

Harn Museum of Art Educator Resources

A guide for using ART to support classroom teaching and Florida Sunshine State Standards in Language Arts, Visual Arts and Social Studies



Grade Level: 4th Grade

Johann Theodor de Bry Engravings from *A Brief Narration of Europeans in Florida, 1591*

Historical Background:

We live in a visual age where media saturation makes images more compelling than the written word. But images were also highly desired and profitable in sixteenth-century Europe. By 1497, seventeen editions of Columbus's 1493 letter reporting on his first voyage to the Americas, enhanced with several woodcut illustrations, had been published across Western Europe. Soon artists were included on expeditions to document the environment and inhabitants of the New World, and their illustrations were popularized as engravings.

JACQUES LE MOYNE DE MORGUES was the official artist on two French voyages to Florida in the 1560s, and he documented the Timucuan Indians of the region as well as the construction and later destruction of the French settlement at Fort Caroline. His account is less well known for its text than for the forty-four engravings produced by THEODORE DE BRY in multiple volumes dedicated to European exploration of the New World.

About the Prints:

Theodore de Bry was a Dutch engraver and goldsmith. He published several volumes of engravings and written descriptions that introduced Europeans to the exploration of the Americas. He never travelled to America. Instead, he relied on chronicles and paintings created by people who had made the journey as the source for his books.

In 1590, he published a book that featured engraved images based on artist John White's watercolor paintings of the Algonquin Indians in Virginia, which were painted in the new world. De Bry's book sold extremely well. Only a year later, in 1591, de Bry published his next volume about the New World, focused on the French experience in Florida and based on the drawings of expedition artist Jacques La Moyne. This book, *A Brief Narration of Europeans in Florida*, was also very successful, and it is the source of the images in the Harn's collection.

Today, historians and archaeologists believe that de Bry fabricated the Florida engravings. La Moyne's original paintings were destroyed during the expedition, and none of his drawings have ever been found, even though de Bry claimed he purchased them after La Moyne's death. Many of de Bry's images of Florida are remarkably similar to paintings by John White from an expedition to Virginia and by Hans Staden and his experience in Brazil. Artistic license is also evident. Items not found in Florida are pictured in a number of prints -- such as the Pacific nautilus rather than the Florida whelk shell as a Timucuan drinking cup and ceremonial object, and the European Red Deer instead of the native Florida White-tailed Deer.

In other instances, more reliable clues about Timucuan culture are apparent. For example, in [Plate XVIII](#), “The Chief Applied to by Women Whose Husbands Have Died in the War or by Disease,” the Timucua chief is shown with numerous tattoos. Because Europeans were unfamiliar with tattooing for decorative purposes, it is unlikely that de Bry made-up Timucuan body art. Later research confirms that tattooing was common among the southeastern Indians.

Regardless of authenticity, the images by de Bry are the earliest known visual representations of Florida and its indigenous people, and the illustrations helped to shape the European perception of Native American cultures and the land they inhabited.

Resources:

<http://www.flpublicarchaeology.org/nerc/timucuan/>

<http://www.floridamemory.com/collections/debry/>

<http://nationalhumanitiescenter.org/pds/amerbegin/exploration/text4/text4read.htm>

<http://www.museumoffloridahistory.com/>

All transcriptions in the following are taken from:

Discovering the New World, Based on the Works of Theodore de Bry, edited by Michael Alexander (New York: Harper & Row, 1976).

Viewing and Discussion Guide:

- Have students in small groups look at the images and talk about what they see.
- After they have made some observations and possibly formed some questions or assumptions about the image, have students read the transcribed text on the back and then answer the discussion questions provided.
- Discussion Questions
 - After reading the text, what parts of the picture do you understand better?
 - What parts of the written description do you see illustrated in the picture?
 - What parts of the written description are left out?
 - What is happening in the picture?
 - How does the image make you feel?
 - Which parts of the picture seem most realistic?
 - Do any parts seem unrealistic? If so, describe what makes them seem this way.
 - How would you describe the Native Americans pictured?
 - How do you think a Timucua Indian might have responded to seeing this image?
 - Imagine that this image is not from history, but is instead from current times and shows a newly discovered land and its people. What would you think about the people and customs described in the text and image?

Goals:

- To distinguish the prints as illustrations of an historical account rather than realistic documentation
- To understand the purpose of the prints during the time of publication
- To reflect on the attitudes about Native Floridians evident in the prints
- To consider the effect of the prints on the European public during the time of publication
- To realize the interpretive and artistic choices inherent within the prints

Plate XIII

Order of March Observed by Outina on a Military Expedition

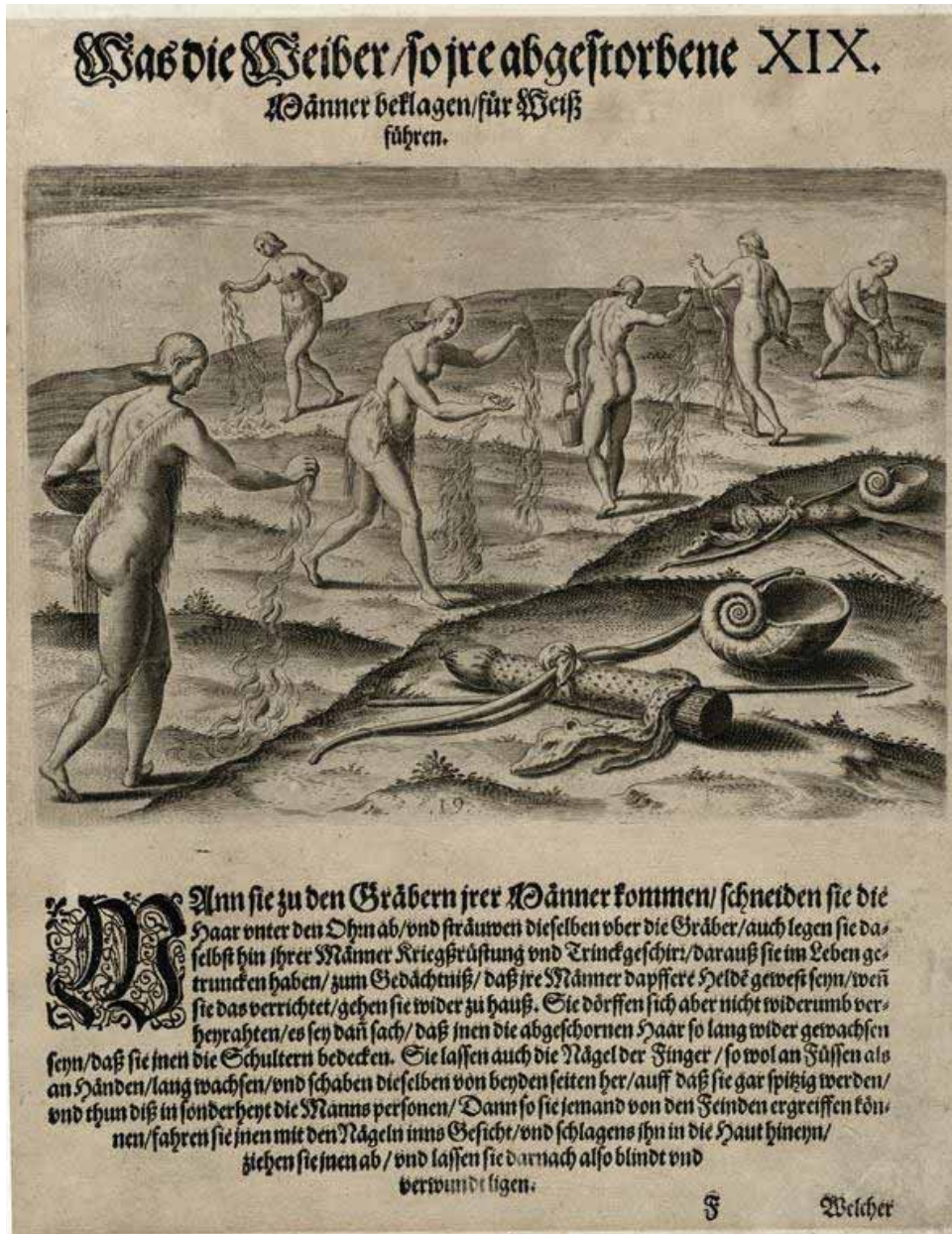


Transcription of text:

When King Satourioua left for war, his soldiers advanced in no particular order, scattered on all sides. On the other hand his enemy Olata Outina, of whom I have already spoken, and who is considered the king of kings, superior to all others in his number of subjects and his riches, marches with his troops in military formation. He goes alone in the middle of his ranks, painted red. The wings of the army, in the order of march, are composed of young men, the fittest of whom, also painted red, are used as runners and scouts to reconnoiter the enemy troops. Like dogs after wild beasts, they hunt the enemy by scent, and when they find traces of them they run back to their army to report. In the same way that our soldiers pass orders by trumpets and drums, they use heralds who have certain cries for when to halt, or to advance, or to attack or make some other maneuver. They stop at sunset and never fight at night. When they set up camp, they divide up into squads of ten, the bravest apart. The king chooses a place in the fields or in the forest to pass the night and after he has eaten and gone to rest the masters of the camp place ten squads of the bravest men in a circle around him. About ten yards away some twenty other squads form another circle around the first. Twenty yards further away there is another circle of forty and this formation continues enlarging according to the size of the army.

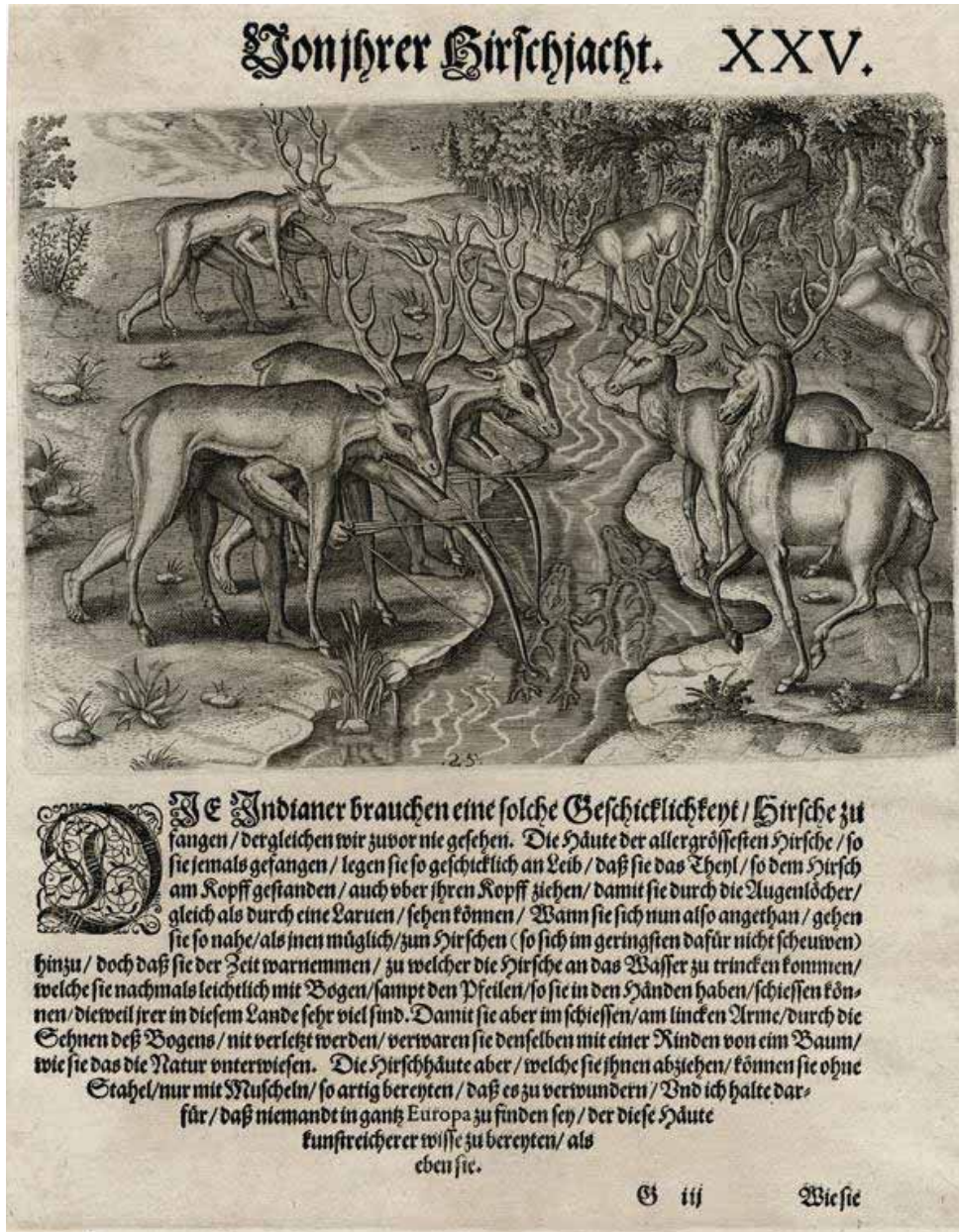
Plate XIX

The Mourning Widows



Transcription of text:

After arriving at their husbands' burial place, in memory of these brave men they cut their hair below their ears and scatter it on the graves where they have already thrown their husbands' shell drinking-cups and weapons. Then they return home, but are forbidden to remarry until their hair has regrown long enough to cover their shoulders. They also let their toe and finger nails grow, filing the sides to make them pointed. But it is above all the men who practice this custom. Whenever they can grab hold of an enemy, they sink their nails deep into his forehead and tear the skin, leaving him blinded and bloody.



Transcription of text:

Nowhere have we seen stag hunting as the Indians do it. They put themselves inside the skins of the largest stags they have been able to kill, so that their heads are in those of the animals. As with a mask they see out through the holes of the eyes. Thus dressed they can approach the deer closely without frightening them. Beforehand they find out the time when the animals come to the river to drink. Bow and arrow to hand, it is easy for them to aim, especially since stags are numerous in this country. Experience has taught them to protect their left arm with a piece of bark to avoid being hurt by the string of the bow. They know how to prepare the skins in a wonderful way, without iron instruments, using shells. In my opinion, no one in Europe could rival their skill.

Plate XXXV

Solemnities at Consecrating the Skin of a Stag to the Sun



Transcription of text:

Every year, a little before spring, that is to say at the end of February, King Outina's subjects take the skin of the largest stag they have been able to capture. Leaving on its antlers, they stuff this skin full of the most delicate plants which grow there and sew it up. At the antlers, the neck and the stomach they hang the best of their fruit, made into wreaths or garlands. Thus decorated, this effigy is carried to the sound of flutes and harmonious songs, to a special place, large and level. Here it is put on a high tree with its head and breast facing the rising sun. Then the Indians say prayers to the sun so that it will give them again good fruit similar to the ones offered to it. The king and his sorcerer stand near the tree singing chants to which the people, standing apart, hie make the responses. Then the king and all his retinue salute the sun and depart, leaving the deer's hide where it is until the following year. They repeat this ceremony annually.

Plate XL

Ceremonies at the Death of a Chief or of Priests



Transcription of text:

When a chief from that country dies, he is buried with great solemnity. The cup from which he used to drink is placed on his tomb which is surrounded by arrows stuck in the ground. His subjects mourn him for three days and three nights without eating or drinking. All his friends do the same, and in testimony of the affection they held for the deceased, both men and women cut off more than half their hair. During the next six moons, women specially chosen for the task lament the death of their king at dawn, midday and twilight with great howls. The king's personal property is carried to his house where it is burnt. They do the same thing for priests.

Suggested Lesson: Illustrating a story or historical account

Choose an actual account or a historical work of fiction that relates to your teaching topics. Have students read and analyze it then create an illustration that depicts important elements.

Students will:

- Read or listen to an historical account
- View and discuss a variety of illustrations from different books & publications
- Discuss how illustrations support the story
- Brainstorm ideas for creating their own illustration
- Create their own illustration of the selected text
- Share their illustration with others and explain their choices

Goals:

- To further develop students' understanding of illustration versus documentation, especially as it relates to the de Bry prints
- To read and analyze selected text
- To interpret text through a visual medium
- To explain and support one's interpretation and artistic choices

Materials:

- Teacher-selected illustrated books
- Teacher-selected text to be illustrated
- Drawing Paper
- Pencils, Colored Pencils, Crayons
- Optional: Markers, Paints & Brushes

Related Texts:

Costabel, Eva D., and Tania Garcia. **The Early People of Florida**. New York: Atheneum, 1993. Print; 34 pages; nonfiction; ages 9 to 12

Currently out of print but owned by many Florida libraries.

This brightly illustrated book describes the prehistory and colonial history of Florida, with chapters focusing on first contact, early explorers, and early settlements.

Knotts, Bob. **Florida Native Peoples**. Chicago: Heinemann Library, 2003.

Print; 48 pages; nonfiction; ages 9 to 12

This is a comprehensive book about Native Americans in Florida. It begins with Florida's first people and continues to the present. The history of native populations is placed in context with maps and illustrations.

Weitzel, Kelley G. **Journeys with Florida's Indians**. Gainesville: University Press of Florida, 2002. Print; 228 pages; fiction/nonfiction; ages 9 and up

Following the story of a Timucuan boy, Tenerife, as he travels across Florida, this book describes the daily life of Indians in Florida. Along his journey, Tenerife meets members of the Calusa and Apalachee tribes. The fictionalized account is interwoven with factual chapters that include maps and archaeological evidence about native tribes and glossary words in bold.

Lesson: Making an Intaglio Print

Students will learn about the printmaking process by choosing an image (possibly one of their own drawings), creating a printing plate from it, and then printing multiple copies of it.

Students will:

- Select an image or create one of their own
- Transfer the image to a suitable printing medium
- Apply ink to the finished printing plate
- Print multiple images from the plate

Goals:

- To understand the artistic and technical processes used to create the de Bry prints
- To design, plan and create a reproducible printed image

Materials:

- Selected image or drawing paper to create one
- Pencils with blunt point
- Styrofoam produce trays trimmed into flat sheets
- Acrylic paint
- Squeegee (or old credit cards or mat board)
- Rubber brayers
- Absorbent paper for printing, such as newsprint, manila or construction paper

Step-by-step instructions for creating an engraved (intaglio) print effect:

1. Use a blunt pencil to inscribe a design into a styrofoam plate.
2. Apply a generous amount of acrylic paint to the styrofoam plate.
3. Use a squeegee to spread paint across the foam plate. Make sure the paint is pushed down into the incised lines — while the surface is wiped as clean as possible.
4. Remove surface paint by pulling a relief print! To do this — quickly cover the plate with a piece of paper and rub with even pressure across the entire plate. Pull the print.
5. To make the intaglio print, flip the styrofoam plate onto the printing paper, paint side down. Roll over the back of the plate with a clean brayer. The paint in the grooves will transfer to the paper.
6. Remove the foam plate and allow the print to dry.
7. Compare the two different prints from the same design and printing plate.

Supported Sunshine State Standards

This resource unit is designed for 4th grade classrooms studying Florida history and native peoples.

Viewing and Discussing the Prints:

Language Arts Sunshine State Standards:

Strand: Reading Standards for Informational Text

Key Ideas and Details - LAFS.4.RI.1.1 - LAFS.4.RI.1.3

Craft and Structure - LAFS.4.RI.2.4 - LAFS.4.RI.2.6

Integration of Knowledge and Ideas - LAFS.4.RI.3.7 - LAFS.4.RI.3.9

Strand: Standards for Speaking and Listening

Comprehension and Collaboration - LAFS.4.SL.1.1 - LAFS.4.SL.1.3

Presentation of Knowledge and Ideas - LAFS.4.SL.2.4 - LAFS.4.SL.2.5

Visual Arts Sunshine State Standards:

Critical Thinking and Reflection: VA.4.C.1.2

Historical and Global Connection: VA.4.H.1.1

Social Studies Sunshine State Standards:

Historical Inquiry and Analysis: SS.4.A.1.1, SS.4.A.1.2

Pre-Columbian Florida: SS.4.A.2.1

Exploration and Settlement of Florida: SS.4.A.3.1, SS.4.A.3.2

Standards Supported by Suggested Lessons:

(in addition to those listed above)

Visual Arts Sunshine State Standards:

Critical Thinking and Reflection: VA.4.C.1.1, VA.4.C.1.2, VA.4.C.2.2, VA.4.C.2.3, VA.4.C.3.3

Historical and Global Connections: VA.4.H.1.1

Skills, Techniques, and Processes: VA.4.S.1.3