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The European Perception of the Native American, 1750 - 1850

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The European Perception of the Native American, 1750-1850

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REFERENCE ONLY
A weroan or great Lorde of Virginia. III.

He is Prince of Virginia arm’d in fighting manner as is express’t in this figure. They have the hair of their heads long and have not by the ends of their hair in a knot under their ears. Yet they cut the top of their heads from the forehead to the nose in manner of a soldier, fitting a snowy white hat of some kind on the beginning of the crest upon their foreheads, and another white one on both sides above their ears. They hang their ears either with pearls, or form hat, as the claws of some great bird, in crests in to their foreheads. Moreover, they either pow’r, or payne their forehead, locks, dyers, booby, annam, and legs, yet in another force them the inhabitants of Florida. They have a choice about their necks and beards or hair of copper, with which they may either we, and that of war they also have either. Under their heads above their bellyes uppermost upon, as they to lest them fall, and when they are sick. They hang before the head of their foreheads very tame, so heffer in flesh, that the eye hangs forth or belted side. They carry a quiver made of shells on his holding their bowes or spears bent in one hand and an arrow in the other, to the fight them. In this manner they go to war, or this is their usual method and hanger. They take their pictures in hermetical of their habit, great there in the country, for it is their full, pleasant, and full of Goody woods. Yet their also them of their full of disease, time, and others. When they go to band they payen their bodies in the most suitable manner that they can destroy.


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.

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).

engraving, (3 Feb. 1780).
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).


106. Tony Johannot, Illustration to Cooper, The Last of The Mohicans, engraving, (1827).
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).


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


120. Francis Stevens, Gertrude of Wyoming, drawing, sepia, wash, (1810).
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.

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


And tranced in giddy horror Gertrude swoon'd;
Yet, while she clasps him lifeless to her zone,
Say, burst they, borrow'd from her father's wound,
These drops?—Oh, God! the life-blood is her own!
And faltering, on her Waldegrave's bosom thrown—
"Weep not, O Love!"—she cries, "to see me bleed—
Thee, Gertrude's sad survivor, thee alone
Heaven's peace commiserate; for scarce I heed
These wounds;—yet thee to leave is death, is death indeed!

Then mournfully the parting bugle bid
Its farewell, o'er the grave of worth and truth;
Prone to the dust, afflicted Waldegrave hid
His face, as though he must bide in sleepless youth.


BEAUTES

DE

L'Histoire d'Amérique

l'après les plus célèbres voyageurs et géographes

qui ont écrit sur cette partie du monde

PAR G

Ornées de 32 nouveaux sujets de gravures représentant

les Costumes, Habitations, Animaux &c.

TOME 1er

L'Amérique

PARIS,

(À la Librairie d'Education)

D'ALEXIS EYMERY, Rue Mazarine, N°30


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).


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 ¼ x 107¾ cm (1771-1772).
155. J. Taylor, after Woodruff, "General Burgoyne and
the Indians in 1777," copper engraving, (1804) in

156. Anonymous, English, "The English Pursuing
Their Victory and Hunting the Indians...,"
copper engraving, (1817) in William Rob­
ertson, The History of America – A New ed­
iton, (1817).

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).
167. Joseph Wright of Derby, The Indian Widow, oil on canvas, 101.6 x 127 cm, (1785).


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, Ukaneequa, Onaconoa," copper engraving, (c.1730).
177. John Faber, after William Verelst, "Tomo Chachi, or King of the Yamacraw, and Tooanahow'i, his nephew," mezzotint, (c.1734).

179. Francis Parsons, Cunne Shote, Cherokee Chief, oil on canvas, 36½ x 24¼ in, (1762).

181. Sir Joshua Reynolds, Scyacust Ukah, oil on canvas, 48 x 35¼ in, (1762).

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

185. William Hodges, Cherokee or Creek Indian, oil on canvas, 29 1/2 x 24 1/2 in, (1790-91).

186. William Hodges, Cherokee or Creek Indian, oil on canvas, 29 1/2 x 24 1/2 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).
203. Louis Choris, A leather tent of the Aleuts, watercolour, (1816-17).

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 1/2 x 9 3/4 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).