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**Author**

Rodriguez, Carolyn Terese

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**Literary Indians: Aesthetics and Encounter in American Literature to 1920.** By Angela Calcaterra. Chapel Hill: University of North Carolina Press, 2018. 229 pages. \$90.00 cloth; \$29.95 paper.

Settler colonialism involves not only colonial politics and social and economic pressures, but also literary practices that serve specific political means. European settlers, for example, imposed the imaginary construct of the “literary Indian” upon Native people, together with all its notions. Examining scholarship in early-American studies, Angela Calcaterra’s *Literary Indians* is an essential book that combats the “literary Indian” of the white American imagination. Treating settler-colonial encounters not as a political or historical backdrop to literary production, but as a literary event, Calcaterra newly theorizes cross-cultural influences in literary history for a better understanding of Indigenous influence and appropriation in American literary studies. The author contextualizes Anglo-European writing during early encounters with the Indigenous people of North America, and by featuring the implications of Indigenous aesthetic practices on Anglo-American writers, analyzes the ways in which preexisting and evolving Indigenous perspectives influenced American literary production. Highlighting tribal histories and Indigenous artistry, the book illustrates significant connections and critical distinctions between Native and Anglo-American literary aesthetics to form a new history of early colonial encounters, including literature, culture, and identity. In the process, *Literary Indians* reveals how Indigenous aesthetics in scholarship concerning the formative era of American identity and literature have been marginalized.

As it investigates contexts of literary production, *Literary Indians* counters the continuing disassociation of Native cultures from aesthetic sophistication. Calcaterra minimizes the dominance of Anglo-American literary history to create space for the consideration of connections between American literary production and the Indigenous imaginative perspective and brings forth new methods of reading American literature written by both Native and non-Native authors. American literary scholarship often ignores “Indigenous articulations of sensibility, taste, beauty, sensation, sympathy, eloquence, and other components of the aesthetics central to literary practice” (3). Drawing attention to the aesthetic theories and practices of Indigenous communities, the book’s analysis focuses on literary cultures, aesthetics, and production and highlights the elegance of creative Native traditions, including the sophistication of Indigenous writers, orators, and performers, as well as material culture, from the time of American encounter through the early twentieth century.

Calcaterra’s literary examination joins other recent scholarship calling attention to Indigenous mosaic worldviews informing Native writing and cultural communications. In *Why Indigenous Literatures Matter* (2018), Cherokee scholar Daniel Heath Justice observes that narratives of Indigenous people are central to their understanding of the world and their place in relation to it. Literature is vital in determining which worldviews are privileged and honored. Thus, Calcaterra and Justice express the importance of elevating the frequently denied literary Indigenous narratives and forms within the discourse of American literature (9). Most importantly, *Literary Indians* contributes to

the elevation of Native stories and literary forms regardless of their extent. To explicate the significance and influence of Native perspectives, the author brings the term *literary* into a lexicon that includes cultural materials in Indigenous communications media. It is helpful to read *Why Indigenous Literatures Matter* and *Literary Indians* together as a conversation that furthers the prominence of Indigenous works of literature.

*Literary Indians* proclaims that Indigenous aesthetics consist of relationships to the environment, as well as to Native traditions, stories, and songs, and that these aesthetics are a compelling component of the struggle for recognition of Indigenous worldviews and land rights. Thus, Indigenous aesthetics firmly connect to central concerns of American Indian studies and today's Indigenous communities concerning political and cultural sovereignty, including land rights and the respect for sacred knowledge. *Literary Indians* illustrates the aesthetic practices crucial to the elements of self-definition and political sovereignty for Indigenous people of the past as well as today. Calcaterra highlights Indigenous authors and artists to illustrate the aesthetic inclusion of philosophy, ethics, and the political value that distinguishes "what is Indigenous, in an artistic, philosophical, and moral sense from what is not" (10).

She also asserts that Native imaginative representations foreground daily livelihoods, including Native governance. The author's focus on representation allows us to perceive the commonalities between Indigenous writings, orality, and material forms that serve as conceptual foundations for aesthetics. Indigenous aesthetics, comprised of various theories and perspectives, creates the framework for acknowledging sensory responses to narratives, poetics, and other textual literary elements. Meanwhile, a sensory response considers the relationship between literary texts as well as the literary feelings and forms of encounter.

Calcaterra begins by discussing figurative maps from the early eighteenth century that link to oral narratives of migration and colonial settlement. Chapter 2 provides an analysis of competing aesthetic traditions in manuscript letters and journals written by missionaries that incorporate the intricate imagery of the Haudenosaunee (Iroquois/Six Nations) confederacy. Intervening in the American national aesthetic that consists of stereotypical, literary figures of Native Americans, chapters 3 and 4 focus on Native cultural productions at the communal level. In particular, these chapters examine the aesthetics of a Mohegan basket and a Pawnee story to demonstrate the manifestation of Indigenous nationhood and peoplehood during the early nineteenth century. Chapter 5 reframes the printed media from nationalist America that promulgated damaging narratives of savages and vengeful Indian warriors. It examines the aesthetic of Native artists and authors who utilize images and text to visualize the diversity of Indigenous sites, as well as forms of creative knowledge production. Calcaterra articulates the phenomenal connections that Native authors and artists draw between literary forms and a variety of Indigenous communities, spaces, and events to demonstrate an aesthetic analysis dedicated to understanding Native networks of representation during modern periods.

Pointing out that the vibrant literary practices of Indigenous people have been excluded to the point of near nonexistence in American literary history, *Literary Indians* is an indispensable book that prioritizes the need for new methods of reading

colonial encounter materials and to distinguish Native cultures from that of Anglo Americans. Calcaterra's critical approach reframes the history of American literature in a way that refuses to accept misrepresentations of Indigenous literature any longer and vindicates the creative work of Native people. Furthermore, in affirming that literary history is impossible to understand without the Indigenous perspective, *Literary Indians* thoroughly acknowledges the depth of Indigenous aesthetics in ways that, outside of literary production, lead us to an understanding of living and breathing Native people.

Carolyn Terese Rodriguez  
University of California, Los Angeles

**Native Tributes: Historical Novel.** By Gerald Vizenor. Middletown, CT: Wesleyan University Press, 2018. 102 pages. \$14.95 paper.

For readers unfamiliar with Vizenor's nearly sixty-year oeuvre, reading *Native Tributes* will itself be an experience. His signature, antirepresentational aesthetic has facilitated powerful modes of decolonial imagination, and he has fueled formative concepts in Indigenous studies from survivance to transmotion. The novel's recursive and accretive style of storytelling forwards these concepts, or what the narrator calls "versions and revisions of our truth stories" (27). *Native Tributes* is the second in Gerald Vizenor's planned trilogy of historical novels about the experiences of Native veterans. The first, titled *Blue Ravens*, tells of Native soldiers during World War I and its immediate aftermath. In Vizenor's narrative universe, crows form part of an ever-raucous chorus both avian and human, so it seems fitting that *Blue Ravens*' cover art should feature the late Wiyot painter Rick Bartow's "Crow Magic." The striking affinities between the first novel and painting had readers "convinced" that the painting had been commissioned specifically for the book.

In fact, the root of Bartow's art was an entirely different war than the setting of *Blue Ravens*. According to Vietnam veteran and Anishinaabe poet Jim Northrup, Bartow's personal experiences in the Vietnam War made "surviving the peace" agonizing (*Walking the Rez Road*, 8). Yet, Bartow found restorative expressions through artistic movement of what Vizenor would call "survivance" in his paintings, drawings, and sculptures. As Vizenor reveals in a 2016 tribute essay that accompanied a Bartow exhibition at Santa Fe's Museum of Contemporary Native Arts, the artist gave Vizenor permission to use the painting as cover art. The cover art of recent books reaffirms the artistic kinship that Vizenor has found in Bartow's paintings, including *Chair of Tears* (2012), the haiku collection *Favor of Crows* (2014), and *Treaty Shirts* (2016).

Bartow's and Vizenor's refusal of the terminal labels typically imposed on Indigenous peoples animate this novel, in addition to their dynamic insistence on crossing the imaginary borders that traditionally separate artistic media. Like the ravens and crows in the art works of Bartow and Vizenor, migration between the verbal and visual offers a powerful entryway to *Native Tributes*. Vizenor has put this