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society is well known. Brody takes a competent, chronological, and contemporary look at the art. Readers wishing to learn about other aspects of Pueblo life and ceremonialism might refer to the accounts of Armin Geertz, *Hopi Research* (1987), Alfonso Ortiz, *Handbook of North American Indians* (1979), and Elsie Clews Parsons, *Pueblo Indian Religion* (1936).

Cornelia Feye

Carl Wimar: Chronicler of the Missouri River Frontier. By Rick Stewart, Joseph D. Ketner II, and Angela L. Miller. New York: Abrams, 1991. 264 pages. \$49.95 cloth.

Many readers will be familiar with some of Carl Wimar's paintings. *The Captive Charger* (1854), *The Attack on the Emigrant Train* (1856), *The Buffalo Hunt* (1860), the Seminole Chief Billy Bowlegs (1861), and various versions of *The Abduction of Daniel Boone's Daughter* have appeared in numerous collections of Western art. Wimar's works molded and reflected attitudes about the frontier at a transitional time in its history and influenced later Western myth makers. The German-born artist who made St. Louis his home depicted in romantic and imaginative terms an epic struggle for the West in which hardy pioneers wrested the land from the Indians. Many of Wimar's Native Americans appear as muscular figures from classical art, some even clad in antique drapery, and he often suffused his subjects in heavily atmospheric sunsets, conventional symbolism for the passing of their way of life.

This handsome, "coffee table" book opens with two dozen color plates and contains numerous black-and-white illustrations integrated throughout the text to complement discussions of Wimar's work and to provide examples of the art of others who influenced him. The rich illustrations alone make the book worth owning, but it is more than just a picture book; it is also a portrait of the artist and his place in the art of the West.

Wimar's life and career were tragically short; he died of tuberculosis at the age of thirty-four. Given the nature of this book, one does not get a sense of the artist with all his human frailties, ambitions, and tragedies to the depth that Brian Dippie succeeds in conveying in *Catlin and His Contemporaries* (1990), but each of the three authors nevertheless provides an informative discussion of a different phase of Wimar's work.

In a well-crafted examination of Wimar's early work, Joseph Ketner, director of the Washington University Gallery of Art in St. Louis, shows the multiple influences on the artist during his apprenticeship in St. Louis and when he returned to Germany to study from 1852 to 1856. Dusseldorf was a major center for American artists studying in Europe at that time. Wimar found a ready audience in Europe for romantic and imaginative pictures of the American West. The young artist also discovered plenty to emulate in the works of another German painter living in the United States, Emmanuel Luetze (*Washington Crossing the Delaware*), as he developed his own style of depicting great events in American history. Ketner also reveals the derivative tendencies of Wimar's work and the considerable influence of classical masters. For example, he nicely compares the composition of the raft scene depicted in *The Abduction of Daniel Boone's Daughter* (1855) with that of Gericault's *Raft of the Medusa*. As Ketner demonstrates with well-chosen examples of form and content, Wimar's work at this stage was rather conventional, portraying well-worn themes such as the abduction of white heroines by Indian captors.

Returning to America, Wimar determined that he needed to see more "real" Indians, and he set off for Indian Country with sketchbook and camera. In the central chapter of the book, Rick Stewart, curator of Western painting and sculpture at the Amon Carter Museum, follows the artist on his two trips up the Missouri River. In 1858, Wimar traveled past Fort Union and along the Yellowstone towards the mouth of the Powder River. The Yellowstone expedition was an exhilarating experience for him, although the Indians he encountered on the riverbanks apparently displayed too much evidence of acculturation for the artist's purposes. In his second trip the following year, Wimar took passage on the first steamboat to navigate the Missouri as far as Fort Benton, nearly 2,300 miles upriver.

The Missouri River chapter of this book and of Wimar's life will be of most interest to students of American Indian history and culture (although Stewart confuses the dialects of the Santee and Yankton Sioux, p. 84). Wimar made many sketches of Indian people, focusing mainly on the Sioux but also including Assiniboine, Gros Ventre, and Arikara. He also sketched Indian clothing, saddles, travois, lodges, dogs, and buffalo, and collected many artifacts, incorporating some of the details into paintings such as *Indian Encampment on the Big Bend of the Missouri River* (1860). In addition, he left a field record of the geography of Indian Country,

a record made all the more valuable by modern flood control projects that have altered the look of the landscape along the Missouri River since Wimar traveled it. Lacking the vivid colors and romantic drama of his oil paintings, the sketches he made on his Missouri River trips also lack the mythologizing and ethnographic inaccuracies present in many of his earlier works. As the raw material from which the painter worked, the sketches provide a more accurate record of Indian life and culture, capture more of the humanity of his Indian subjects, and, for this reviewer at least, convey a greater appreciation for Wimar as artist-observer. While the paintings of Wimar's Dusseldorf period featured white heroes and heroines as the advance guard of "civilization's" westward march, the post-Missouri River paintings paid far more attention to the Indians, albeit always as inhabitants of a world that was slipping away from them.

The final chapter, by Angela Miller of Washington University, looks at Wimar's final work when, as "a muralist of civic ambitions," he was commissioned to paint the murals in the rotunda of the St. Louis courthouse in 1862. In popular perception, the West by this time was emerging as a country of limitless opportunity rather than a frontier of conflict and violence, and the last year of Wimar's life saw the artist hard at work portraying a great future for St. Louis based on the epic story of its past. St. Louis's central place in the history of the Midwest, celebrated in the mural of Laclede's landing at the site of the city, would surely guarantee it a major role in the impending national development of the Far West, heralded by the mural *Westward the Star of Empire*. But civil war overtook both St. Louis and the nation, and in 1862 the federal government decided that Chicago, not St. Louis, should be the point of origin for the Pacific railroad and the hub of future Western development. Wimar died that same year.

As George Catlin and Karl Bodmer saw the Indian peoples of the upper Missouri River before the devastating smallpox epidemic of 1837, so Carl Wimar visited the northern tribes before postwar America finally engulfed their world. He left some valuable records of the Indian world even as it was changing forever, but his most enduring legacy must be seen in his contribution to the creation of the mythic West. This book is an attractive and informative introduction to the artist, his work, and his legacy.

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