and enthusiastically received by anthropologists and art historians alike.

The Smithsonian Institution Traveling Exhibition Service wishes to thank Karl Viktor Prinz zu Wied for bringing once more to this country the work of the artist who accompanied his great granduncle, Maximilian zu Wied, on his travels and for leaving it in our care for an extended period. We are most grateful to him for writing the introduction to this catalogue and to Dr. Joseph Roeder for compiling the descriptions. Our warmest thanks are due Mr. John C. Ewers, Associate Curator, Division of Ethnology, U. S. National Museum, for his untiring assistance in preparing the manuscript for publication and for contributing the appreciation of Carl Bodmer's Indian paintings. Mr. Frank M. Setzler, Head Curator, Department of Anthropology, U. S. National Museum, was most helpful in all phases of planning the exhibition.

His Excellency, Dr. Heinz L. Krekeler, German Ambassador, has consented to sponsor the exhibition during its one year tour. The Smithsonian Institution gratefully acknowledges his kind cooperation as well as that of Dr. Bruno E. Werner, Cultural Counselor of the German Diplomatic Mission. The German Foreign Office made Prinz Karl Viktor's journey possible.

We acknowledge the financial assistance of the Alice Pike Barney Fund towards the publication of this catalogue.

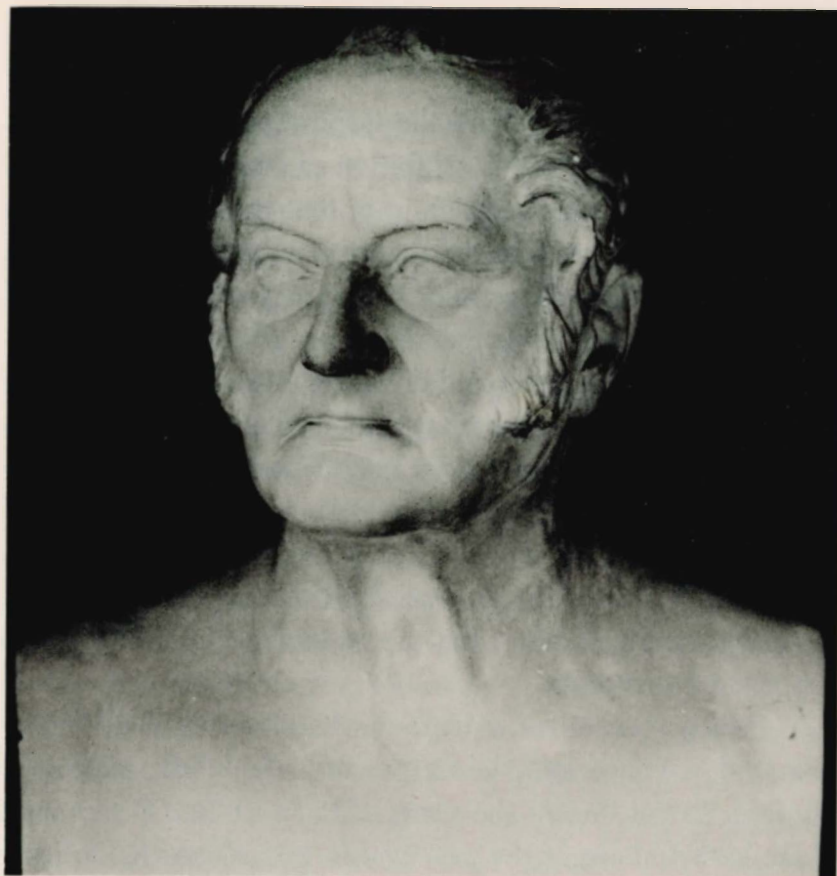
ANNEMARIE ■ POPE

INTRODUCTION

There is a story behind the inspiration which produced the pictures shown in this exhibition—a story of the advance of science into a region which until that time had been only inadequately known. In the report of Prince Maximilian zu Wied (1782-1867) concerning his journey to the territory of the upper Missouri River we read of hunting and of adventurous encounters, of the cold of winter, of sickness and privations; but it is left to our imagination to enlarge upon those things which the scholar does not mention in his objective presentation: the particular and dangerous fascination of encountering a strange country and the thrill of intimate contact with a distrustful and sensitive aboriginal population with whom any heedless act, however trivial, could lead to embittered hostility.

Prince Maximilian, a natural-scientist of extensive training and a friend of Alexander von Humboldt, journeyed through Brazil during the years 1815 to 1817. His contact there with Indians of the primeval forest aroused his interest in ethnology. He deeply regretted then that he did not have an artist among those who accompanied him; and this experience induced him to take a painter along on his journey to North America. His choice fell upon a man of particular talent, the Swiss, Carl Bodmer, who was born at Tiefenbrunnen near Zurich in 1809. When he set out on this journey Bodmer was 23 years of age.

Prince Maximilian and Bodmer formed an outstanding team. Their appearance in the West was a milestone in the history of discovery. The Indian, who in the opening of the West had been known only as an ally or an enemy of the white man or as a partner in bartering, now for the first time became an object of study for the scientist and for the artist employed in the cause of science. Bodmer's work differs



BLTST OF MAXIMILIAN PRINZ ZU WITTE
by Carl Cauer (1863)

from the work of other painters of Indians of the same period in that it does not represent a more or less fortuitous collection of subjects which appealed to the artist, but is rather concerned with representing a carefully planned pictorial report on the landscape, peoples, and fauna of the region visited. The systematic execution of this project and certainly the selection, at least in part, of the subjects represented we doubtless owe to the intellectual guidance of Prince Maximilian. We feel justified, therefore, in including a like-

ness of him in this catalogue. It is a bust done in later years by the sculptor Cauer.

The watercolors and drawings in this exhibition have been selected from the material belonging to the estate of Prince Maximilian at Schloss Neuwied in the Rhineland. While the majority of these compositions served to illustrate a travel book which appeared in 1839, a considerable number of others are unpublished. The overwhelming majority of these pictures, moreover, have not been shown publicly before.

The engravings for the atlas of this travel book were produced according to Bodmer's designs in France, whither he had moved after his return from North America and where he lived, for the most part in Paris, Compiègne and Barhizon, until his death in 1893.

Even though Bodmer's later years brought him recognition and considerable success, the opinion is widely held, nevertheless, that the work which he did in America from 1832 to 1834 is not only the most interesting portion of his oeuvre but also the most characteristic expression of his talent.

KARL VIKTOR PRINZ ZU WITTE

AN APPRECIATION OF CARL BODMER'S INDIAN PAINTINGS

No other primitive peoples have stirred the interest and imagination of the civilized world as have the North American Indians of the Great Plains. Their striking physical appearance, their prowess as warriors and big game hunters, their picturesque costumes and colorful religious ceremonies have made them particularly attractive to artists. Scores of European and American artists have sought to interpret graphically the essential character of Plains Indian life. Among them Carl Bodmer achieved an outstanding success.

When Prince Maximilian zu Wied chose Bodmer to accompany him on a year-long expedition into the wilds of the Indian country of the Upper Missouri he charged the young artist with a difficult and definite responsibility. Bodmer was to execute drawings from life which would become an integral part of the scientific record of the expedition. It was important that the pictorial record should be as truthfully rendered as were the words of Prince Maximilian's text.

To this exacting task Carl Bodmer brought talent of a high order. He had been schooled in the European tradition of fine draftsmanship that had produced such masters of drawing as Dürer and Breughel. With infinite pains and consummate skill Bodmer first executed a pencil drawing of his subject. Then, in most cases, he added its true colors in watercolor. Bodmer's Indians are never hasty impressions or vague generalizations of some idealized Indian type. They are bold, clear likenesses of individuals. The exact forms of their garments, the precise patterns and colors of decorations in paints, dyed porcupine quills and glass trade beads, the shapes and colors of elaborate hair and neck ornaments and the details of weapons and other accessories are delineated

meticulously. These pictures possess a remarkable sharpness and depth of focus.

The same qualities of accurate observation and precise execution may be seen in Bodmer's scenes of Indian villages and trading posts, of Indian burials and sacrificial places. In his landscapes he recorded the varied character of the Indian country, its broad rivers and plains, its bluffs and its mountains, as faithfully as he portrayed the likenesses of the Indians.

For many years anthropologists and historians have praised Bodmer's truthful interpretation of the Indians of the Upper Missouri. They have known his pictures only through the lithographs developed from his original field drawings and watercolors. This exhibition of originals, which includes many subjects never published, will serve to broaden and increase the understanding and appreciation of the important contribution of Carl Bodmer, master painter of American Indians.

JOHN C. EWERS

CAI'ALOGUE

Landscape.s

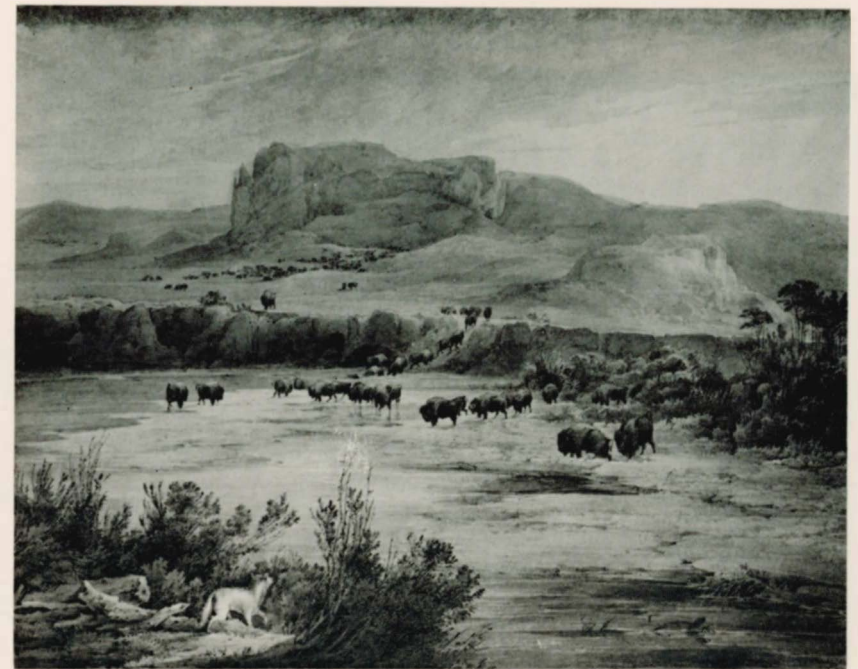
1. Snags in the Missouri River
Near Mouth of Nodaway River (Missouri)
April 25, 1833
WATERCOLOR 10 1/2" X 8 1/4"
2. Missouri River Landscape
Near Present Kansas-Nebraska Boundary
May 2, 1833
WATERCOLOR AND PENCIL 11" X 8 1/2"
3. Missouri River, Below the Mouth of the Platte
May 3, 1833
WATERCOLOR 11" X 7 1/4"
4. Mouth of the Platte River
May 3, 1833
WATERCOLOR 17" x 10 1/4"
5. Mouth of the Platte River
May 3, 1833
WATERCOLOR AND PENCIL 10 1/2" x 8 1/2"
6. Hill Overlooking the Missouri River
Known to Omaha Indians as The Iron Eye
May 3, 1833
WATERCOLOR 7" X 8 3/8"
7. Ruins of the Army Post at Council Bluffs (Iowa)
May 5, 1833
WATERCOLOR 12" x 8W"
8. Mouth of the Big Sioux River
Present Iowa-South Dakota Boundary
May 8, 1833
WATERCOLOR 9" X 15"
9. Village of the Ponca Indians
Above the Mouth of Tames River (South Dakota)
May 11-12, 1833
WATERCOLOR 10" X 6W"
10. Missouri River Landscape
May, 1833
WATERCOLOR 15W x 9:1"



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11. Missouri River Landscape
May, 1833
WATERCOLOH 17 1/2" x 11"
12. Grand Tower on the Missouri
Above the Mouth of Niobrara River (Nebraska)
May 13, 1833
WATERCOLOH 17 1/2" x 11"
13. Missouri River Landscape
(In South-Central South Dakota)
May 15-16, 1833
WATERCOLOH 12 3/4" x 9"
14. Missouri River Landscape
Below Mouth of White River (South Dakota)
About May 20, 1833
WATERCOLOH 16 1/2" x 10 1/2"
15. Bijoux Hills on the Missouri River
(South-Central South Dakota)
May 22, 1833
WATERCOLOH 12" x 9"
16. Fort Pierre on the Missouri (South Dakota)
Principal Trading Post of the Teton Dakota
April 29, 1834
PENCIL 17" x 11"
17. Villages of the Arikara Indians
Above Mouth of Grand River (South Dakota)
June 12, 1833
WATERCOLOH 17 1/2" x 10 1/2"
18. Fort Union, Mouth of Yellowstone River
Principal Trading Post of Assiniboin and Cree
July 2, 1833
PENCIL 17 3/4" x 11 1/2"
19. Beaver Lodge on the Missouri
(Present Eastern Montana)
July 17, 1833
WATERCOLOH 10 1/2" x 8 1/2"
20. The White Castles on the Missouri
West of Mouth of Milk River (Montana)
July 25, 1833
WATERCOLOH 16 3/4" x 9 1/4"
21. Fort McKenzie, Mouth of the Marias River
(Montana)
Principal Trading Post of the Blackfoot Tribes
September, 1833
WATERCOLOH 17 1/2" x 11 1/4"



No. 25 BUFFALO HERDS ON THE UPPER MISSOURI

22. View of the Bear Paw Mountains
From the Heights above Fort McKenzie
September, 1833
WATERCOLOH 16 1/2" x 11 1/2"
23. First Chain of the Rocky Mountains
From the Heights above Fort McKenzie
September 9, 1833
OIL TEMPERA 17 1/2" x 12"
24. Buffalo and Elk on the Upper Missouri
September 18, 1833
WATERCOLOH 12 3/4" x 9 1/2"
25. Buffalo Herds on the Upper Missouri
Not dated
WATERCOLOH 12 1/2" x 9 1/2"
26. Landscape on the Upper Missouri
Not dated
WATERCOLOH 12 1/2" x 8 1/2"
27. Citadel Rock on the Upper Missouri
Not dated
PENCIL 12 1/2" x 12 1/2"



NO. 21. FORT VINCENNES, INDIANA, FEBRUARY 2, 1833. BY J. W. R. RELANDER.

28. Prehistoric Indian Mounds
East St. Louis (Illinois)
1834
INK 16 1/2" x 11"

29. Vincennes (Indiana)
June 11, 1834
WATERCOLOR 13" x 10 1/2"

Indian Life and Customs

30. Camp of Choctaw Indians
Near Natchez (Mississippi)
February 2, 1833
WATERCOLOR 8 1/2" x 6"

31. Scaffold Burial of a Sioux Chief
Sioux Agency (South Dakota)
May 1, 1834
PENCIL 10 1/2" x 12 1/2"

32. Scaffold Burial of a Sioux Chief
Fort Pierre
April 21, 1834
PENCIL AND WATERCOLOR 12 1/2" x 11 1/2"

33. Indian Bull-boats on the Missouri
(North Dakota)
Not dated
WATERCOLOR 8 1/2" x 4 1/2"

34. Indian Bull-boats on the Missouri
(North Dakota)
Not dated
PENCIL 9" x 5 1/2"

35. Interior of a Mandan Indian Earth-lodge
Near Fort Clark
Not dated
WATERCOLOR 17 1/2" x 10"

36. Mandan Indians
Not dated
PENCIL 9" x 5"

37. Assiniboin Indian Encampment (?)
Not titled or dated
PENCIL AND WATERCOLOR 11 1/2" x 11 1/2"



No. 44 (MANOAN INDIAN); BUFFALO DANCE

38. The Mandan Village, Mih - Tutta - Hang -
Kush
Near Fort Clark (North Dakota)
Not dated
WATERCOLOR 17" x 10W
39. The Mandan Village, Mih - Tutta - Hang -
Kush
View from the Missouri River
Not dated
PENCIL AND INK 17W x 12"
40. Large Square with the Ark of the First Man
Mandan Village of Mih-Tutta-Hang-Kush
Not dated
PENCIL 17" x 11"
41. Sacrificial Place of the Mandan Indians
November, 1833
WATERCOLOR 10 1/2" x 8 3/4"
42. Feast of the Mandan Indians
April, 1834
PENCIL 12 1/2" x 10 1/4"
43. Buffalo Dance of the Mandan Indians
Not dated
WATERCOLOR AND PENCIL 6W x 10W
44. Mandan Indian Buffalo Dancer
Not dated
WATERCOLOR AND PENCIL 12" x 17"
45. Quiver of the Mandan or Hidatsa Indians
June 4, 1833
WATERCOLOR 11" x 8 1/2"
46. Scalp Dance of the Hidatsa Indians
Near Fort Clark
Not dated
PENCIL 12 1/2" x 10 1/2"
47. Winter Village of the Hidatsa Indians
Near Fort Clark
Not dated
WATERCOLOR 11 1/2" x 8 3/4"
48. Scalp Dance of the Hidatsa Indians
Near Fort Clark
Not dated
WATERCOLOR AND PENCIL 10 1/2" x 12 1/2"

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49. Sacrifice of the Assiniboin Indians
Near Fort Union
July, 1833
WATERCOLOR 12 1/2" x 9 1/4"
50. Assiniboin Indian Scaffold Burial
Near Fort Union
Not dated
WATERCOLOR AND OIL TEMPERA 10W" x 12 1/4"
51. Elk Horn Pyramid
Composed of Sacrifices by Blackfoot Indians
July 11, 1833
PEXCIL 11" x 8 1/2"
52. Picgan Indians and Dogs
Not dated
PEXCIL 12" x 6 1/2"
53. Camp of the Gros Ventres Indians
On the Missouri River (Montana)
August 5, 1833
PEXCIL 17W" x 11"

Portraits of Indians

54. A Kickapoo Indian
St. Louis (Missouri)
April 8, 1833
WATERCOLOR 8 1/2" x 11"
55. A Kickapoo Indian
St. Louis (Missouri)
April 8, 1833
WATERCOLOR 8 1/2" x 11"
56. A Fox Indian
St. Louis (Missouri)
March 27, 1833
WATERCOLOR 8 1/2" x 12"
57. A Sauk Indian
St. Louis (Missouri)
March 28, 1833
WATERCOLOR 8 1/2" x 12"
58. An Oto Indian
Pilcher's Trading Post
May 12, 1834
PEXCIL 10W" x 12 1/2"

59. A Missouri Indian
May 16, 1834
PEXCIL 10W" x 11 1/2"
60. The Smoker, Ponca Indian Chief
May 12, 1833
PEXCIL 8V" x 12"
61. Four, Brother of the Ponca Chief
May 12, 1833
WATERCOLOR 8 1/2" x 12"
62. A Young Ponca Indian
Fort Pierre
May 31, 1833
WATERCOLOR 9" x 11"
63. The Big Soldier, a Dakota Warrior
Sioux Agency
May 26, 1833
WATERCOLOR 11 1/2" x 17W"
64. Chief of the Yankton Dakota
Fort Pierre
May 30, 1833
WATERCOLOR 8 1/2" x 11"
65. A Yanktonai Dakota Indian
Fort Clark
January 9, 1834
WATERCOLOR 10W" x 12 1/4"
66. A Teton Dakota Woman
Near Fort Pierre
June 1, 1833
WATERCOLOR 12 1/2" x 17 1/2"
67. A Teton Dakota Indian
Near Fort Pierre
June 5, 1833
WATERCOLOR 8 1/2" x 11W"
68. An Arikara Warrior
Fort Clark
March 10, 1834
WATERCOLOR 12" x 13 1/2"
69. A Mandan Indian
Fort Clark
March, 1834
WATERCOLOR 10 1/2" x 12 1/2"

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70. A Mandan Warrior
Fort Clark
February 9, 1834
WATERCOLOR AND PENCIL 10W x 12W
71. A Mandan Indian
Not dated
WATERCOLOR 12JF x 17JF
72. A Mandan Warrior
Fort Clark
February 7, 1834
WATERCOLOR 10W x 12W
73. Four Bears, a Mandan Chief
Fort Clark
January, 1834
WATERCOLOR 11M" x 14W"
74. A Mandan Woman
Fort Clark
Not dated
WATERCOLOR AND PENCIL 10W" x 12W"
75. The Yellow Feather, a Mandan Indian
Fort Clark
December, 1833
WATERCOLOR 12W" x 17W"
76. An Hidatsa Indian (back view)
Fort Clark
March 4, 1834
WATERCOLOR 10W" x 12W"
77. The Robe with Beautiful Hair, an Hidatsa Indian
Fort Clark
March 1, 1834
WATERCOLOR 9J" x 12J"
78. Young Buffalo Chief, an Hidatsa Indian
Fort Clark
February, 1834
WATERCOLOR 10J" x 12W"
79. An Hidatsa Indian Dog Dancer
Fort Clark
About March 7, 1834
WATERCOLOR 12" x 17W"
80. The White Cow, an Assiniboin Chief
Fort Union
October 21, 1833
WATERCOLOR 10W x 12W



No. 101. Low Tlon-1, A Nownr BLACKFOOT CmEF

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81. An Assinihoin Indian
Fort Union
End of June, 1833
WATERCOLOH 12J" x 17H"

82. An Assiniboin of the Stone Band
Fort Union
June 29, 1833
WATERCOLOH 12Jr" x 17"

83. An Assinihoin Indian
Fort Union
June 28, 1833
WATERCOLOH 12" x 17 1/2"

84. First Chief and Medicine-man of the Cree
Indians
Fort Union
October, 1833
PENCIL AND WASII 10W" x 12 7/8"

85. A Cree Indian Woman
Fort Union
October 8, 1833
WATERCOLOH 9 1/2" x 12"

86. The Speaking Thunder, a Cree Indian
Fort Union
October 1833
WATERCOLOR 10 1/2" x 12 3/4"

87. Iron Shirt, a Piegan Chief
Fort McKenzie
August, 1833
WATERCOLOH 10W" x 12 1/2"

88. A Young Piegan Woman
Fort McKenzie
August 24, 1833
WATERCOLOH 12" x 17 1/2"

89. A Piegan Indian
Fort McKenzie
August, 1833
WATERCOLOR 10W" x 12 1/2"

90. Little Bull, a Piegan Chief
Fort McKenzie
September, 1833
WATERCOLOH 10 1/2" x 12 3/4"

91. A Piegan Indian Medicine-man
Fort McKenzie
September, 1833
WATERCOLOH 10J" x 12J"

92. The Wretched Boy, a Piegan Indian
Not dated
WATERCOLOH 10" x 12 1/2"

93. A Piegan Indian Medicine-man
Not dated
WATERCOLOH 9J" x 12 1/2"

94. The Worel of Life, an Old Piegan in
Mourning
Fort McKenzie
August 17, 1833
WATERCOLOH 10 1/2" x 13 1/2"

95. Wolf Calf, a Young Piegan Indian
Fort McKenzie
August, 1833
WATERCOLOH 9 1/2" x 12 1/2"

96. Bear Chief, a Piegan Chief
Fort McKenzie
August, 1833
WATERCOLOH 10H" x 12 3/8"

97. Distant Bear, a Piegan Indian
Fort McKenzie
August 22, 1833
WATERCOLOH 10W" x 12 1/2"

98. The Great Star, a Piegan Indian
Fort McKenzie
August 30, 1833
WATERCOLOH 10 1/2" x 12 3/4"

99. Leader of a North Blackfoot War Party
Fort McKenzie
September 4, 1833
WATERCOLOH 10 1/2" x 12 1/2"

100. A Blackfoot Indian with his Medicine Pipe
Fort McKenzie
August, 1833
WATERCOLOH 17Jf" x 12W"



No. 107 HEAD OF AN ANTELOPE

101. Low Horn, a North Blackfoot Chief
Fort McKenzic
September, 1833
WATERCOLOI 12 1/2" x 17 1/2"
102. Bull's Back Fat, First Chief of the Blood
Indians
Fort McKenzic
September, 1833
WATERCOLOH 10" X 12 1/2"
103. The Great Earth, a Kutenai Indian
Fort McKenzic
August, 1833
WATERCOLOH 10W" x 12 1/2"
104. A Snake (Shoshoni) Indian Wornan
Fort McKenzie
September, 1833
WATERCOLOH 9 1/2" x 12 1/8"
105. A Hunter
Indian of unidentified tribe
Not dated
WATERCOLOH 10 1/2" X 13 1/2"

Animals and Plants

106. Lynx
New Harmony, Indiana
1832
PENCIL 15" x 10 1/2"
107. Head of an Antelope
Upper Missouri Valley
May 19, 1833
WATERCOLOH 12" , 9 "
108. Elk
Upper Missouri Valley
183-1
WATERCOLOH 14W" x 11 1/2"
109. White-tailed Deer
New Harmony, Indiana
November, 1832
PENCIL 15" x 10 1/2"
110. Head of a Buffalo
Upper Missouri Valley
July 19, 1833
WATERCOLOH 15" X 10 1/2"



No. 110 HEAD OF A BUFFALO

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111. Four Studies of a Buffalo Hunt
Upper Missouri Valley
October 11, 1833
WATERCOLORS (a) 9" x 6W
(b) 8 1/2" x 5"
(c) 8 1/2" x 6"
(d) 8 1/2" x 5 1/2"
112. Head of a Vulture
Missouri River Valley
Not dated
WATERCOLOR 7 1/2" x 9"
113. Head of a Crane
Fort Union
September 7, 1833
WATERCOLOR 15" x 10 1/2"
114. Frog
August 8, 1832
WATERCOLOR 8 1/2" x 6"
115. Muskrat
Missouri River Valley
1833
WATERCOLOR 14 1/2" x 9W
116. Wild Cactus
Fort Union
June, 1833
PENCIL AND WASH 12 1/2" x 10W

Drawings by Indians

117. Drawing by The Yellow Feather, a Mandan Indian
Fort Clark
Winter 1833-34
WATERCOLOR 12" x 7 1/2"
118. Drawing by a Mandan Indian
Not dated
WATERCOLOR 15 1/2" x 12"

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