

Portraits of Native Americans from Pocahontas to Sitting Bull

Dr Stephanie Pratt, Independent Scholar





Brant or Sagayenkwaraton (below) (1710)



Austenaco or Utsidihi (above) (1762)

Sitting Buffalo Bull or Tatanka Iyotanka (below) (1882)



Matoaks als Rebecka daughter to the mighty Prince Powhatan Emperour of Aitanoughomouck als virginia converted and baptized in the Christian faith, and wife to the worth M^r John Rolfe. Comp^{on} Holland excud.

Pocahontas, or Matoaks (above) (1616)

From Pocahontas to Sitting Bull

- ❖ But what happens when realistic portraiture of this sort is removed from the sitter's experience? E.g. when their usual way of visually representing a person uses less naturalistic forms.
- ❖ Could these Indigenous American portraits work like 'contact zones' where two radically different cultures confront one another, and some exchange happens?
- ❖ We might ask what agency did the sitters have within a European artistic representational mode?
- ❖ How did this style of representation compare with their self-representation?



Simon van de Passe, Matoaka also
Rebecka daughter to the mighty Prince
Powhatan Emperour of
Attanoughakomouck also Virginia,
engaving, 1616 © National Portrait
Gallery, London



Matoaks als Rebecka daughter to the mighty Prince
Powhatan Emperour of Attanoughakomouck als virginia
converted and baptized in the Christian faith, and
wife to the worth M^r Joh: Rolff. Compton Holland excud:
Si: Pass: sculp:





Below: John Smith's map of 'Virginia' showing the lands over which the Powhatan chief *Wahunsenacah* held sway, 1612



Above: global location of *Tsenacommacah*, Pocahontas' homelands in North America



Matoaks als Rebecka daughter to the mighty Prince
Powhatan Emperour of Attanoughkomouck als virginia
converted and baptized in the Christian faith, and
wife to the worth M^r Joh: Rolff. Compton Holland excud:
Si: Pass: sculp:

Matoaks als Rebecka daughter to the mighty Prince
Powhatan Emperour of Attanoughkomouck als virginia
converted and baptized in the Christian faith, and
wife to the worth M^r Joh: Rolff. Compton Holland excud:
Si: Pass: sculp:



Left:
Pocahontas
by Simon van
de Passe,
1616 (detail)

Right:
Frances
Howard,
Countess of
Somerset by
Simon van
de Passe,
1620s-30s
© Copyright
National
Portrait
Gallery



*The lively portraict of the Lady Francis
Countesse of Somerset.*

S. Pa: sculp: Lon:.

Comp: Holl: excud.

Right: John White, *A chiefe Herowans wyfe of Pomeoc.* (Detail, c.1590) (The British Museum)



Left: John White, *The wyfe of an Herowan of Secotan.* (Detail, c. 1590) (The British Museum)





Above: (Detail) Theodore de Bry after John White, 'A cheiffe Ladye [sic] of Pomeiooc.' from *De Bry America*, part I (1590)





Above: John Verelst, Sagayenkwaraton, named *Sa Ga Yeath Qua Pieth Tow (Christianized Brant)*, 1710. Oil, Library and Archives of Canada



Above: John Verelst, Onigoheriago (baptized John). *Ho Nee Yeath Taw No Row, King of the Generethgarich*, 1710. Oil, Library and Archives of Canada



Above: John Verelst, Tejonihokarawa (baptized Hendrick). Named *Tee Yee Neen Ho Ga, Emperor of the Six Nations*, 1710. Oil, Library and Archives of Canada

Below: John Verelst, Etowaucum (baptized Nicholas). Named *Etow Oh Koam, King of the River Nation*, 1710. Oil, Library and Archives of Canada





Left: *The Four Indian Kings Speech to Her Majesty, 1710, The British Museum*

Great Queen
A tedious Voyage from near Canada
On that vast continent America
(A Voyage our predecessors ne'er did make)
Nor could prevail'd with be to undertake)
We undertook with pleasing hopes that wee
Britania's Queen our Great Allie might see
In all her Splendid Ray's of Majesty
And take this Happy Juncture to Declare
What things we Judge most necessary are
And most expedient In our country's war
When Anadagajaux said You did Intend
For to Reduce Canada, Fleets to Send
We were Rejoyc'd at that most wellcom news
And hop'd it would prove more than a bare amuse
Then we in token of our friendship hung
The Kettle up and Songs of transport sung
And likewise we Did up the Hatthet take
Thereby to shew our Best Defence we'd make
With one consent as soon as that was done
We Joyrid our Brothers Queder Schuyler Nicolson
In making and Providing Ports Cannows
Store-houses Fences Barracks and Battows
Whilst Anadialia Coll'nell Vetch at Boston
Rais'd Such an Army France could never Boast on

Then Long we waited for the the English Fleet
At who's arrival Victory more compleat
Than ever yet By Art or Arms was Gain'd
We do perswade our Selves had been obtain'd
But being disapointed for that Season
By bus'nes of Import our Great Queens Reason
Extreamly Sorrowfull it did us make
And soon oblig'd us this Long Voyage to take
In Sincerity of the Nations whence we come
Great Queen we do present these Belts of Wampum
And as we Joyntly ask we hope you will
As heretofore be mindfull of Us Still
Or else we must from our own Kingdoms fly
Stand Niter; or live a Mean, Inglorious
All which Is much Against Our Inclination
All which Is Unbecoming our High Station
Since we with you have In Alliance Been
With you Great Queen and with your Children
Some Knowledge of A Saviour we have had
And of further Instruction Should be Glad
If you'd so Gracious be Great Queen to Send
Us Parsons to Instru't Us to that end
We now close All In hope that you will Grant
These and all Such like favours which we want

Right: *Broadside, 'For the Entertainment of the Four Indian Kings, 1710, The British Library*

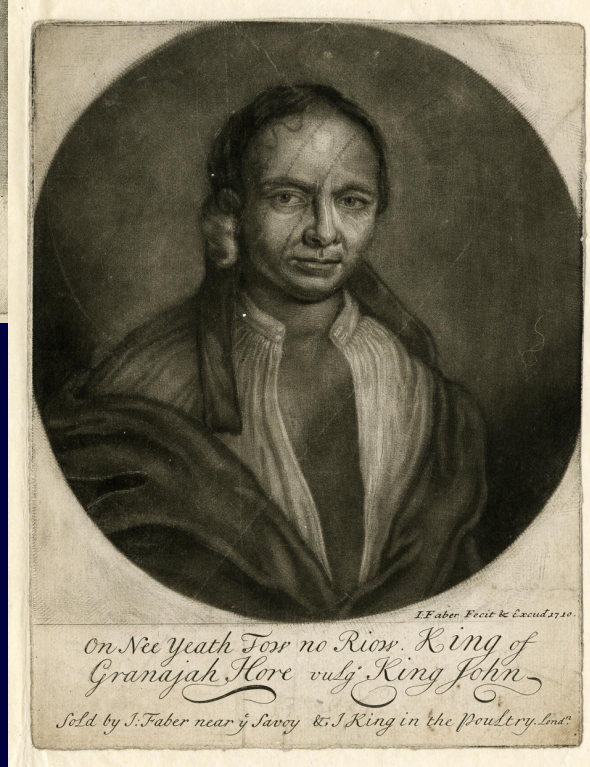
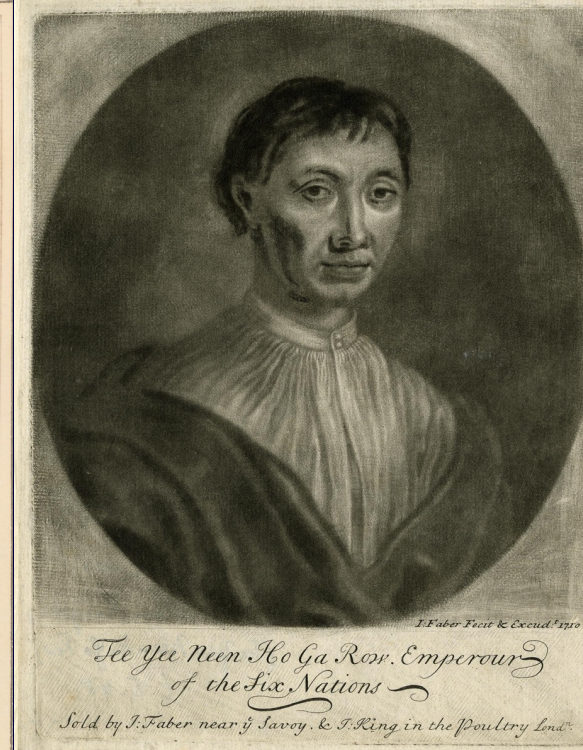


At PUNCH's Theatre.

For the Entertainment of the
Four Indian Kings, viz.

- (A) The Emperor Tee Tee Neen Ho Ga Row.
- (B) King Sa Ga Yeau Qua Rab Tow.
- (C) King E Tow oh Koam.
- (D) King Oh Nee Yeath Tow no Riow.

This present Munday, May 1. at Seven a-Clock.



John Faber, (far left) Sa Ga Yean Qua Rash Tow. King of ye Maquas. alias King Brant; (middle top) Tee Yee Neen Ho Ga Row. Emperour of the Six Nations; (middle bottom) On Nee Yeath Tow no Riow. King of Granajah Hore vulgo King John (far right) E Tow O Koam King of the River Nation, mezzotint, 1710, The British Museum.



Bernard Lens III, (far left) *Sa Ga Yean Qua Rash Tow*; (middle top) *Tee Yee Neen Ho Ga Row*; (middle bottom) *On Nee Yeath Tow no Riow*; (far right top) *E Tow O Koam*, miniature portraits in watercolour on vellum, 1710. The British Museum



Above: John Verelst, Sagayenkwaraton, named *Sa Ga Yeath Qua Pieth Tow (Christianized Brant)*, 1710. Oil, Library and Archives of Canada



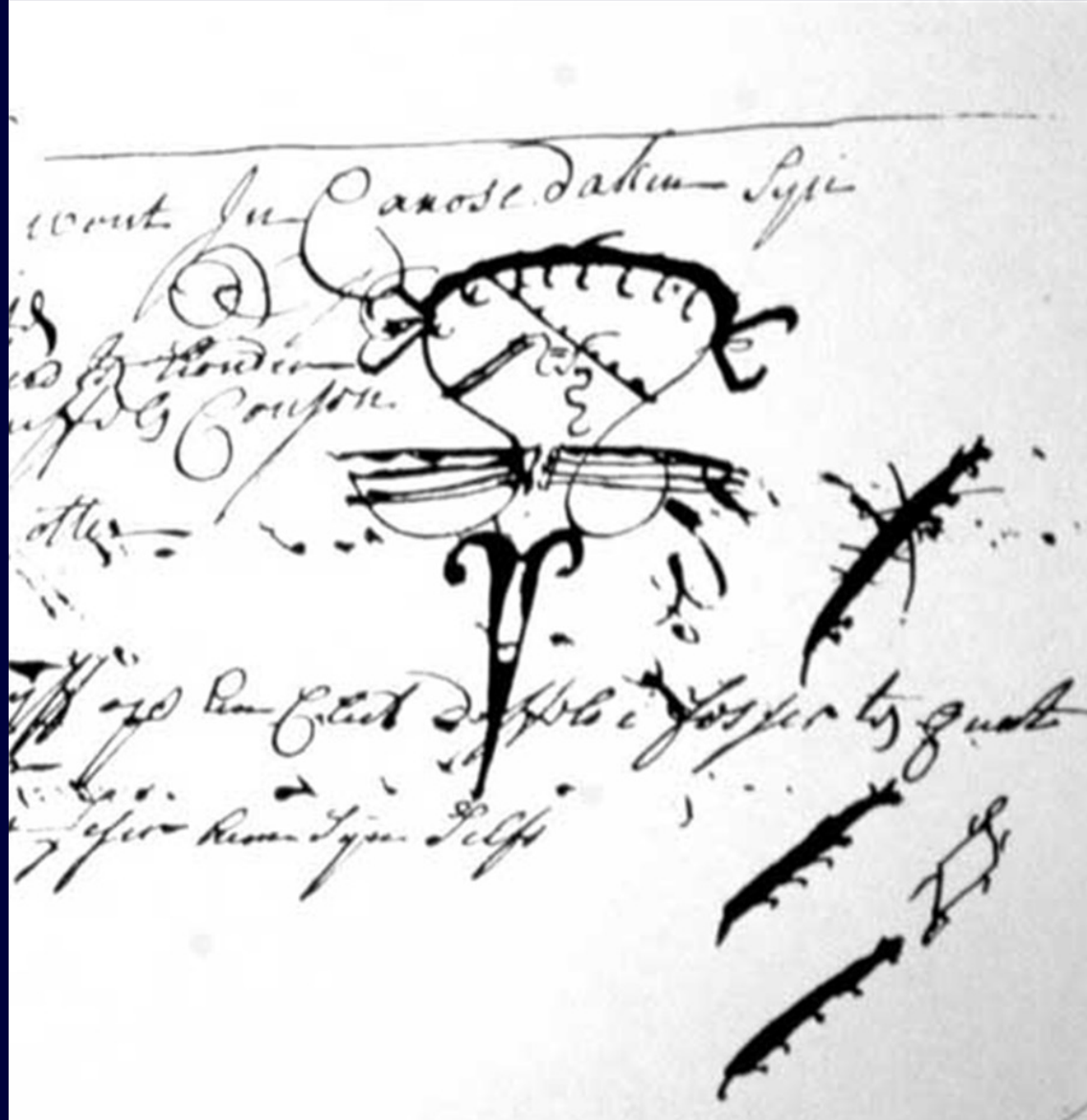
Above: John Verelst, Onigoheriago (baptized John). *Ho Nee Yeath Taw No Row, King of the Generethgarich*, 1710. Oil, Library and Archives of Canada



Above: John Verelst, Tejonihokarawa (baptized Hendrick). Named *Tee Yee Neen Ho Ga, Emperor of the Six Nations*, 1710. Oil, Library and Archives of Canada

Below: John Verelst, Etowaucum (baptized Nicholas). Named *Etow Oh Koam, King of the River Nation*, 1710. Oil, Library and Archives of Canada





Above: An entry from the 1695-1726 account book of Evert Wendell, the Dutch trader to the Indians living in Albany, New York. This entry, written in Dutch, is dated August 13, 1706 and shows the portrait of the Seneca man, Tan Na Eedsies.





...of what is expected from their
their belts of Wampum & what shall be further
by Anadagarioux (Coll^o. Nicholson) as the
of our Great Queen.
...our desire is that our Brother Queder may deliver
...as our minds.
Mark of Henrique & John
Mark of Brant
The Marque of Eewa Pau...
will
nd
and
to be
mine
al here
d of
of d
n become
the
rest
of
under
according

Detail, above, John Verelst, *Sagayenkwaraton*, 1710. Detail, right, a document signed by the 1710 Mohawk and Mahican delegates, The British Library.



"We have been as a strong wall for the security of the Queen's children, even to the loss of our best men."
Speech of the Four Kings of Canada to Queen Anne, 1710

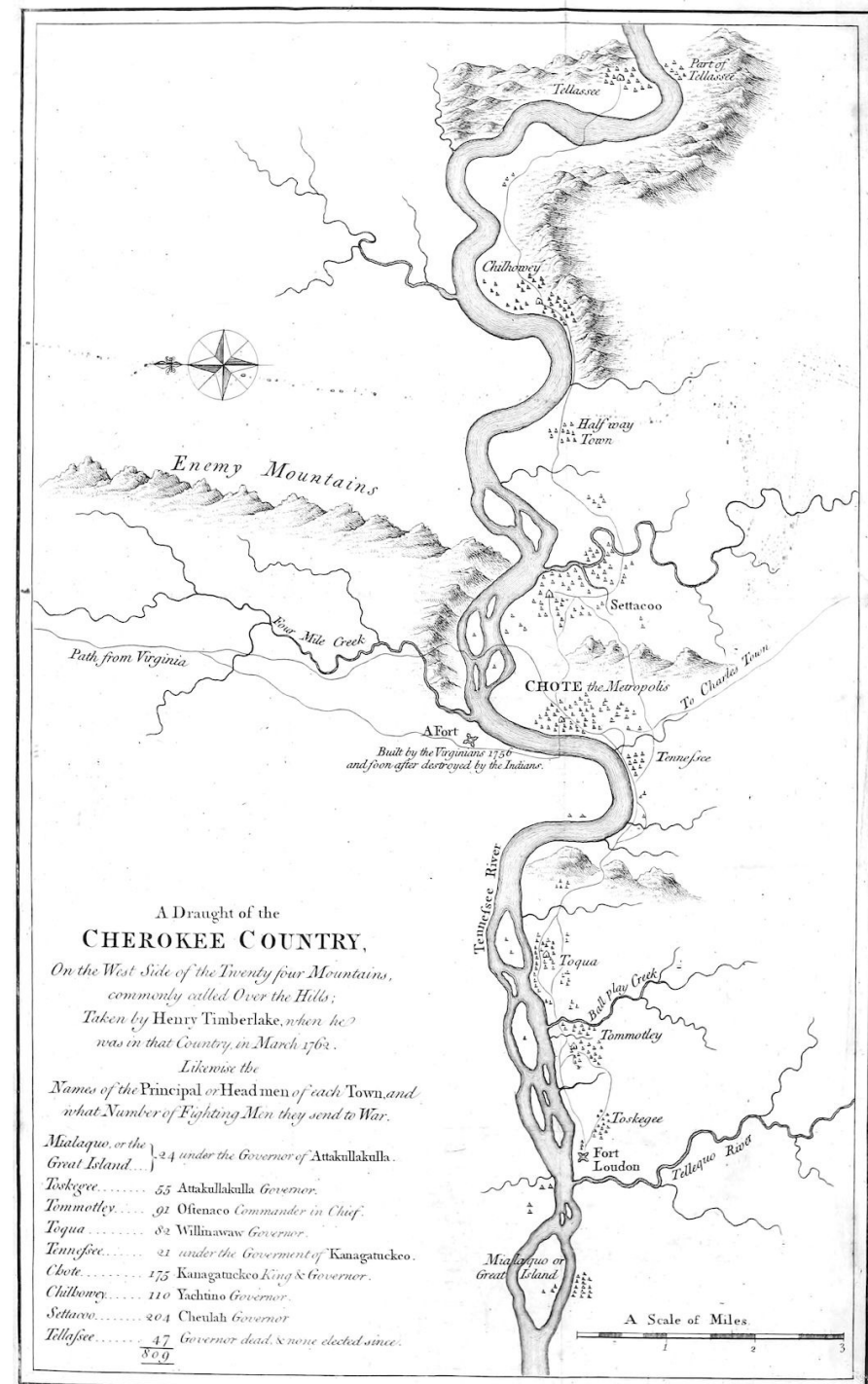


Right: John Michael Wright, *Lord Mungo Murray [Am Morair Mungo Moireach]*, 1668 - 1700. Son of 1st Marquess of Atholl, (1683), Scottish National Portrait Gallery



Left: Sir Joshua Reynolds, *Scyacust Ukah (Austenaco)*, Thomas Gilcrease Museum, 1762

Right: Lt. Henry Timberlake's map of the Upper Cherokee Country, from *The Memoirs of Lieut. Henry Timberlake*, engraving, 1765



Isaac Basire, after Markham, "The above Indian Kings or Chiefs Were brought over from Carolina, by Sr. Alexander Coming [sic] Bart. ...", engraving, 1730, The British Museum



1. OK OUKAH ULAH. [2. K. SKALILOSKEN KETAGUSTAH.] 3. T. TATHTOWE. [4. C. CLOGOITTAH.] 5. K. KOLLANNAH. [6. U. UKWANEEQUA.] 7. O. ONACONOA.



Left: Reynolds,
*Sycagust Ukah
or Austenaco*,
1762

Right: Sir
Joshua
Reynolds, *John
Manners,
Marquess of
Granby and a
Groom*, c.1766-
70, Royal
Collections
Trust

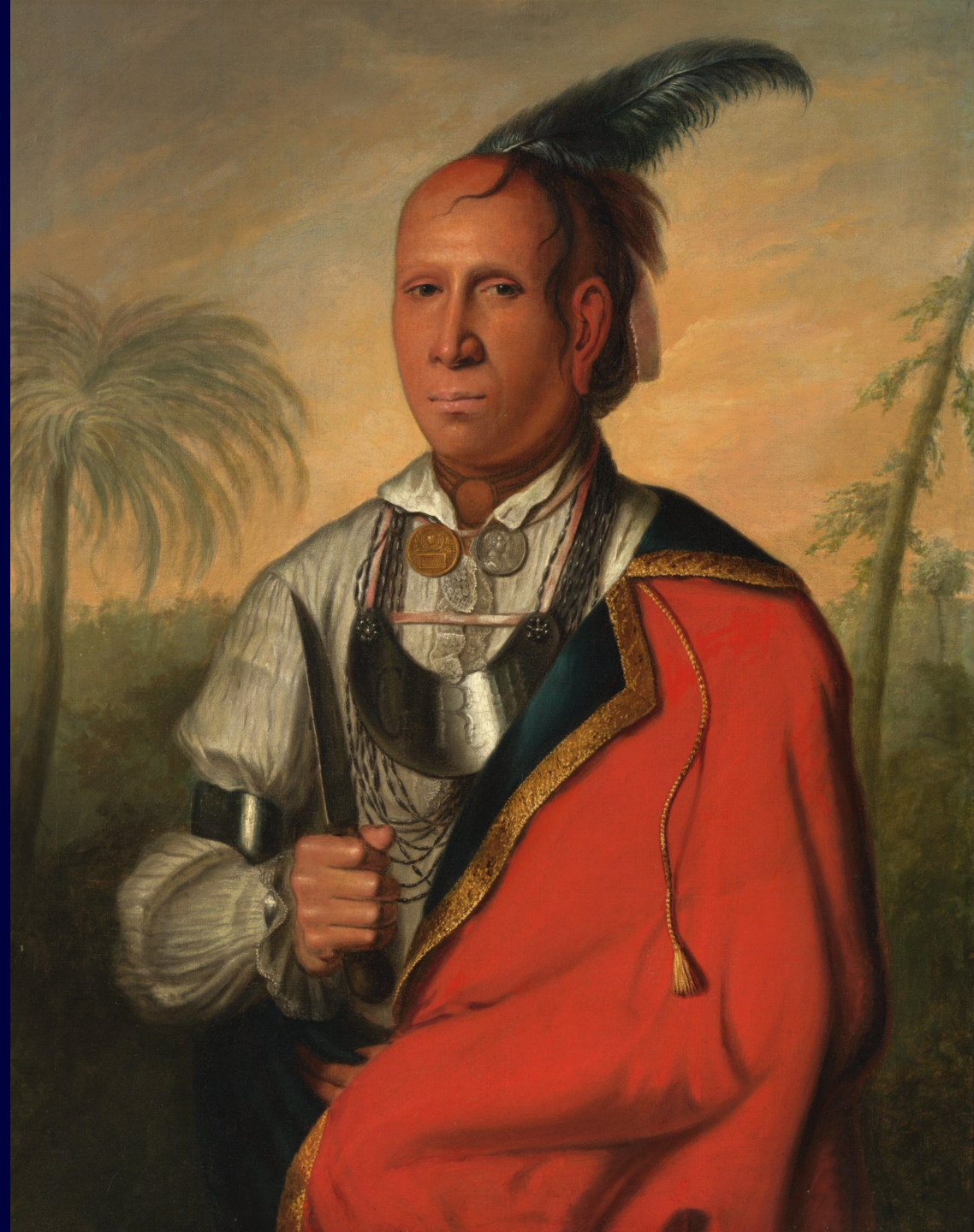






Left:
Reynolds,
Scyagust
Ukah, 1762

Right:
Francis
Parsons,
*Cunne
Shote*,
1762



Anon, 'The Three
Cherokees [who]
came over from the
head of the River
Savannah to London,
1762', engraving,
The British Museum

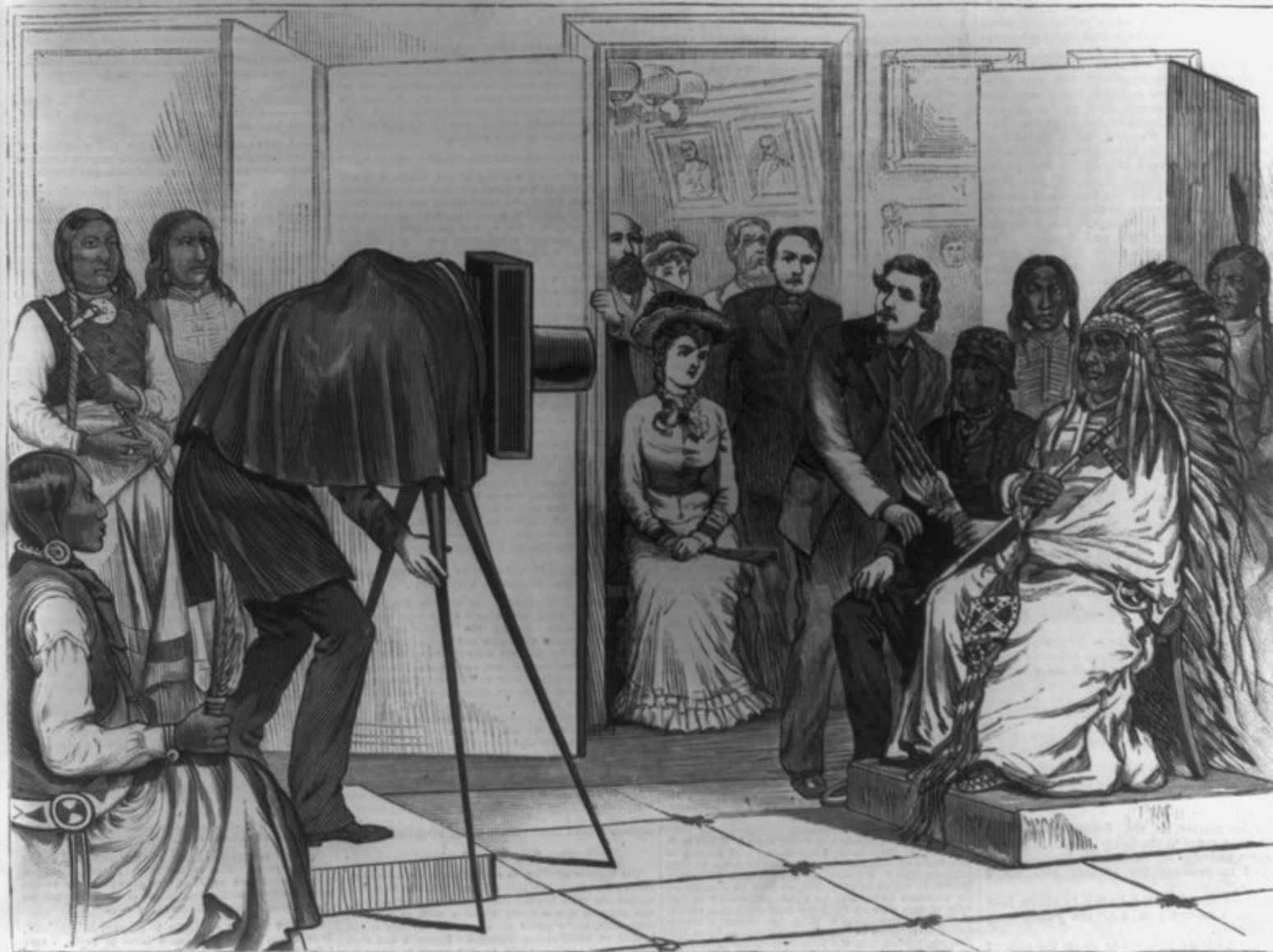


The Three Cherokees, came over from the head of the River Savanna to London, 1762.
1. Their Interpreter, that was Poisoned.

2 Outoote or Man-killer, who sets up the War Whoop, as,
(Woach Woach ha ha hoeh Woach) with his Manpum.

3 Austeraco or King, a great Warrior who has his Calumet or Pipe,
by taking a Whiff of which, is their most sacred emblem of Peace.
Sold in . . . Navy Buildings Covent Garden, according to Act, by G. Bickham.

4 Uochefee's or Great Hunter, or Scalper, as the Character of a Warrior
depends on the Number of Scalps, he has them without Number.



WASHINGTON, D. C.—PHOTOGRAPHING AN INDIAN DELEGATION, IN BELL'S STUDIO, FOR THE GOVERNMENT.—FROM A SKETCH BY A. B. SHULTS.—SEE PAGE 26.

TATON KAIYOTONKA, *Sitting Bull*

The above is a true Photo and Auto-graph of "Sitting Bull," the Sioux Chief at the Custer Massacre.

Copyrighted, 1882, by Bailey, Dix & Mead.

Above: By Bell, C. M. (Charles Milton), approximately 1849-1893. - Library of Congress, Washington D.C.



TATON KAIYOTONKA, *Sitting Bull*

The above is a true Photo and Auto.
graph of "Sitting Bull," the Sioux Chief
at the Custer Massacre.

Copyrighted, 1882, by Bailey, Dix & Mead.



Right: (Authorship unknown) Sitting Bull identified this as his first coup at age fourteen. (NAA 08584300).





Above: Drawing on ledger paper by Tatanka Iyotake showing his capture of Jumping Bull, the Assiniboine youth he adopted and named, from the Fort Randall drawings set. (NAA 08591000)

www.Gresham.ac.uk
@GreshamCollege



EST. 1597

GRESHAM
COLLEGE

**FOR THE LOVE OF LEARNING
SINCE 1597**



GRESHAM

COLLEGE