

How Historians Can Use Art as Artifacts

A Closer Look at the Artwork of John White and Theodor deBry
(*Primary Sources and Secondary Sources at the Point of First Contact*)



“Indian Man and Woman Eating”
Watercolor by John White (created 1585-1586).
Licensed by the Trustees of the British Museum.



“Their sitting at meate”
Engraving by Theodor deBry (1590)\
Based on watercolor by John White
Courtesy of the John Carter Brown Library at Brown University.

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There were no digital cameras on cell phones to leave photographic evidence of the first contact between the people of North America and Europe. However, by studying the artwork of John White and Theodor deBry, student historians will gain an important glimpse into the lives and culture of the people in North America as they lived before the cultures were intermingled. Students will study the primary sources created by watercolor artist John White and compare them with secondary sources prepared by master engraver Theodor deBry after White returned to England. Through these lessons, students will have the opportunity to analyze primary and secondary sources, reflect and evaluate with peers, use graphic organizers, engage in cooperative learning and take a stand on an issue and support it with evidence from history.

Overview	
Objectives	<p>Students will be able to:</p> <ol style="list-style-type: none"> 1. Identify and analyze primary and secondary sources 2. Work cooperatively in pairs/groups 3. Write and justify an opinion 4. Write a constructed response to a question
Recommended time frame	2-3 class periods of 45-55 minutes each
Grade level	5
Curriculum fit	These lessons demonstrate the differences between primary and secondary sources and illustrate how historians can gather meaningful information from each type of source, including artwork. Exposure to the process of analyzing primary and secondary sources will assist students in understanding complex concepts in later units.
Materials	<p>Copies of watercolor paintings by John White:</p> <ul style="list-style-type: none"> • “Indian Man and Woman Eating” (1585-86) • “Indian Village of Pomeiooc” (1585-86) • “Indians Fishing” (1585-86) <p>Copies of Engravings by Theodor deBry:</p> <ul style="list-style-type: none"> • “Their Sitting at Meate” (1590) • “The Tovvne of Pomeiiac” (1590) • “Their manner of fishynge in Virginia” (1590) <p>**At the end of this lesson are thumbnails of 39 images of artwork from John White and Theodor deBry located within the collection of the Library of Congress. Additional copies and descriptions of these and other illustrations may be found at: Index of White's Watercolors and De Bry's Engravings by Virtual Jamestown. http://www.virtualjamestown.org/images/white_debry_html/jamestown.html</p> <ul style="list-style-type: none"> • Teacher prepared handout to assist in analyzing primary and secondary sources (<i>**copy attached at end of this lesson</i>) • Pen or pencil • Paper for essay
State of Michigan Learning Standards	
	<p>Social Studies:</p> <p>5 – U1.4.2 Use primary and secondary sources (e.g., letters, diaries, maps, documents, narratives, pictures, graphic data) to compare Europeans and American Indians who converged in the western hemisphere after 1492 with geography (landforms and climate) on settlement.</p> <p>5 – U2.1.1 Describe significant developments in the Southern colonies, including patterns of settlement and control including the impact of geography (landforms and climate) on settlement.</p>

Procedures

Day One:

Lesson Launch: Who were John White and Theodor deBry and why do we care about art they created 400 years ago?

- **Discuss White's background:** artist in England, explorer who went on several voyages to the New World to record images of the plants, animals, landscape, peoples and cultures there because there were no cameras or camcorders. Later became Governor of Roanoke (Lost Colony)

John White's watercolor paintings of the Native Americans are among the best evidence of what the area was like prior to the first contact with Europeans. Is there interpretation in artifacts? (Of course, there is.)

****Note: Additional teacher material on White and deBry, etc. from the Library of Congress collection is located at the end of this lesson plan. You do not need to read this before teaching this lesson; it is included for those who become compulsively interested in this topic and need to know more! It would be highly unlikely that you need to be familiar with all of this information in order to teach fifth graders.**

- **Discuss deBry's background:** Flemish jeweler & engraver who lived in various places in Europe to avoid religious unrest. Tried to purchase artwork of Florida by explorer/artist LeMoyne, who did not sell it to him because he planned to write a book. LeMoyne died shortly afterwards and deBry purchased his art from LeMoyne's widow. Using these engravings and those based on White's watercolors, deBry published successful books about New World. (Slight differences in images in copies sold in various countries.)
- **Other characters:** Both White and deBry were acquaintances of Thomas Harriott and Richard Hakluyt. Harriott was a scientist who recorded what White drew. Hakluyt was friends with Sir Walter Raleigh and helped get White hired. Queen Elizabeth ruled England, King Phillip ruled Spain. Tensions were high as English privateers (pirates) raided Spanish ships. The invasion of England by the Spanish Armada in 1588 prevented White from returning to Roanoke with supplies for the colony he led.
- **BIG IDEA?** Historians use primary sources to gain information and knowledge about people, place, things, events, etc. Not all primary sources are equally valuable and historians should carefully consider any potential bias or motive accompanying each piece of evidence.

Primary sources are important because they give historians evidence from a person who saw an event or was present when it occurred. They are maps, records, letters, pictures, documents, etc. that were made contemporaneously with the time period being investigated.

Historians need to filter out any potential bias, whether or not it is intentional.

- Who made the source? When, where, why?
 - Motives? (finances, power, land, love?)
 - Was the author of the document a witness to the event?

By looking at the work of White and de Bry, students should notice that deBry embellished the artwork. Why? Was he trying to make people invest in the New World? Sell more copies? Get people to move there? What was his motive? He adds details that are not present in White's drawings, but does that mean they are less accurate? What were White's motives?

Vocabulary:

Primary Source: a source of information that comes from an eyewitness; these sources might include paintings, journal entries, letters of correspondence, etc.

Secondary Source: a source of information that comes from an individual who was not present at the time the event took place.

Weir: a fence placed in water to catch and trap fish

Palisade: a fence made of pointed wood, driven into the ground to create a fenced in area.

Watercolor: painting created with paint mixed with water rather than oil

Engraving: printing an image that was made using an engraved plate or block (can be used to make copies of other artwork)

Evidence: objects or information that can demonstrate or prove something, can include oral or written statements

Inference: logical process of reasoning a conclusion from a evidence

Day Two:

Comparing and Contrasting the Images of the New World Created by White in 1585-86 and deBry in 1590.

- **Refresher:** Remind students that the artwork they are about to review provided Europeans with a glimpse into the New World, showing them clues about the lifestyles of the people as well as images of plants, animals and terrain. These images were among the first available to Europeans at the time of "first contact."

White sketched the drawings while in Roanoke and likely finished them when he returned to England. He worked with Thomas Harriott, a scientist, who recorded the information about people, animals, and plants they encountered.

Theodore deBry made engravings of White's work back in England, and included the artwork in books that were successfully sold throughout Europe. This made White's work accessible to the general public.

*Again, more detailed background information from the Library of Congress collection is included at the end of this lesson.

- **Activities: Students will compare and contrast 3 sets of artwork.**
 1. **Display the White watercolor of "Indian Village of Pomeiooc."** Tell them that White did this water color after spending time with the people he drew. The writing on the bottom is done by either White or the scientist Harriott.
 2. **Display the engraving of the same village done by DeBry.** What differences do you see? Any others?
 3. **Show the two side-by-side.** What differences do you now see? There are many. Each student should be expected to cite one similarity or difference. Make sure to point out important differences if not brought up by students.
 4. **Introduce handout and explain how to use it.** Students should work in pairs or small groups for the next exercises.
 5. **Show watercolor of "Indians Fishing."** Give students time to use worksheet to analyze each quadrant of image and then discuss. (Could use "sage and scribe" technique where one student dictates and another writes -- or other method of quickly recording data and thoughts.)
 6. **Repeat with engraving by deBry. Students should confer briefly with partner/s and then have whole group discussion:** Each pair or group will select 1-2 items they consider important. (Might include: more fish and animals in engraving, lots of differences in the weirs (long lines in background are extra weirs, only two men fishing with spears in White's, but many in DeBry's, so many fish you would bump into them in DeBry's, and trees in background plentiful and in neat rows vs. few in White's.)

Teacher Prompt: why do you suppose there were so many differences between the two sets of images?

Day Three:

Evaluating Understanding of Primary and Secondary Sources by Comparing and Contrasting the Images of the New World Created by White in 1585-86 and deBry in 1590.

- **Refresher:** Display all four images used in yesterday's lesson (fishing and village of Pomeiooc.) Let students look at them again and ask any questions or raise any pertinent points.
- **Give them another copy of graphic organizer** and explain that they are going to look at a final set of images with their partner/'team and then write independently about the similarities and differences in the two images.
- Each will INDEPENDENTLY write a 2-3 paragraph essay when they are finished with their chart.

	<p>ESSAY PROMPT: By examining the primary and secondary sources of artwork by White and deBry, what can historians infer?</p>
<p>Evaluation</p>	
	<p>Students will complete a worksheet analyzing images of the New World created by White and deBry. They will write an essay explaining what historians can infer from these primary and secondary sources.</p>
<p>Extension</p>	
	<p>Students will compare the images created by White and deBry with the written descriptions of the New World created by others, including John Smith,</p> <p>After reviewing the materials, students will prepare a Venn Diagram of what the written sources and artwork have in common and how they differ from one another.</p> <p>They can either present orally or in writing: What evidence is the best available? What would be ideal evidence to resolve any confusing or conflicting accounts?</p> <p>Do you think any of these materials influenced how Europeans thought and acted towards the New World? In what ways?</p>

Analyzing Photographs, Pictures and Historical Artifacts

STEP 1

1. Study this document for two minutes.
2. Write a sentence or two describing what you think this document (photograph/drawing/illustration) is about.

1.
2.

STEP 2

1. Divide the image into 4 sections. (This step is included in the next 3 steps.)
2. Look at the **upper right hand quadrant** for 30 seconds.
3. Write down all of the details that you see in this section.

People	Objects	Activities

STEP 3

1. Look at the **upper left hand quadrant** for 30 seconds.
2. Write down all of the details that you see in this section.

People	Objects	Activities

STEP 4

1. Look at the **lower right hand quadrant** for 30 seconds.
2. Write down all of the details that you see in this section.

People	Objects	Activities

STEP 5

1. Look at the **lower left hand quadrant** for 30 seconds.
2. Write down all of the details that you see in this section.

People	Objects	Activities

STEP 6

1. What **new details** became visible when you looked more closely?
2. What **questions** does this photograph/picture/document now raise in your mind?
3. What **other resources** might give you more information?

1. New details	2. Questions	3. Other resources

Primary Resources from the Library of Congress

*Note: Extensive credit should be given to research librarians at the Library of Congress who diligently assisted in finding resources and materials to support this set of lessons. Through a series of detailed and extensive emails, significant research help was provided by the librarians.

The Library of Congress online collections have a variety of primary sources for the early years of the Virginia Colony. The Virginia Records Timeline is located at

< http://rs6.loc.gov/ammem/collections/jefferson_papers/mtjvatm.html >

Many primary sources for Virginia colonial history, including the Records of the Virginia Company, can be found in the Thomas Jefferson papers collection in the American Memory at <

<http://memory.loc.gov/ammem/mtjhtml/mtjser8.html> >.

More detailed works from our collections available online include John Smith's Generall Historie of Virginia, which can be found at

< [http://memory.loc.gov/cgi-bin/query/r?ammem/lhcbbib:@field\(NUMBER+@od1\(lhcb+0262b\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/lhcbbib:@field(NUMBER+@od1(lhcb+0262b))) >

in the Capital and the Bay collection <<http://memory.loc.gov/ammem/lhcbhtml/lhcbhome.html>>.

According to the Library of Congress's Reference Desk. Another likely good source for this kind of information may be:

LCCN permalink: <http://lcn.loc.gov/90024655>

Main title: The Roanoke voyages, 1584-1590 : documents to illustrate the English voyages to North America under the patent granted to Walter Raleigh in 1584 / edited by David Beers Quinn. Published/Created: New York: Dover Publications, 1991. Description: 2 v. : ill., maps; 22 cm.

Below are 39 thumbnail images of artwork created by John White and Theodor deBry and their locations within the collection of the Library of Congress.

Library of Congress Prints & Photographs Online Catalog



> Prints & Photographs Online Catalog > Search

Search Results

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PRINTS & PHOTOGRAPHS

ONLINE CATALOG (PPOC) 39 results containing "White, John, fl. 1585-1593"

- 1.



[\[Village of Secotan\]](#)

[1619] | 1 print | Bry, Theodor de, 1528-1598

Illus. in G159 .B7 pt. 1 [Rare Book RR] | LC-USZ62-52444 (b&w film copy neg.)

- 2.



[Their manner of fishing in Virginia](#)

[1590] | 1 print | Bry, Theodor de, 1528-1598

Illus. in F229 .H27 1590 [Rare Book RR] | LC-USZC4-4805 (color film copy transparency)

- 3.



[Secotan](#)

[194-] | 1 photographic print. | White, John, fl. 1585-1593

LOT 4411 [item] [P&P] | LC-USZ62-583 (b&w film copy neg.)

- 4.



[The manner of their fishing](#)

[194-] | 1 photographic print. | White, John, fl. 1585-1593

LOT 4411 [item] [P&P] | LC-USZ62-576 (b&w film copy neg.)

- 5.



[The tombe of their Cherounes or cheife personages, \[...\]](#)

[194-] | 1 photographic print. | White, John, fl. 1585-1593

LOT 4411 [item] [P&P] | LC-USZ62-569 (b&w film copy neg.)

- 6.



[Their sitting at meate](#)

[194-] | 1 photographic print. | White, John, fl. 1585-1593
LOT 4411 [item] [P&P] | LC-USZ62-570 (b&w film copy neg.)

- 7.



[\[Sitting around the fire\]](#)

[194-] | 1 photographic print. | White, John, fl. 1585-1593
LOT 4411 [item] [P&P] | LC-USZ62-571 (b&w film copy neg.)

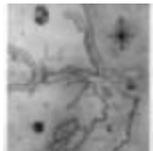
- 8.



[\[A religious dance\]](#)

[194-] | 1 photographic print. | White, John, fl. 1585-1593
LOT 4411 [item] [P&P] | LC-USZ62-572 (b&w film copy neg.)

- 9.



[\[Chart of the east coast\]](#)

[194-] | 1 photographic print. | White, John, fl. 1585-1593
LOT 4411 [item] [P&P] | LC-USZ62-573 (b&w film copy neg.)

- 10.



[A cheife Herowans wyfe of Pomeoc and her daughter of the age of 8 or 10 yeares](#)

[194-] | 1 photographic print. | White, John, fl. 1585-1593

LOT 4411 [item] [P&P] | LC-USZC6-13 (color film copy transparency, from another copy of the print)

- 11.



[The aged man in his wynter garment](#)

[194-] | 1 photographic print. | White, John, fl. 1585-1593

LOT 4411 [item] [P&P] | LC-USZ62-575 (b&w film copy neg.)

- 12.



[One of the wyves of Wyngyno](#)

[194-] | 1 photographic print. | White, John, fl. 1585-1593

LOT 4411 [item] [P&P] | LC-USZ62-577 (b&w film copy neg.)

- 13.



[\[Woman\] of Florida](#)

[194-] | 1 photographic print. | White, John, fl. 1585-1593

LOT 4411 [item] [P&P] | LC-USZ62-578 (b&w film copy neg.)

- 14.



[The wyfe of an Herowan of Secotan](#)

[194-] | 1 photographic print. | White, John, fl. 1585-1593

LOT 4411 [item] [P&P] | LC-USZ62-579 (b&w film copy neg.)

- 15.



[The manner of their attire and painting themselves when they goe to their generall huntings, or at their solemn feasts](#)

[194-] | 1 photographic print. | White, John, fl. 1585-1593
LOT 4411 [item] [P&P] | LC-USZ62-580 (b&w film copy neg.)

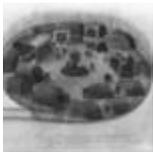
- 16.



[The broyling of their fish over the flame of fier](#)

[194-] | 1 photographic print. | White, John, fl. 1585-1593
LOT 4411 [item] [P&P] | LC-USZ62-581 (b&w film copy neg.)

- 17.



[The towne of Pomeiock and true forme of their houses, covered and enclosed some w\[i\]th matts, and some w\[i\]th barcks of trees All compassed about w\[i\]th smale poles stock thick together in stedd of a wall.](#)

[194-] | 1 photographic print. | White, John, fl. 1585-1593
LOT 4411 [item] [P&P] | LC-USZ62-582 (b&w film copy neg.)

- 18.



[The flyer](#)

[194-] | 1 photographic print. | White, John, fl. 1585-1593
LOT 4411 [item] [P&P] | LC-USZ62-584 (b&w film copy neg.)

- 19.



[The wyfe of an Herowan of Pomeiooc](#)

[194-] | 1 photographic print. | White, John, fl. 1585-1593
LOT 4411 [item] [P&P] | LC-USZ62-585 (b&w film copy neg.)

- 20.



[The forme of a fort w\[hi\]ch was made by Mr. Rolfe Lane in a parte of St. Johns Islande neare cap roje where we toke in salt the xxvith of May, 1585](#)

[194-] | 1 photographic print. | White, John, fl. 1585-1593
LOT 4411 [item] [P&P] | LC-USZ62-586 (b&w film copy neg.)

- 21.



[A cheife Herowan](#)

[194-] | 1 photographic print. | White, John, fl. 1585-1593
LOT 4411 [item] [P&P] | LC-USZ62-587 (b&w film copy neg.)

- 22.



[One of their religious men](#)

[194-] | 1 photographic print. | White, John, fl. 1585-1593
LOT 4411 [item] [P&P] | LC-USZ62-588 (b&w film copy neg.)

- 23.



[\[A Warrior\] of Florida](#)

[194-] | 1 photographic print. | White, John, fl. 1585-1593
LOT 4411 [item] [P&P] | LC-USZ62-589 (b&w film copy neg.)

- 24.

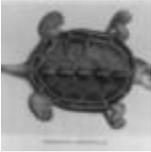


[Indians fishing](#)

[1964] | 1 photomechanical print | White, John, fl. 1585-1593

Illus. in NC242.W53 H8 [Rare Book RR] | LC-USZ62-37247 (b&w film copy neg.)

- 25.



[Diamond-back terrapin](#)

[1964] | 1 photomechanical print | White, John, fl. 1585-1593

Illus. in NC242.W53 H8 [Rare Book RR] | LC-USZ62-52442 (b&w film copy neg.)

- 26.



[\[The Englishmen's arrival in Virginia\]](#)

[1590] | 1 print | Bry, Theodor de, 1528-1598

Illus. in G159 .B8 pt. 1 [Rare Book RR] | LC-USZ62-53337 (b&w film copy neg.)

- 27.



[\[A weroans, or chieftain, of Virginia\]](#)

[1590] | 1 print | Bry, Theodor de, 1528-1598

Illus. in G159 .B8 pt. 1 [Rare Book RR] | LC-USZ62-53338 (b&w film copy neg.)

- 28.



[\[A noblewoman of Pomeiock\]](#)

[1590] | 1 print | Bry, Theodor de, 1528-1598

Illus. in G159 .B7 pt. 1 [Rare Book RR] | LC-USZ62-76084 (b&w film copy neg.)

- 29.



[\[An old man in his winter clothes\]](#)

[1590] | 1 print | Bry, Theodor de, 1528-1598

Illus. in G159 .B8 pt. 1 [Rare Book RR] | LC-USZ62-54015 (b&w film copy neg.)

- 30.



[\[How the chief ladies of the town of Dasamonquepeio dress and carry their children\]](#)

[1590] | 1 print | Bry, Theodor de, 1528-1598

Illus. in G159 .B7 pt. 1 [Rare Book RR] | LC-USZ62-76085 (b&w film copy neg.)

- 31.

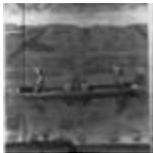


[\[How they build boats\]](#)

[1590] | 1 print | Bry, Theodor de, 1528-1598

Illus. in G159 .B7 pt. 1 [Rare Book RR] | LC-USZ62-52443 (b&w film copy neg.)

- 32.



[\[How they catch fish\]](#)

[1590] | 1 print | Bry, Theodor de, 1528-1598

Illus. in G159 .B8 pt. 1 [Rare Book RR] | LC-USZ62-54016 (b&w film copy neg.)

- 33.



[\[How they cook their fish\]](#)

[1590] | 1 print | Bry, Theodor de, 1528-1598

Illus. in G159 .B8 pt. 1 [Rare Book RR] | LC-USZ62-53339 (b&w film copy neg.)

- 34.



[\[Praying around the fire with rattles\]](#)

[1590] | 1 print | Bry, Theodor de, 1528-1598

Illus. in G159 .B8 pt. 1 [Rare Book RR] | LC-USZ62-54017 (b&w film copy neg.)

- 35.



[\[The dances at their great feasts\]](#)

[1590] | 1 print | Bry, Theodor de, 1528-1598

Illus. in G159 .B7 pt. 1 [Rare Book RR] | LC-USZ62-40055 (b&w film copy neg.)

- 36.



[\[The town of Pomeiock\]](#)

[1590] | 1 print | Bry, Theodor de, 1528-1598

Illus. in G159 .B8 pt. 1 [Rare Book RR] | LC-USZ62-54018 (b&w film copy neg.)

- 37.

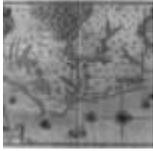


[\[The tomb of the weroans\]](#)

[1590] | 1 print | Bry, Theodor de, 1528-1598

Illus. in G159 .B8 pt. 1 [Rare Book RR] | LC-USZ62-54019 (b&w film copy neg.)

- 38.



[\[Map of the coast of Virginia in 1585\]](#)

[1590] | 1 print | Bry, Theodor de, 1528-1598

Illus. in G159 .B7 pt. 1 [Rare Book RR] | LC-USZ62-54020 (b&w film copy neg.)

- 39.



[\[A chief of Roanoke\]](#)

[1970] | 1 photomechanical print | Bry, Theodor de, 1528-1598

Illus. in E141.B88 1970 [P&P Reference Collection] | LC-USZ62-89909 (b&w film copy neg.)

INQUIRY PROCESS CHART



1: Explore what you know and develop investigative question(s)

Description: We make observations about information we already know to identify a question as the focus of our investigation. This question comes from our prior knowledge & interests in particular problems, issues, & puzzlements.

Example(s): Why are so many Mexicans choosing to migrate to the United States?

2: Gather and evaluate information

Description: We gather information from multiple sources that relate to our question, and we evaluate the information to consider how accurate, reliable and useful it is to our inquiry.

Example(s): Analyzing photographs, studying maps, interviewing people who have knowledge to share.

3: Analyze and interpret the information

Description: We analyze the information & make interpretations about what it means & how important it is. We make inferences & form generalizations that are supported by our information. We may revise our question.

Example(s): Putting information together in a graph, diagram or web diagram.

4: Communicate an interpretive account of your new understanding

Description: Based on our work using this process, we now understand more than we did before. We create products that represent this new understanding, & we have different purposes & audiences for these products. Often, we raise new questions based on this changed understanding and begin the process again.

Example(s): Historical narrative, letter to a public official, oral report with Power Point slides

Process begins again

Description: Often, we raise new questions based on this changed understanding and begin the process again.

Example(s): Has our immigration policy for people coming here from Mexico changed since 9/11?

ADDITIONAL BACKGROUND INFORMATION FROM THE LIBRARY OF CONGRESS COLLECTION

(for the teacher who simply wants to know more...)

DETAILS ABOUT INDIVIDUAL IMAGES:

You may find detailed information about each print by looking at the bookmarked information for each image. For example, looking at the following bookmark <http://www.loc.gov/pictures/item/97506828> provides this background information.



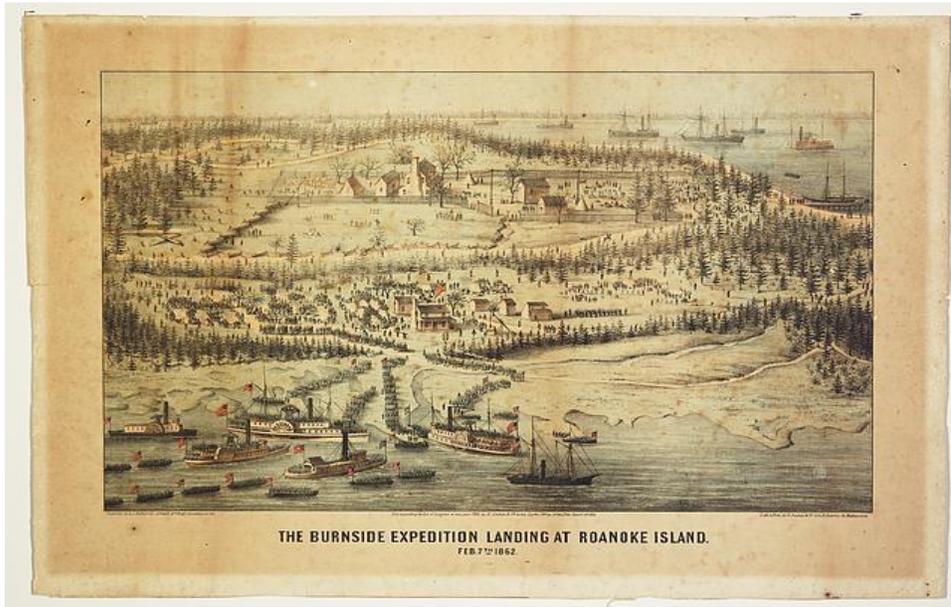
- Title: [A chief of Roanoke] / T.B.
- Creator(s): [Bry, Theodor de, 1528-1598](#), engraver
- Related Names:
 - [White, John, fl. 1585-1593](#), artist
- Date Created/Published: [1970]
- Medium: 1 photomechanical print : offset.
- Summary: Full-length, front and back view of Native chief showing manner of dress; river scene in background.
- Reproduction Number: LC-USZ62-89909 (b&w film copy neg.)
- Rights Advisory: No known restrictions on publication.
- Call Number: Illus. in E141.B88 1970 [P&P Reference Collection]
- Repository: Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA
- Notes:
 - Illus. in: *Americae* / Theodor de Bry, ed. München : Konrad Kölbl, 1970 reprint of edition published 1600, part I, illus. VI.
 - Title transcribed from Lorant, p. 239.
 - *The New World* [...] / Lorant, ed. New York : Duell, Sloan and Pearce, 1965, p. 239
- Subjects:
 - [Indians of North America--Clothing & dress--North Carolina--Roanoke Island--1600.](#)
- Format:

- [Book illustrations--1600--Reproductions--1970.](#)
- [Engravings--1600--Reproductions--1970.](#)
- [Offset photomechanical prints--1970.](#)
- [Portrait prints--1600--Reproductions--1970.](#)
- Collections:
 - [Miscellaneous Items in High Demand](#)
- Bookmark This Record:
<http://www.loc.gov/pictures/item/97506828>

EXTENDING LESSON WITH MORE CONTEMPORARY IMAGES FROM LIBRARY OF CONGRESS COLLECTION:

Although it is outside the natural scope of this lesson, including more recent images of the same subject matter is a natural extension of this lesson. The Library of Congress collection contains photographs and artwork of the same area depicted by White and deBry and can be used for comparison purposes. The

following image, a lithograph created in 1862, combines the look of both deBry and White, but is significantly different. Comparing this image to the fishing weir images or others might be valuable extension work.



- Title: The Burnside expedition landing at Roanoke Island - February 7th 1862
- Creator(s): [E. Sachse & Co.](#),
- Date Created/Published: 1862.
- Medium: 1 print : lithograph.
- Summary: Print shows boats and riverboats filled with soldiers landing on the shore; scores of soldiers disembark and join troops already at the campsite.
- Reproduction Number: LC-DIG-ds-00119 (digital file from original item) LC-USZ62-3450 (b&w film

copy neg.)

- Rights Advisory: No known restrictions on publication.
- Call Number: PGA - Sachse--Burnside expedition (B size) [P&P]
- Repository: Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA <http://hdl.loc.gov/loc.pnp/pp.print>
- Notes:
 - Associated name on shelflist card: Sachse, (E.) & Co.
 - Sketched by A.J. Richards, Comp. K. 8th Regt. Connecticut Vol.
 - Ent. according to Act of Congress in the 1862 by E. Sachse & Co. in the Clerks Office of the Distr. Court of Md.
 - Lith. & Print by E. Sachse & Co. 104 S. Charles St. Baltimore.
- Subjects:
 - [Burnside's Expedition to North Carolina, 1862.](#)
 - [Soldiers--North Carolina--Roanoke Island--1860-1870.](#)
 - [Military camps--North Carolina--Roanoke Island--1860-1870.](#)
- Format:
 - [Lithographs--Color--1860-1870.](#)
- Collections:
 - [Popular Graphic Arts](#)
- Bookmark This Record: <http://www.loc.gov/pictures/item/2003655799>

INFORMATION ABOUT THE RELATIONSHIPS OF KEY INDIVIDUALS MENTIONED IN THIS LESSON – FROM RESEARCH CONDUCTED BY LIBRARY OF CONGRESS

Tracking information about how White and deBry might have been connected was not as simple as it might seem. The Library of Congress reference librarians were very helpful in poring through material and offering sources for consideration to assist with the preparation of this lesson. Enclosed

is an excerpt of the research exchange between the creator of this lesson and the Library of Congress librarians in the summer of 2011.

Librarian 1: The introduction (by Paul Hulton) to the 1972 Dover edition of "A Briefe and True Report of the New Found Land of Virginia" by Thomas Harriot, engravings by Theodor De Bry, after the drawings of John White; notes that "of the two main authors of the De Bry volume surprisingly little is known (p. viii)."

Brief entries on the men in Gale's Biography in Context database are shown below. Additionally, the biographical entry for Harriot suggests that it was indeed Raleigh who sponsored Harriot:

"Sponsored by Raleigh

While Harriot was enrolled in St. Mary's Hall, Walter Raleigh had attended Oxford's Oriel College, the preserve of the gentry and nobility. Raleigh was already involved in exploration in North America when Harriot graduated. Raleigh and his half brother Sir Humphrey Gilbert had sailed with 11 ships to the Cape Verde Islands in 1578, and the ships had become badly scattered en route. Raleigh wanted someone to teach reliable navigation techniques to his ship captains. The principal at St. Mary's recommended Harriot, and Raleigh became Harriot's first patron. Harriot moved to Raleigh's London residence, Durham House.

Harriot made several investigations to prepare a course for English navigators. He interviewed ships' captains at the docks along the Thames River. His friends Allen and Hakluyt from Oxford helped him. He also read John Dee's translation of Martin Cortes' *Arte de navigation*. The result was a textbook he named *Arcticon*. Only the names of its chapters have survived; some of them were "Some Remembrances of taking the altitude of the Sonne by Astrolabe and Sea Ring," "How to find the declination of the Sonne for any time of the yeare & any place; by a speciall table called the Sonnes Regiment newly made according to late observations," and "Effect of longitude on declination."

Traveled to Virginia

When Raleigh received permission to sail to North America in 1584, Harriot may have accompanied him, but there are no records to confirm it. He is known to have sailed for the Western Hemisphere with Sir Richard Grenville in 1585. En route Harriot made many observations of the sun and stars to track his course, and he also observed a partial solar eclipse. The ship sighted Dominica in the Caribbean, then moved northward.

On June 30, 1585, it anchored at Roanoke Island, off Virginia. On shore, Harriot observed the topography, flora, and fauna, making many drawings and maps, and the native people, who spoke a language the English called Algonquian. Harriot worked out a phonetic transcription of the native people's speech sounds and began to learn the language, which enabled him to converse to some extent with other natives the English encountered.

Apparently Harriot favored friendly relations with the native people, but others in the party felt otherwise, and at least one of the native people was killed.

At the same time, Sir Francis Drake, patrolling the Florida coast for Spanish treasure galleons to capture, heard the Spanish planned to attack the colony at Roanoke. He sailed north to warn the English and took most of them back to England in 1586.

Harriot wrote his report for Raleigh and published it as A Briefe and True Report of the New Found Land of Virginia in 1588. Raleigh gave Harriot his own estate, in Ireland, and Harriot began a survey of Raleigh's Irish holdings. He also undertook a study of ballistics and ship design for Raleigh in advance of the Spanish Armada's arrival." ("Harriot, Thomas (1560-1621)." Encyclopedia of World Biography. Detroit: Gale, 1998. Gale Biography In Context. Web. 22 July 2011.)

Unfortunately, tracking any transactions of this nature, much less any sub-contracting that Harriot may have done to De Bry or White, would be very difficult to trace.

Our online collections have a variety of primary sources for the early years of the Virginia Colony. The Virginia Records Timeline is located at < http://rs6.loc.gov/ammem/collections/jefferson_papers/mtjvatm.html > Many primary sources for Virginia colonial history, including the Records of the Virginia Company, can be found in the Thomas Jefferson papers collection in the American Memory at < <http://memory.loc.gov/ammem/mtjhtml/mtjser8.html> >.

More detailed works from our collections available online include John Smith's Generall Historie of Virginia, which can be found at < [http://memory.loc.gov/cgi-bin/query/r?ammem/lhcbcbib:@field\(NUMBER+@od1\(lhcbcb+0262b\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/lhcbcbib:@field(NUMBER+@od1(lhcbcb+0262b))) > in the Capital and the Bay collection <<http://memory.loc.gov/ammem/lhcbhtml/lhcbhome.html>>.

One likely good source for this kind of information may be:

LCCN permalink: <http://lccn.loc.gov/90024655>
Main title: The Roanoke voyages, 1584-1590 : documents to illustrate the English voyages to North America under the patent granted to Walter Raleigh in 1584 / edited by David Beers Quinn.
Published/Created: New York : Dover Publications, 1991.
Description: 2 v. : ill., maps ; 22 cm.

which is described in the introduction to the Dover edition of the "Briefe and True Report..." as "An exhaustive examination of the documents relating to the Virginia voyages, including the [Briefe] Report (p. XV)."

Additionally, the "Further Readings" suggested in the entries below, as well as in the Harriot article may be good sources of further research. However, many of the records pertaining to this topic, if they exist, may well be located in England.

FURTHER READINGS (Thomas Harriot)

Staiger, Ralph C., Thomas Harriot: Science Pioneer, Clarion Books, 1998.

Apt, Adam Jared, "Harriot, Thomas," Encyclopaedia Britannica Library, www.britannica.com 2003.

O'Connor, J. J., and E. F. Robertson, "Thomas Harriot,"
www.groups.dcs.st-and.ac.uk/~history/Mathematicians/Harriot.html
(March 1, 2003).

--, "Thomas Harriot's Manuscripts,"
www.groups.dcs.st-and.ac.uk/~history/HistTopics.Harriot.html (March 16, 2003).

Entries from Gale's Biography In Context:

British Colonial Art (Early American Civilizations and Exploration to 1600)
American Eras, Edition 1 1997 Content Level = Advanced

Before 1600. Little British colonial art exists from the period of 1492 to 1600 in North America because there were few permanent settlements. Furthermore dissenters such as the Puritans had little need for art, building only the simplest buildings for religious worship. Not until after 1650 did English colonial art and architecture become visible.

White. An exception can be found in the work of John White, an English artist and cartographer who accompanied two expeditions to North America in 1585 and 1587. White, one of the first European traveler-artists in the Americas, executed some of the first visual representations of North America. His watercolor Map of the East Coast from Florida to Chesapeake Bay (1585) features the coat of arms of Sir Walter Raleigh, the expedition's initiator. The map depicts the detailed coastline and ocean, six ships, plus fantastic fish. White executed additional watercolor maps, views of fortifications, as well as images of local flora and fauna. For example, one 1585 watercolor represents an exotic "flamenco," or flamingo, bird. Other remarkable sketches depict indigenous villages, customs, and portraits. The European printmaker Theodor de Bry used White's sketches as sources for print illustrations in several volumes of his ten-volume work on the Americas, the Great Voyages (1590 - 1618). White's sketches provided European audiences with their first glimpses of native North American culture.

FURTHER READINGS

John Wilmerding, *America Art* (Harmondsworth, U.K. & New York: Penguin, 1976);

Hugh Honour, *The New Golden Land: European Images of America from the Discoveries to the Present Time* (New York: Pantheon, 1975).

Charlene Villasenor Black

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Document URL

http://ic.galegroup.com/ic/bic1/ReferenceDetailsPage/ReferenceDetailsWindow?displayGroupName=Reference&disableHighlighting=false&prodId=BIC1&action=e&windowstate=normal&catId=&documentId=GALE%7CA145480623&mode=view&userGroupName=loc_main&jsid=9229e8fdb7f324557f0a691beaddfc3

Gale Document Number: GALE|A145480623

Theodor de Bry 1528-1598

American Eras, Edition 1 1997 Content Level = Advanced

Born: 1528

Died: 1598
Nationality: Flemish
Occupation: Artist

BIOGRAPHICAL ESSAY

Refugee. Many Europeans first glimpsed the wonders of the New World in prints executed by the engraver Theodor de Bry. De Bry, a Lutheran originally from Spanish-controlled Flanders, fled to the Protestant city of Strasbourg, Germany, in 1570 due to Spanish persecution of non-Catholics. In Strasbourg, which was the European center of the book trade, he worked and studied with the French Huguenot engraver Etienne Delaune. During a twenty-eight-year period, from 1590 to 1618, de Bry and his sons published in Europe ten illustrated volumes titled *Great Voyages* which depicted the conquest of the Americas by English, French, Dutch, and Spanish colonists. The purpose of these volumes was to encourage colonization of the New World.

The Invention of America. The lavishly illustrated *Great Voyages* circulated widely and were published not only in German and Latin but also in English and French. The texts were an instant success among both the European aristocracy and merchant classes. Furthermore, the printed illustrations were sold on the streets of European cities, thus reaching an even larger audience. Although de Bry himself never ventured to the New World, he was responsible for shaping many Europeans' notions of it. As explorers discovered America, de Bry and others were busy inventing it in the minds of the masses.

The Engravings. De Bry's engravings relied on life drawings by such artist-explorers as John White and Jacques Le Moyne de Morgues, as well as on textual descriptions by adventurers such as Hans Staden or Jean de Léry. The first volume of the *Great Voyages*, published in 1590 with engravings after sketches by White, described the English expedition to Virginia. A second volume followed in 1591 detailing the French Huguenots' experiences in Florida in 1565 with engravings after Le Moyne de Morgues's sketches. A fourth volume on the Spanish colonization focused on the mistreatment of the indigenous population, betraying de Bry's decidedly anti-Spanish bias. After the artist's death his two sons took over production of the *Great Voyages*, ensuring that European audiences would have access to these fanciful descriptions of the Americas throughout the colonial period.

Technique and Style. The engraving process itself, which allows for the dissemination of multiple copies of an image, was partly responsible for the success of de Bry's *Great Voyages*. The process is complex. Using a sharp implement called a burin, the artist scratches the image onto a metal plate, which is then inked in order to print the image on paper. De Bry's engravings demonstrate his great artistic talents. They are executed in the Mannerist style current in the late sixteenth century, as demonstrated by the elongated, muscular, and idealized figures, and reveal his talent for drawing and composition.

FURTHER READINGS

Bernadette Bucher, *Icon and Conquest: Structural Analysis of the Illustrations of de Bry's Great Voyages* (Chicago: University of Chicago Press, 1981);

Hugh Honour, *The New Golden Land: European Images of America from the Discoveries to the Present Time* (New York: Pantheon, 1975).

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Source Citation:

"Theodor de Bry 1528-1598." American Eras. Detroit: Gale, 1997. Gale Biography In Context. Web. 22 July 2011.

Document URL

http://ic.galegroup.com/ic/bic1/ReferenceDetailsPage/ReferenceDetailsWindow?displayGroupName=Reference&disableHighlighting=false&prodId=BIC1&action=e&windowstate=normal&catId=&documentId=GALE%7CA143441249&mode=view&userGroupName=loc_main&jsid=1163f738cb0b0768bb5153a9bb50f42e

Gale Document Number: GALE|A143441249

We hope you find this information helpful.

Best wishes,

The Digital Reference Section

Library of Congress

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Librarian 1: Tracking any sort of business transactions from the sixteenth century will be difficult. Some of the available primary source materials are described above. For others, particularly regarding de Bry's publishing operation, you would likely need to track down this information in European libraries and archives. It does seem that his motivations were primarily commercial, and biographies indicate that he was also a jeweler and engraver, as well as a publisher. Additionally, he came from a family of jewelers, so one could speculate that he likely had numerous income streams. As there was considerable interest in the "new world" there was a commercial market for his books about it.