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The next two chapters about masks contain some insightful vignettes about the coastal songs and dances and the role that a mask has in the performance. Wearing a mask is not simply a concealment of one's identity, but also a complex instantiation of the character portrayed. Worl explains that there is a threefold purpose for the masks—transformation, clan dramatization, and conflict resolution—though conflict resolution no longer occurs (104). Davidson asserts that masks can display one's crests, illustrate a myth, reveal personal or clan history, invoke supernatural beings and their power, and allow transformational capacities (114). He also claims that the power of the mask is such that the artist becomes the mask, becomes that character in the dance or song, and begins to manifest personality qualities that are easily identifiable with the topic of the mask. Although the photographs contain some of the beauty and detail of various masks, they cannot capture the sequence of subtle dance movements that identify and distinguish certain characters, such as Raven on the beach eating oolichans.

The final chapter contains vignettes and photographs about the different celebrations: the parade, Native artist market, juried art show and competition, language and cultural workshops, black seaweed contest, canoe races, and baby regalia review. Notably, the Native artist market is carefully monitored to ensure indigenous authenticity and accuracy. The art show had to break into two categories because the elders staunchly regard traditional art and its design, though it is not necessarily regarded as such by the younger generation. The controversy to maintain strict adherence to traditional forms led to the formation of the contemporary art category, which allows a greater exploration and expression of new and older forms, ostensibly pleasing the elders who strongly preserve traditional forms and the younger artists who want to be innovative. With the role of language in songs and narratives in dances, the language and culture workshops are a natural outcome capturing a need for documentation and revitalization.

Although reading this book is quite easy and fast, its content will require concerted endeavors to appreciate the text and accompanying photographs. The text and pictures will certainly bring greater appreciation for the complexity of Northwest Coast art, culture, and language to the point that the reader will yearn to participate in the next celebration.

*Frederick White*

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**Fire Light: The Life of Angel De Cora, Winnebago Artist.** By Linda M. Waggoner. Norman: University of Oklahoma Press, 2008. 355 pages. \$34.95 cloth.

Angel De Cora (1869–1919), of Winnebago and Métis ancestry, had a brilliant career as a painter, graphic artist, educator, lecturer, and pioneer in the arts and crafts movement in the late 1800s and early twentieth century; a period in American history when only a few women of any race had professional careers. Linda Waggoner's biography of De Cora does more than merely

chronicle her life as an artist. Waggoner situates De Cora's life in the midst of America's sociopolitical history, delving into issues of American Indian policies, broken treaties, the forced removal of American Indian children from their homes for transfer to boarding schools, women's rights, segregation, racism, and eugenics. Waggoner's biography of De Cora is contextualized because all of these topics impacted De Cora's personal family life, education, and career as an artist during those tumultuous times.

As a young child De Cora was enrolled at Hampton Institute in Virginia, which was a school initially opened for freedmen (and women) after the Civil War and later made available to American Indian children from western tribes. Conflicting reports exist concerning whether De Cora was kidnapped. Although one of her guardian uncles placed De Cora in the care of officials transporting children to Hampton, neither De Cora nor her mother were informed that De Cora was leaving her home on the Nebraska Winnebago Reservation to be taken by train all the way to Virginia. Nonetheless, despite the initial trauma and culture shock, De Cora flourished academically and artistically at Hampton and was admitted to Smith College after graduation to study art.

For readers not very knowledgeable about art history Waggoner does an excellent job of describing the various art movements taking place in the United States and Europe during De Cora's art training and subsequent career and explaining the competing theories of art education. *Fire Light* contains eighteen illustrations of De Cora's paintings and graphic designs, but unfortunately they are all in black and white. Also included are nine photos of De Cora teaching art, creating art, posing with fellow students, and occasionally dressing in regalia.

Classes that De Cora took at Smith College emphasized good draftsmanship and clearness of the beauty of line, principles pertinent to the aesthetic movement of "art for art's sake." Smith College's instructors also emphasized tonalism, a style distinct from the popular European impressionism. Tonalism emphasized landscapes that were subdued, rarely dealt with historical narrative, and seldom used people as subject matter. If people were present they were painted frozen in time, rapt in thought, and staring into space out on landscapes that were blurred and misty, usually at dusk or dawn. De Cora immersed herself in this technique, winning a prestigious annual prize while at Smith, and received critical acclaim in the *Boston Journal*. Reporters were fascinated that a woman with "very dark skin" and "Indian features" could be so talented (65–66).

This early acclaim led to De Cora being invited to speak at a prestigious Indian gathering, the Lake Mohonk Conference of Friends of the Indian, in 1894. Waggoner details De Cora's meeting of future colleagues and friends at the conference such as Richard Henry Pratt, the founder of Carlisle Indian School; Carlos Montezuma, a Yavapi physician; Senator Henry Dawes of Massachusetts; Charles Eastman, a Dakota physician; and other distinguished participants. Some of these prominent American Indians became the founders of the Society of American Indians, an organization that De Cora participated in as a voting member and invited speaker.

After graduation from Smith, De Cora studied at the Drexel Institute of Art in Philadelphia under the renowned illustrator Howard Pyle. De Cora prepared for a career in Indian illustration at Drexel, encouraged by Pyle to paint “her people” (70). In February 1899 *Harper’s Monthly* published De Cora’s “The Sick Child,” an autobiography with illustrations. The November 1899 *Harper’s Monthly* published her “Gray Wolf’s Daughter,” marketing the illustrated story as a naïve tale of the North American Indian.

Between 1898 and 1899 De Cora opened a studio in Philadelphia and became long-term friends with two women who would later become well-known portrait artists: Cecilia Beaux and Alice Barber Stephens. But despite all of her professional success, the author chronicles how De Cora was still in somewhat demeaning, dependant relationships with her white patrons and benefactors, especially Cora Folsom, a Hampton instructor who helped De Cora financially but also dictated her lifestyle, discouraging her from visiting her relatives on the Winnebago Reservation. Although most readers are familiar with the cliché “caught between two worlds,” Waggoner makes the phrase have real meaning as she details how De Cora assimilated into the “white world” on one level but was still treated as a child by some of her instructors and called a “girl” well into adulthood; all the time feeling homesick for her Indian family, who unfortunately sometimes felt envious of her success and assimilation.

In 1900 De Cora moved to Boston, opened a studio near the Museum of Fine Arts, and began studying at the museum’s Cowles School of Drawing and Painting, which was under the direction of Rodefer De Camp, a founding member of “Ten Americans,” an offshoot of the Society of American Artists. The school was committed to a modified style of European impressionism and provided drawing from nude models, which was considered risqué for women at that time. De Cora was breaking gender and racial boundaries. During her time in Boston, De Cora published three illustrations in *Harper’s* for Mary Catherine Judd’s book *Wigwam Stories*. *Harper’s* published books in serial form. De Cora also designed the book cover and provided twelve full-page illustrations for the book *Old Indian Legends*.

In June 1900 De Cora’s art was featured in *Atlantic Monthly*. The magazine’s publisher and the American Indian writer Francis La Flesche commissioned De Cora to illustrate his book *The Middle Five*, a story about the boarding school experience. De Cora’s frontispiece was an alternative to the then-popular Carlisle before-and-after photos of stoic American Indian children with long hair and Indian clothes juxtaposed with images of them wearing school uniforms and short hair cuts. De Cora’s painting featured a young boy wearing buckskin with his body open to the viewer but his face hidden in despair while an older boy in uniform tries to comfort him. The book’s cover incorporated abstract American Indian motifs using bows and arrows for the border design, arrows on the book’s spine, and two tipis decorated with the thunderbird symbols on the bottom half of the cover. The thunderbird, De Cora’s clan symbol, was used in her art throughout her career.

Another prominent commission described in the biography was De Cora’s interior design work for the 1901 Pan-American Exposition in

Buffalo, New York, where she designed an American Indian-themed living environment with a fireplace mantel and furniture constructed by American Indian students and decorated with Indian artifacts and De Cora's paintings. This model environment reflected De Cora's embrace of the arts and crafts movement with its love of simple lines and handmade construction and its rejection of European intricate Victorian ornamentation. De Cora's painting, *Fire Light*, executed in the tonalist style and depicting her Nebraska rolling prairies at sunset with two lovers beneath clouds, was displayed on the fireplace mantel.

But what really makes this commission so important to American art history is that De Cora's interior design brought American Indian art objects into mainstream American homes. American Indians began to be regarded as a race of artisans similar to the Japanese and the Persians. The widespread acclaim for De Cora's design work highlighted her influence on the arts and crafts style. For that time period, the early twentieth century, it was phenomenal that an American Indian woman was trained in Western art at leading institutions and also able to incorporate her vision of Indian motifs into her designs. According to Waggoner, the Pan-American Exposition marked a shift in the course of De Cora's prominent career toward what De Cora termed "Native Indian Design."

Also influential in popularizing American Indian design were De Cora's 1905 illustrations for *The Indian's Book*, edited by Natalie Curtis, which is a collection of American Indian songs, legends, and lore. De Cora designed the book's cover (a conventionalized eagle), title page, and each chapter's typography and created a different type of lettering for each Indian picture. The form of the letters was composed of motifs from the drawings. The author states that it may be difficult for twenty-first-century readers and art lovers to appreciate the uniqueness of De Cora's designs because her style soon became adopted by popular culture.

By this time De Cora had been appointed the head of Carlisle's art department. Unfortunately this appointment coincided with the American debates about which minority group was the least civilized, the Negro or the Indian. De Cora got caught up in this racial drama. Francis Leupp, the Indian commissioner under President Theodore Roosevelt, and De Cora believed in theories regarding different physical, mental, and moral traits for different races. Pratt believed in universalism and had more liberal views on race and social integration. Leupp believed in race-based education and was adamantly opposed to Indians and Negroes (the term used then) being educated together at Hampton, De Cora's alma mater.

Many American Indians were drawn to Leupp's racist ideology because his administration elevated Indians on the racial hierarchy scale and denigrated people with African ancestry as being Darwinian ape-like. History has shown that most people need to feel superior to someone. De Cora became part of Leupp's circle because of his advocacy of preserving American Indian art, believing its beauty could uplift American society.

In 1904 Pratt resigned from federally funded Carlisle because of the administration's racist views. William Mercer, the new director, created a

School of American Indian Design which utilized Indian cultural traditions that appealed to students' race pride. In 1907 he had a new art studio constructed in the arts and craft style that included one of the best photography studios in the state of Pennsylvania and an equally impressive press and print shop whose students and staff became influential in developing new styles in American typography. Emphasis was placed on industrial training and producing Indian craftsmen as opposed to fine artists.

As the head of Carlisle's art department, De Cora supported the idea of the American Indian craftsperson but still felt committed to the fine arts and developed theories of abstraction as a binding principle of Native Indian art. The year of Carlisle's construction of a new art studio, 1907, was also the year that Picasso painted the now world-famous "Les Femmes d'Alger" by using "primitive" African design elements that invigorated the modern European art world and later led modern artists to total abstraction. For De Cora, this abstraction had already been discovered by American Indians.

Waggoner's book also discusses De Cora's reverence for the traditional American Indian woman and how she felt art making could provide self-sufficiency for Indian women. De Cora believed in a "universal" Indian woman, who she wanted to uplift as well as learn from. In her middle age she sought to reclaim her lost heritage through her design work by using her clan symbol as a symbol of dignity and cultural survival. However, Waggoner's book never discusses the "Cult of True Womanhood," which was a prevalent ideology among American white women, and never mentions the "uplift" strategy used by middle-class African Americans to help their less fortunate community members, especially those uplift programs espoused by the Negro Women's Club Movement. These two prevailing women's ideologies had to have some impact on De Cora's approach to helping American Indian women.

At age thirty-eight De Cora married William Dietz, a twenty-three-year-old football player and art student who was working for the Carlisle Indian Press as the art director of *Indian Craftsmen*, and who would eventually become De Cora's assistant. Dietz and De Cora collaborated in illustrating Elaine Goodale Eastman's novel *Yellow Star: A Story of East and West*. Waggoner's biography chronicles their marriage, providing insights on the many De Cora-Dietz art collaborations, Dietz's dubious claims to American Indian ancestry, their ups and downs that led to divorce, and De Cora's death in 1919, away from her American Indian family and friends.

Waggoner's passions in writing De Cora's biography seem to be many: to acknowledge a little-known American Indian artist whose contributions to American art history have not been adequately recognized by scholars, note the contributions of American Indian design to the mainstream arts and crafts movement, and highlight the value of De Cora's, Dietz's, and other Carlisle staff's art to American typography. Also mentioned but not elaborated is De Cora's attempt to have American Indian sign language's influence on the hand manual for American Sign Language given more recognition. Deeper exploration of this phenomenon needs to be undertaken by scholars in American Indian studies and in deaf and hearing-impaired communication studies.

Lastly, De Cora also needs to be remembered as a pacifist during World War I. She was vociferously opposed to the misappropriation of the thunderbird symbol as the insignia embellishing American and European military uniforms and banners. According to De Cora's research, the thunderbird was a symbol of authority and social rank, representing dignity, arbitration, and peace for the Winnebago and many other tribes. De Cora was quoted in the *Washington Post* as stating, "It is an unfortunate perversion that makes the symbol of arbitration and peace the banner which leads to war and devastation" (227).

These are words that can still resonate today with the current misappropriation of American Indian symbols for sports mascots and fighter jets. Some things never change.

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**The Indians of Iowa.** By Lance M. Foster. Iowa City: University of Iowa Press, 2009. 162 pages. \$16.95 paper.

Iowa, encompassing the fertile land that is situated between the Mississippi and Missouri rivers, has been the home of diverse Native American peoples during the past nine centuries. Yet the history of most of these populations has been underreported by notable academic publications, and, as a result, the general public knows little about these original inhabitants. Beginning with the ancestral Oneota, Glenwood, Great Oasis, and Mill Creek cultures of the late prehistoric period, Native Americans settled in earth-lodge villages that stretched across the entire span of the future state. Their societies depended upon extensive agriculture, hunting, foraging, and far-flung trade networks. Today's archaeological sites at Blood Run National Historic Landmark near Rock Rapids, Wittrock Indian Village National Historic Landmark near Sutherland, and Hartley Fort in northeastern Iowa provide ample evidence that these early peoples flourished on the Iowa landscape and were the progenitors of some of the later tribes that were contacted by Spanish, French, and English explorers during the historical period.

Of the two-dozen tribes discussed in this book, only the Meskwakis still possess a federally recognized reservation within the state. Often referred to erroneously as the Fox tribe, which originally denoted only one clan of the broader population, they became closely confederated with the Sauk tribe by the early 1700s. French fur traders and their Indian allies drove the two confederated tribes out of the western Great Lakes country, and the beleaguered migrants settled in northeastern Iowa by the 1730s. The US government negotiated pressured treaties with the affiliated peoples during the 1840s, and they were forcibly removed to eastern Kansas. The Meskwakis struggled valiantly to return to their sacred environment along the Iowa River, and, in 1856, they were able to purchase the lands that they remain on today near the community of Tama. Their former confederates, the Sauks, occupy lands in Kansas and Oklahoma, far removed from their once-shared villages in Iowa.