

Karl Bodmer's North American Prints

ISSN 0003-4827

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Recommended Citation

"Karl Bodmer's North American Prints." *The Annals of Iowa* 63 (2004), 425-426.

Available at: <https://doi.org/10.17077/0003-4827.10847>

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Karl Bodmer's North American Prints, edited by Brandon K. Ruud, with essays by Ron Tyler and Brandon K. Ruud and annotations by Marsha V. Gallagher. Omaha and Lincoln: Joslyn Art Museum and the University of Nebraska Press, 2004. xvi, 382 pp. Illustrations, notes, appendixes. \$150.00 cloth.

Reviewer Joni Kinsey is associate professor of art history at the University of Iowa. She is the author of *Thomas Moran's West: Chromolithography, High Art, and Popular Taste* (2005) and *Plain Pictures: Images of the American Prairie* (1996).

Scholars and enthusiasts of western art will recall the fine book, *Karl Bodmer's America* (Joslyn Art Museum, 1984), a massive study of that artist's exquisite watercolors from his travels up the Missouri River with Prince Maximilian of Wied in 1832–34. Reproducing the Joslyn Art Museum's extensive collection of Bodmer's original field drawings (gifted to the museum in 1986), the 1984 volume is the definitive treatment of the subject. But equally significant is the new companion book, *Karl Bodmer's North American Prints*, which considers the published versions of those original images—Bodmer's engravings for the atlas of Maximilian's multivolume *Travels in the Interior of North America* (issued in German, English, and French editions between 1839 and 1843). The new book is as stunning as the first and nearly identical in format. A distinguished set, they comprise the ultimate reference for Bodmer's historic contribution to American western art.

Two essays precede the visual catalog. The first is by Ron Tyler, University of Texas history professor and well-known authority on American western prints. Addressing Bodmer and Maximilian's project in context, Tyler combines an overview of their American experiences and the progress of their publication with an informed discussion of how these were influenced by prevailing scholarly trends in the fields of natural history and ethnography. Integrating astute analyses of Bodmer's images with a well-documented account of their creation and dissemination, the essay is both readable and highly informative. Of special interest to historians of print culture is Tyler's inquiry into the complex world of nineteenth-century publishing as he investigates the many publications that reprinted Bodmer's prints after Maximilian's *Travels*.

The second essay, by Brandon K. Ruud, a researcher at the Art Institute of Chicago and former assistant curator at the Joslyn Art Museum, more directly considers the engravings and the publication they accompanied, exploring the complexities of Bodmer's creation of the copper and steel engravings, their printing by various technicians, and the vagaries of coloring in the numerous editions. The Maximilian publication was an elaborate and expensive endeavor ultimately fraught

with frustrations, and Ruud carefully recounts the history and effects of these obstacles, complementing Tyler's text well.

Most of the book is an exhaustive catalog of the 81 Bodmer prints from Maximilian's *Travels*. Detailed annotations by Joslyn Art Museum curator Marsha Gallagher accompany the extensive illustrations, including the original field drawings and various states (versions) of the prints. Bodmer's copper and steel plates survive today at the Joslyn, and these are meticulously examined, revealing a wealth of information about the many versions and printmaking more generally. Works from private and public collections are considered in addition to the Joslyn's own images, and Gallagher's detailed analyses, as well as the complete technical information (such as paper stock, measurements, inscriptions, etc.), will be invaluable to connoisseurs and scholars of print culture. The appendixes offer additional tools: the locations of related Bodmer images, a cross reference to the original atlas, biographies of the engravers, a bibliography of period publications with prints after Bodmer's work, and a list of original subscribers to Maximilian's *Travels*.

Of special interest to readers of the *Annals of Iowa* are the several portraits of members of the Sauk and Fox (Meskwaki) tribe, and of course the Missouri River views depicting scenes along the waterway that is the state's western border. The book lacks an index, and the brilliantly white paper is not as aesthetically appealing as the light cream stock used in the 1984 Joslyn book, but these are minor distractions in a remarkable book. Like its companion volume of a decade ago, *Karl Bodmer's North American Prints* is a monumental achievement.

The Chiefs Wapahasha: Three Generations of Dakota Leadership, 1740–1876, by Mark Diedrich. Rochester, MN: Coyote Books, 2004. 193 pp. Illustrations, map, notes, appendix, bibliography, index. \$26.95 paper.

Reviewer John P. Bowes is the Andrew W. Mellon Postdoctoral Fellow in Native American Studies at Dartmouth College. His dissertation was "Opportunity and Adversity: Indians and American Expansion in the 19th-Century Trans-Mississippi West" (UCLA, 2003).

With *The Chiefs Wapahasha*, Mark Diedrich adds to his long list of works on Indians of the western Great Lakes region. In this study he focuses on three successive headmen named Wapahasha within the Lower Dakota bands. Through the experiences of these three Mde-wakanton leaders, Diedrich traces the chronological history of the Dakota Indians from the mid-eighteenth to the late nineteenth centuries and explores their changing responses to American expansion in

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