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In the end, although both volumes are dedicated to Bender, Kashatus offers a much better contextualization of the baseball legend in relation to other contemporary American Indian baseball players, as well as those that came before and after the pitcher's illustrious career. *Money Pitcher* also offers a more robust collection of striking historic photographs and media paraphernalia, again creating a richer portrait of this important historic sports figure.

Powers-Beck's *The American Indian Integration of Baseball* offers a second contrast useful for situating Swift's potential contribution to academia. Powers-Beck's volume provides a more general overview of American Indian baseball players from professional, minor league, and boarding school teams, as well as a sustained discussion of the social barriers they faced and a better reflective assessment of their individual and collective achievements. Although Powers-Beck's volume cannot match the narrative complexity or depth of Swift's more focused piece, it does offer the most impactful choice as a teaching selection. Clearly, any researcher covering race and sports or American Indian athletes must obtain Swift's exhaustive new source on Bender. Yet I cannot point to a signature chapter or two that would merit inclusion in a course reader, and assigning the entire text would not prove as productive as assigning *The American Indian Integration of Baseball.* Swift's careful biography illuminates the achievements and experiences of an important professional baseball star and figure in American Indian history, but unfortunately does not offer enough concise or overarching narratives to work well within a packaged academic program.

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Decolonizing the Lens of Power: Indigenous Films in North America. By Kerstin Knopf. Amsterdam: Rodopi, 2009. 517 pages. $157.00 cloth.

Kerstin Knopf's *Decolonizing the Lens of Power* adds to much-needed scholarly approaches to contemporary indigenous filmmaking. Unlike previous texts related to the subject, such as Jacquelyn Kilpatrick's *Celluloid Indians* (1999) and Beverly Singer's *Wiping the War Paint off the Lens* (2001), which provide mostly historical overviews of depictions of Native Americans in film and the development of early indigenous cinema, Knopf's book foregrounds theoretical approaches to production as well as the content of several indigenous documentaries, shorts, and feature films. As its title suggests, the book draws heavily on Foucauldian formulations of the gaze, in this case a colonial lens countered by indigenous "answering discourse" (xii). To elucidate this answering discourse, Knopf employs postcolonial theory and indigenous and film studies.

Knopf sets out her purpose to be an exploration of how film allows the colonized to enter dominant film discourse in order to counter it. She states that as indigenous people enter this discourse, they "cease to be studied and described as objects and become subjects who create self-controlled images of indigenous cultures" (xiii). To do this, Knopf explains, indigenous filmmakers

constantly engage classical film conventions, including those of ethnographic pictures and Hollywood cinema, as well as make use of Western technologies and distribution channels. Before getting to the specifics of these methods, however, in the first two chapters Knopf delves into lengthy discussion, at times summation, of basic principles of postcolonial theory, including the development of postcolonial literature as well as the main arguments of Homi Bhabha, Gayatri Spivak, and Edward Said. This material certainly sheds light on her theoretical angles for analyzing the films, but much of it is likely to be a review for scholars (though students may find this information helpful).

Drawing on Himani Bannerji's concept of "returning the gaze," Knopf enfolds indigenous filmmaking within a discussion of colonialist means of production that serve as vehicles for indigenous filmmakers to control their filmic projects (Himani Bannerji, *Returning the Gaze: Essays on Racism, Feminism and Politics,* 1993, xxii). This idea of control seems to be a central measure for the success of indigenous films in Knopf's formulation. She explains that postcolonial film develops in four stages. First are ethnographic films, problematic images of subalterns that are entirely controlled by colonizers. The second stage includes films in which colonized individuals collaborate with colonizers (though the latter remain in control). The third stage features independent indigenous media, and the last stage involves collaboration between mainstream and subaltern film production. Once arriving at the latter stages, postcolonial filmmakers face major dilemmas, Knopf asserts, mostly surrounding the degree to which they must assimilate to colonialist filmmaking practices. For documentaries, the oral tradition must be "rendered as faithfully as possible," and for all films, marketing and the apparent threat that technology poses to traditional knowledge (including oral traditions) are of some concern (145).

In her detailed analysis of landmark indigenous films, especially features such as Shelley Niro's *Honey Moccasin* (1998), Chris Eyre's *Smoke Signals* (1998), and Zacharias Kunuk's *Atanarjuat* (2002), Knopf discerns degrees to which filmmakers achieve their creative goals independent of mainstream influence. She concludes that, though all of the filmmakers in question counter stereotypical images of indigenes and assert an answering discourse, some create films that are more hybridized than others in terms of their collaboration with colonizers. The danger she sees is that although "such collaboration secures a large audience and major distribution in North America and Europe," it "also allows colonialist influences in the form of Western film conventions, among others, to enter the production process" (207). Ultimately she is able to call *Honey Moccasin* "indigenously autonomous" because of its all-indigenous creation and distribution, though it draws on indigenous and Western, and even African, traditions (208).

This critical eye that Knopf turns to several important categories of indigenous cinema as well as to individual films is welcome in a discourse about contemporary indigenous cinema that is perhaps too often overly celebratory or that lacks attention to the complex cultural interventions that these films make into many indigenous and nonindigenous communities. What is largely missing from this discourse, however, at least in the way that Knopf frames

it, is the interplay between the films and specific tribal cultures and communities beyond a general understanding of peoples as "indigenous." How, for example, might *Honey Moccasin* engage the more particular dynamics of Mohawk culture out of which Niro creates? How might this particular community or region connect to the sense of autonomy that Knopf identifies in Niro? These questions emerge from a current and pronounced nationalist turn in indigenous studies. Points of fruitful convergence between indigenous nationalism and postcolonial theory have been explored by critics including Jace Weaver and Chadwick Allen, and these models, mostly formulated within literary studies, should be extended to filmic study as well. Though Knopf includes some discussion of Gerald Vizenor's comic holotrope as a means of understanding trickster strategies of engagement with Western film renderings of the stereotypical Indian, these moments of analysis of indigenous studies frameworks could use more development in order to fill in the spaces left in postcolonial approaches.

Knopf's application of postcolonial theory to indigenous film highlights hybridity as not only key to the identities of individual filmmakers but also as inherent in their methods of cinematic production. She explains that filmmakers "cannot meet essentialist demands for authenticity. Likewise, . . . there cannot be any 'pure' Indigenous cultural expression, as Indigenous cultures have developed under the influence of Western culture and philosophy" (40). Further, Knopf warns that nativism, a political desire for precolonial traditions, "will have homogenizing and essentializing effects, since colonialism has often created culturally mixed groups . . . that are in danger of being left outside of a nativist scheme" (46–47). Although these observations about the importance of cultural mixture are certainly correct on some level, Knopf locates colonialism as the sole reason for this cosmopolitanism, disregarding cultural exchange among diverse tribal peoples outside of the colonizer-subaltern model. What if indigenous cultures were never "pure" anyway? Or precolonial traditions did not preclude cultural mixture? It is, as Knopf points out elsewhere in the text, the colonial gaze that demands a mostly fictive cultural purity. For this reason, though as Knopf has reminded us, issues of creative control and collaboration with nonindigenous influences in filmmaking are certainly worthy of concern, perhaps these issues are a bit more complex than a colonial-subaltern analysis of these influences might suggest.

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Engraving the Savage: The New World and Techniques of Civilization. By Michael Gaudio. Minneapolis and London: University of Minnesota Press, 2008. 232 pages. $75.00 cloth; $25.00 paper.

The exquisitely detailed watercolors of John White, who accompanied Sir Walter Raleigh on his exploration of the territory of the coastal Algonquians of North Carolina, were lost for three centuries and known during that time