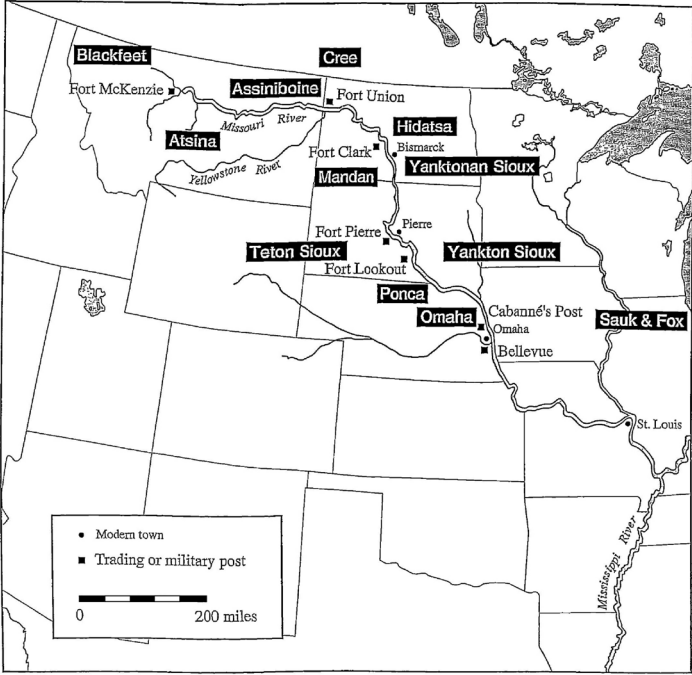




During the years 1815–17 and 1832–34, Maximilian, Prince of Wied, undertook two voyages to the New World to study the natural history of the Americas. The first expedition took him to Brazil, and the publications resulting from his fieldwork there earned him high esteem for not only his exemplary description and classification of Brazilian animal life but also for his pioneering efforts in ethnology among the indigenous peoples.

Maximilian's next major undertaking was an expedition to North America for the primary purpose of comparing Indian tribes there with those he had studied in Brazil. This time he sought a skilled artist to accompany him and hired the young Swiss artist, Karl Bodmer, to document the journey. Bodmer's watercolors and sketches provide an unparalleled record of the Upper Missouri Indian tribes and the landscapes they inhabited. These works were originally intended only to serve as the basis for engravings to accompany Maximilian's later published account. However, Bodmer's attention to detail, sensitivity for his subjects, and sheer skill in representation produced paintings that go beyond scientific illustration. After returning to Europe, Maximilian published an account of

This map shows the portion of Maximilian's expedition covered in Volume 2 of *The North American Journals of Maximilian of Wied*, April 10–September 29, 1833, from St. Louis to Fort McKenzie in present-day Montana. Trading post destinations and the general locations of tribes are included.

his expedition as *Travels in the Interior of North America, 1832–1834*, which was accompanied by an atlas containing 81 aquatint engravings based upon Bodmer's watercolors.

Joslyn Art Museum has been engaged in the project of translating and publishing the prince's three handwritten journals documenting his experiences in North America. This poster highlights the publication of the second of these volumes, now translated into English and fully annotated for the modern reader. Volume 2 of *The North American Journals of Prince Maximilian of Wied* begins with the expedition's departure from St. Louis on the American Fur Company steamboat begins with the expedition's departure from St. Louis on the American Fur Company steamboat *Yellow Stone*, whose destinations were trading posts on the Missouri River. At these posts, located hundreds of miles apart, the company cultivated a lucrative trade with the Indians of each region. Upon arriving at the end of the steamboat route, Maximilian and his companions embarked on a five-week voyage by keelboat to Fort McKenzie in present-day Montana, the farthest western point reached by Maximilian's expedition.

Detail. *Travellers Meeting Minatarre Indians near Fort Clark, 1842*, engraving with hand-colored aquatint after Karl Bodmer. Gift of Enron Art Foundation. Prince Maximilian, left, with Karl Bodmer.



Timeline

featuring *The North American Journals of Prince Maximilian of Wied, Volume II: April - September 1833*



The Steamboat Yellow Stone

April 25 *We put in at Nodaway Island and loaded the wood prepared by the cutters. . . . On the northern bank of the channel, five to six Indian lodge frames stood in the sand, and in the forest, still another one or two, which probably were made by the Sauks or Iowas and were once covered with bark. These lodges stood in beautiful, magnificent wild forest.* — MAXIMILIAN



Nodaway Island

Lewis and Clark had also visited this location, setting up camp on the island in July 1804.

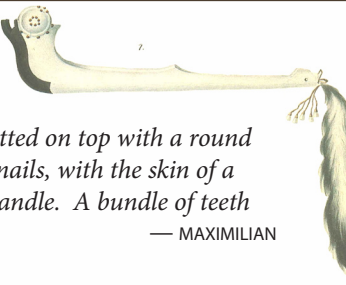


Detail. The Bellevue Agency

May 3 *Before us we saw the green prairie hills, and, especially, [the] three or four on which Bellevue, Dougherty's agency, is located. . . . About two o'clock, we reached Mr. Fontenelle's residence, consisting of several buildings with fine cornfields situated before pleasantly green, sparsely wooded hills. . . . From here we reached the Bellevue Agency, very nicely located on an elevation, the cemetery completely on top. . . . Several huts are located down below by the water; the agency building, the dwelling of a smith and his family, and several other buildings are on the elevation.* — MAXIMILIAN

During the afternoon of May 3, the travelers reached the Bellevue Indian agency run by Major John Dougherty (1791–1860) on the Missouri River about 8 miles south of present-day Omaha. Previously a fur-trading post operated by Lucien Fontenelle (1800–ca. 1839), the site historically served as a central trading point for the Omaha, Otoe, and Pawnee tribes.

May 4 *When we arrived we saw, to our delight, a crowd of Indians: Otoes, Omahas, and one Iowa who lives with the Otoes. . . . Their war clubs. . . were fitted on top with a round ball of white wood studded with yellow nails, with the skin of a very colorful skunk on the hend of the handle. A bundle of teeth from slain enemies was attached.* — MAXIMILIAN



Omaha Boy

May 4 *Mr. Bodmer sketched an Omaha, at least [5 feet] 10 1/2 to 11 inches tall, and his pretty child, whom the father had painted, since he was to be sketched. He had shaved [the boy's] head and had left a tuft of hair in the back and in front; in the middle of his head, a large white feather was fastened.* — MAXIMILIAN



Omaha Man

Maximilian and Bodmer met several Omaha Indians in the area around Bellevue. Among them were a tall man and his son, whom Bodmer sketched on May 4 at the Cabanné Trading Post located ten miles north of Omaha (near present-day Dodge Park) and operated until 1833 by Jean Pierre Cabanné.



View on the Missouri, Blackbird's Grave

May 7 *Today we have been gone from Neuwied for exactly a year. . . . The rounded summits of the hills now came into view again. The ridge and the domes are bare, covered only with grass. On them one sees a small pointed mound; this is Blackbird's grave, on which we could distinguish one or more poles. Waschínga-Sáhba (Blackbird) was the most powerful chief along the entire Missouri, and his people, the Omahas, were then very numerous and powerful.* — MAXIMILIAN

May 26 *The foremost man among [the Sioux Indians], whom one here calls their chief, is . . . Big Soldier—in the Dakota language, Wahktägeli (Valiant Warrior)—who is very devoted to the whites. He is a big, elderly man about sixty years old, . . . with large lively eyes and a sharply aquiline nose. . . . Big Soldier . . . appeared in full regalia, his face painted completely red with cinnabar, with short black, parallel transverse lines on his cheeks. On his head he wore long feathers from birds of prey, crisscross in a horizontal position, fastened with a red ribbon.* — MAXIMILIAN



Wahktägeli, Yankton Sioux Chief



Detail. TABLEAU 10. Fort Pierre on the Missouri hand-colored aquatint after Karl Bodmer

Maximilian's party stayed four days at Fort Pierre, one of the largest and best equipped trading posts on the Northern Plains. Built in 1832 and located halfway between the American Fur Company headquarters at St. Louis and its northernmost posts in North Dakota and Montana, Fort Pierre quickly became the company's most strategic post.

June 1 *Today we packed the natural history and other specimens in order to send them back. A large number of Sioux Indians came to the ship [the Yellow Stone]. . . . Their ears had large openings in the lobes with very long strings of blue and white glass beads which hung far down, hence differently than was the case among the Indians seen earlier. . . . The woman whom Mr. Bodmer was drawing . . . had a very nicely painted hide cloak; see the drawing in that picture.* — MAXIMILIAN



Chan-Chä-Uiä-Teiün, Teton Sioux Woman

The woman's dress is trimmed with blue-and-white beads and has a fringe of twisted metal cones at the hem. Over the dress she wears a summer robe (a buffalo hide with the hair removed to make it lighter), painted in a bold pattern of geometric motifs, a style popular on the Central Plains.

June 23 *Kiäsax. . . had adopted the Gros Ventre custom of parting his hair in back in many long strands smeared with clay, which he usually twists together with a green ribbon at their midpoint into a thick queue. . . . His pipe, of the kind many Indians of the upper Missouri now own, is a long, hollow stick, widened somewhat at the bottom, with an opening on the upper side into which one blows.* — MAXIMILIAN



Detail. Fort Union at the Mouth of the Yellowstone River

June 24 *At 6:30 we reach the mouth of the Yellowstone River. It is not any less wide than the Missouri. It emerges in front of white bluffs to the left and has willows and cottonwood forest above its mouth. . . . Still farther on we see Fort Union, located on the green prairie. The American flag flies brightly in the waning sunlight. . . . [As] we come closer, the cannons of Fort Union thunder, ours answer.* — MAXIMILIAN

This location was the upper limit of Missouri steamer travel in 1833. Arriving on June 24, the prince calculated that the voyage from St. Louis had taken 75 days.



Noapéh, Assiniboin Man

June 28 *The interpreter sent us the Indian with the horn ornament on his head, whom we had selected yesterday for drawing. As already mentioned, [his name was] Noapéh (Band of Soldiers), and [he] was a well-built Assiniboin. His face was yellowish, his eyelids painted red. . . . This man stood here a long time for the painter and was rather patient, even though his wife, child, and friends often came to call him away.* — MAXIMILIAN

The Noapéh's shirt is elaborately adorned with a large quilled rosette, a decorative device favored by the Assiniboines. The antelope horns of his headdress were cut, thinned, and tipped with dyed horsehair, then fastened to a leather strap that secured the headdress to his head.

July 14 *We had scarcely departed when we saw three buffalo over on the bank. . . . We sent out the boat with [our hunters]. The three animals did not wait for them but swam across the river ahead of us.* — MAXIMILIAN

Beyond Fort Union, game became plentiful, and the travelers encountered herds of bison grazing on the Missouri bottoms. On July 14, Bodmer painted this watercolor, which shows a white wolf skulking in the lower left foreground.



Landscape with Herd of Buffalo on the Upper Missouri

August 5 *On [the prairie] stood a large camp, over two hundred leather [tipis] of the Gros Ventre des Prairies, or Fall Indians. . . . The entire plain was covered with reddish brown figures, groups, innumerable dogs, and single riders and horses. . . . Although it was cold and raw, all the men and young men came swimming through the river; and in a short time the ship was so full of slender young Indians that we and our crew no longer had room. They all wanted tobacco, powder, [and] bullets, but particularly whiskey, and brought along [to trade] whatever they owned in the way of furs, tanned hides, dried meat, and the like.* — MAXIMILIAN



Detail. TABLEAU 38. Camp of the Gros Ventres, hand-colored aquatint after Karl Bodmer



Fort McKenzie at the Mouth of the Marias River

August 9 *As we rounded the last bend of the river before the fort, a most interesting, animated, and unique scene was revealed. A vast prairie extended along the right bank, on the point of which . . . Fort McKenzie lay, built exactly like those already mentioned, with [a] flag waving on the flagstaff. A large number of Indian leather [tipis] had been pitched on the plain, and the whole region was filled with groups of the brown and brownish red . . . mass of humanity, who, some on foot, some on horseback, some spread in groups along the bank, awaited us.* — MAXIMILIAN

August 9 *Everywhere one saw Indians and bunches of grazing horses, guarded and herded by Indian boys on horseback. The camp consisted of four sections with large and small [tipis] intermingled. Piegan [tipis] are made like those of the Dakotas. Their poles are very long; very few of them were white and new; most were discolored from age. Several chiefs had [tipis] painted white and in colors, and nearby the flag was fastened to a tall pole.* — MAXIMILIAN



Piegan Camp, pencil on paper, Newberry Library, Edward E. Ayer Collection.



Hotokaueh-Hoh, Piegan Blackfeet Man

August 12 *A Piegan medicine man visited us and unwrapped the big medicine pipe (calumet of the French), which he had wrapped for safekeeping in several covers. It was decorated with feathers of all kinds and unwrapped with great care, while those standing nearby made room. Mr. Bodmer sketched him with his pipe in hand. His name is Hotokáneheh.* — MAXIMILIAN

Bodmer's portrait shows Hotokaueh-Hoh (Head of the Robe) holding the stem of a medicine pipe decorated with eagle and other feathers, cloth, beads, horsehair, and flat projections that could be woodpecker bills.

August 21 [After the attack by the Assiniboines,] *Old Pioch-Kiäü came to Mr. Bodmer, overjoyed, and told him that no bullets had been able to hit him; undoubtedly the reason was that he had been sketched.* — MAXIMILIAN



Pioch-Kiäü, Piegan Blackfeet Man

Bodmer drew this portrait of Pioch-Kiäü (Distant Bear) one week before a war party of Assiniboines and Crees attacked the Blackfeet camp, killing and wounding many members of the tribe. Maximilian observed the old man's interesting profile, noting his unusually long chin. The Indian's hair is bound in a forehead knot, indicating that he likely was a medicine man.



Tátsicki-Stomick, Piegan Blackfeet Chief

September 1 *The old principal chief, Middle Bull, came in poor, plain apparel to Mr. Mitchell, where I asked him to let himself be drawn after he had been shown the various pictures [by Bodmer]. At the same time, in order to arouse his desire, I had someone tell him that it was striking that all those whom we had drawn had not been killed or wounded. He was pleased to hear this and promised to come as soon as he had traded his articles of exchange.* — MAXIMILIAN

Maximilian referred to Tátsicki-Stomick (Middle Bull) as the principal chief of the Piegan Blackfeet. He was a thoughtful man who tried to maintain amicable trade relations between his people and the various fur companies competing for hides and pelts.



Karl Bodmer, Swiss (1809–93), *The Bellevue Agency*, 1833, watercolor on paper. Gift of Enron Art Foundation 1986, Joslyn Art Museum.



Karl Bodmer, Swiss (1809–93), *Omaha Boy*, 1833, watercolor on paper. Gift of Enron Art Foundation 1986, Joslyn Art Museum.



Karl Bodmer, Swiss (1809–93), *Omaha Man*, 1833, watercolor on paper. Gift of Enron Art Foundation 1986, Joslyn Art Museum.

K. Bodmer