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Stephanie Rose Pratt

The European Perception of the Native American,
1750 -1850

(Vol. II - Plates)
A weroan or great Lorde of Virginia. III.

He Princes of Virginia are arrayd in fiche manner as is expressed in the figure. They weare the hares of the Indians long, and hange opp the ende of the shaweas in a knot under their ears. Yet they cane the topp of their heads from the forehead to the nose of the nakke in manner of a soldiuer, settinge a faire vigo perch or

eone on bothe sides of their noses. They hange at their ears either blacke or pearele, or forme that, as the claves of some great birds, in concheth in to their faces. Moreover. They either powde, or payne their foreheads, forehearts, dyuers, looke, armor, and legs, yet in another form they the inhabitants of Florida. They wear a choise about them with a tippet or bodier of copper, with they matche other wise, and ther of wear they sho headeles than their armes. Under their brads about their helmes uppere caryes grene, what they use to show them selves bold, when they are sick. They hange before thid the lampes of bone or shell, very finallly shat under their face, shat the ram b Alyghst downd owne side. They carry a quiver made of fiuckles holding their bowes readie bent in one hand, and an arrow in the other, to ad to defend themselves. In this manner they goe to warre, or they their clothes feale and bunque. They take their placers in haimest in most where of them great there in the country, for they are their full, plaister, and full of Goodly woods. Yt bache also these or stoves full of dierens, tims of hogs. When they goe to hunt they payne their body as in the most soyle manner that they can dout.


2. John White, Indian in body paint, watercolour, (c. 1585), 26.3 x 15 cm.


26. and detail English or Dutch, "Indians and Pagodas," Left door of "japanned" cabinet-on-stand, black and gold lacquer on silvered base, (1710-20).
27. Gobelins Tapestry Factory, after Albert Eckout, Frans Post and others, "Les Indes: The Elephant and the Light Bay Horse," Tapestry of dyed wool and dyed silk, (1690), 470 x 485 cm.

29. English or Dutch, "Indians playing basketball," end panel of "japanned" cabinet-on-stand, black and gold lacquer on silvered base, (1710-20).


32. Theodore de Bry, after John White, "Their dances which they use at their high feasts," copper engraving, (1590) in de Bry, Historia Americae, (1590).
33. Albrecht Altdorfer (attr.), The Triumph of Maximilian I, pen and ink, watercolour, and gold on vellum, (1512-16).

34. Peruvian, Feather Head-dress, Cerro de Chimbote, Peru, Height 77 cm, (1924).
35. Pedro Reinel and Lopo Homem, Map of South America, watercolour on vellum, (c.1525), part of the "Miller" atlas.


40. Theodor Galle, after Stradanus (Jan van der Street), "Vespucci Discovering America," copper engraving, late 16th century.
41. German, probably Ausburg or Nuremburg, "The Peoples of the Islands Recently Discovered...", woodcut with colour wash, (1505).


46. Dutch, after Jacob van Meurs, "T'Amsterdam," copper engraving, late 17th century.
47. Joachim Wtewael, **Indian Homage**, drawing, (c. 1610-20).

48. Robert Robinson, Painted room, panel, oil on wood, mainly in green monochrome, (1696).
49. Robert Robinson, Painted room, panel, oil on wood, mainly in green monochrome, (1696).


56. William Blake, "Europe supported by Africa and America," copper engraving, (1796) in J.D. Stedman, Narrative of a Five Years' Expedition Against the Revolted Negroes..., (1796).

59. Guilio Parigi, Design for a Ballet Costume, Pen, ink and watercolour, (c. 1600-10).

60. Peter Mills and Sir Balthazar Gerbier (attr.) Design for a Triumphal Arch "Loyalty Restored", Coronation Procession of Charles II, pen and ink on paper, (1661).
61. Inigo Jones, An Indian, pen and brown ink washed with grey, (1632).


67. James Roberts, Miss Younge as Imoinda in 'Oroonoko', watercolour, (1779).

68. English, "Mr. Kean as Rolla," engraving, (early 19th century).

71. German, Ludwigsburg Porcelain Factory, Centre-piece: The Four Continents, porcelain with polychrome and gilt decoration, (c.1760).

72. Anonymous, Bristol, Tobacco Label, copper engraving, (c.1815).
73. William Savage, Carver's model for the Figure-head on the Victory, wood, (c.1765).

75. English, Worshipful Company of Distillers, Commemorative medal, (c.1770).

76. English, Samuel Calle, goldsmith, trading token, Exeter, (n.d.)
77. German, Meissen Porcelain Factory, America, porcelain on gilt bronze base, (c.1745).

78. Manufacture de Jouy, after Jean-Baptiste-Marie Huet, America Paying Homage to France, plate printed cotton, (c.1784-1790).
79. English or Scottish, America Presenting at the Altar of Liberty Medallions of Her Illustrious Sons, plate printed, linen/cotton or cotton, (c.1785).


82. Giovanni Battista Tiepolo, America, detail of ceiling, fresco, (1753).

84. English, "Goody Bull, or the Second Part of the Repeal," copper engraving, (12 March 1766).
85. English, "The Ballance, or the American's Triumphant," copper engraving, (? March to July 1766).

86. English, "The American Moose-deer, or away to the River Ohio," copper engraving, (? June 1755).


95. Anonymous, Portuguese, Detail of Inferno, oil on panel, (c.1550).

SHELB—NS SACRIFICE
or the recommended Loydiana a faithful representation of a Tragedy shortly to be performed on the Continent of America

98. English, "Shelb—ns Sacrifice," copper engraving, (10 Fe. 1783).

100. Thomas Rowlandson, The Captive, unfinished pen over pencil, (c.1775–80).

103. Angus, after Richard Corbould, Illustration to Lydia, copper engraving, (1786) in John Shebbeare, Lydia, or Filial Piety, (1755)(reprinted 1786).


While to the starry sphere thy name shall rise,
(Not there unsung thy generous enterprise!)
Thine in all hearts to dwell—by Fame enshrined,
With those, the Few, that live but for Mankind;
Thine evermore, transcendent happiness!
World beyond world to visit and to bless.


109. Thomas Stothard, Illustration to The Voyage of Columbus, steel engraving, (1827) in Samuel Rogers, Works, (1834).

111. Unknown, Weeping Dacia, marble, (Roman, Trajan's Forum).

113. Thomas Stothard, Dying Indian Embraced by Hope, watercolour, (c.1797).


121. Hans Burgkmair (attr.), Indian Holding a Mexican Shield, pen, ink, and wash, (post 1519).

A form had rush'd amidst them from the dark,
And spread his arms,—and fell upon the floor:
Of aged strength his limbs retain'd the mark;
But desolate he look'd, and famish'd poor,
As ever shipwreck'd wretch lone left on desert shore.

Yet pensive seem'd the boy for one so young—
The dimple from his polish'd cheek had fled;
When, leaning on his forest-bow unstrung,
Th' Onondaga warrior to the planter said.


128. Benjamin West, "Indian Giving a Talk to Colonel Bouquet," copper engraving, (1766) in William Smith, An Historical Account of the Expedition Against ... (1766).
129. Benjamin West, "Indians Delivering Up the Captives to Colonel Bouquet," copper engraving, (1766) in Smith, An Historical Account of the Expedition Against ..., (1766).


134. Jean Simon, after John Verelst, Sa Ga Yeath Qua Pieth Tow, King of the Maquas, mezzotint, (1710).

136. Unknown, Apollo Belvedere, Marble, (Roman copy, early Hadrianic).


140. Robert Adam, Designs for the *Townshend Monument*, pencil, pen and wash, (1760).


145. George Morland, Gipsy Encampment, oil on canvas, (1791).


151. Benjamin West, The Death of General Wolfe, oil on canvas, 59 3/4 x 84 in, (1770).

152. Benjamin West, The Savage Warrior Taking Leave of His Family, oil on canvas, 60 x 48 cm, (c.1761).
153. Benjamin West, General Johnson Saving A Wounded French Officer, oil on canvas, 51 x 42 in, (c.1764-68).

154. Benjamin West, William Penn's Treaty With the Indians, oil on canvas, 75 ½ x 107½ cm (1771-1772).


159. George Catlin, Kee-O-Kuk, The Running Fox, oil on canvas, (c.1835).

161. George Catlin, Greater Wonder, A Cree Woman Carrying Her Baby in Her Robe, oil on canvas, (c.1832).

162. James Barry, detail from Commerce, or the Triumph of the Thames, oil on canvas, (revised 1801).
163. John Trumbull, *The Death of General Montgomery in the Attack on Quebec*, oil on canvas, 62.5 x 94 cm, (1786).

164. John Trumbull, Study for *The Death of General Montgomery in the Attack on Quebec*, pen and ink, wash, and pencil on paper, (c.1786).
165. English, Gorget engraved with the Royal Arms of George III, inscribed to "Loyal Chief Outacite cherokee Warrior," silver, (c.1762).

166. Jacques Louis David, The Sabine Women, oil on canvas, (1799).


170. Eugène Delacroix, Les Natchez, oil on canvas, 90 x 116 cm, (1824-1825).
171. Jean-Jacques-Francois Le Barbier, the Elder, Canadian Indians at Their Child's Grave, oil on canvas, 87 x 63 cm, (1781).

172. Henry Perronet Briggs, The First Conference Between the Spaniards and the Peruvians, oil on canvas, (c.1826).
173. John Everett Millais, *Pizarro Seizing the Inca of Peru*, oil on canvas, 128.3 x 171.7 cm, (1846).

175. Thomas Gainsborough, Samuel Kilderbee, oil on canvas, 50 ½ x 40 ½ in, (c.1755).

176. Isaac Basire, after Markham, "Oukah Ulah, Slalilosken Ketagustah, Tathowe, Clogittah, Kollannah, Ukanequa, Onaconoa," copper engraving, (c.1730).
177. John Faber, after William Verelst, "Tomo Chachi, or King of the Yamacraw, and Tooanahowi, his nephew," mezzotint, (c. 1734).

179. Francis Parsons, Cunne Shote, Cherokee Chief, oil on canvas, 36½ x 24½ in, (1762).


183. Gilbert Stuart, Thayendanegea, oil on canvas, 24 x 30 in, (1786).

185. William Hodges, Cherokee or Creek Indian, oil on canvas, 29½ x 24½ in, (1790-91).

186. William Hodges, Cherokee or Creek Indian, oil on canvas, 29½ x 24½ in, (1790-91).
187. Sir Peter Francis Bourgeois, *The Inside of a Rotunda With Several Portraits*, oil on canvas, 191 x 157 cm, (1791).

189. John Russell, Micoc, and Tootac, Her Son, oil on canvas, (exhibited 1769).

190. W&D. Lizars, after Amelia Anderson, John Sakeouse, A Native of Jacob Sound, Greenland, copper engraving, (c.1817).


196. Tomas de Suria, *Gefe de Nutka*, pencil, 18.3 x 12.5 cm, (1791).
197. Nootkan, Chief’s hat of cedar bark, spruce or cedar root and grass, design shows figures hunting whales, (not dated).

199. Jose Cardero (attr.), Portrait of Tetaku, watercolour, 26.2 x 20.4 cm, (post 1791).

200. Jose Cardero (attr.), Portrait of a Chief of Puerto del Descanso, watercolour, 26.3 x 20.7 cm, (post 1791).
201. Jose Cardero (attr.), Portrait of an Indian from Salida de las Goletas (Island of Quadra and Vancouver), watercolour, 26.2 x 20.6 cm, (post 1791).

202. Tomas de Suria (attr.), An Indian of Mulgrave, pen and wash, 21 x 9.8 cm, (1791).

204. Thomas Stothard, "Callicum and Maquilla, chiefs of Nootka Sound," copper engraving, (c.1790).
205. Thomas Davies, A View of Pointe-Levis Opposite Quebec, watercolour, (1788).
207. Thomas Davies, *View of Niagara, Just above Horseshoe Falls*, watercolour, (c.1762).


211. Karl Bodmer, Stomick-Sosack or Bull's Back Fat, Blackfoot Chief, watercolour on paper, $12\frac{1}{2}$ x $9\frac{1}{2}$ in, (c.1833).

212. George Catlin, Stu-mick-o-sucks, the Buffalo's Back Fat, oil on canvas, (1832).

214. Karl Bodmer, Pioch-Kiain (Distant Bear), watercolour, (c.1833).

217. George Catlin, Crow Warriors Bathing in Yellowstone, oil on canvas, (c.1832).

218. George Catlin, Crow Chief at his Toilet, oil on canvas, (c.1832).

220. German, "Petalesharro," transfer print on china plate, (c.1895).
221. German, Teapot, Meissen Porcelain Factory, (c.1730).

222. English, America, Bow Factory, (c.1760-65).
223. English, William Penn's Treaty With The Indians, plate-printed cotton in red with blue threads, (c.1785).

224. Northern Slesvig, America, pattern on reversible fabric, (Late 18th century).
225. John Flaxman, Simcoe Memorial, marble, (1815), South Quire Aisle, Exeter Cathedral.
226. John Flaxman, Design for the Simcoe Memorial, pencil on paper, (c.1815).

228. English or French, Folding book with globe in a box, copper engraving, (early 19th C).