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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

only through the engraved versions of the well-known Flemish publisher and engraver Theodor de Bry. Featured in de Bry's reprint of the naturalist Thomas Hariot's *Briefe and True Report of the New Found Land of Virginia* (1588), the first of de Bry's thirteen-volume *America* (1590–1634), these engravings were widely circulated and became central to the visual iconography of the New World.

De Bry's engravings have been analyzed by Bernadette Bucher in *Icon and Conquest* (1981), a volume that emphasizes the conformity of the engraved figures to classical European models; another influential work, Eric Cheyfitz's *The Poetics of Imperialism* (exp. ed., 1997), presents both John Hariot's report and the de Bry engravings as forms of colonial translation and familiarization. In *Engraving the Savage*, art historian Michael Gaudio offers a fresh approach, training his attention on the significance of the technique of engraving for delineating continuities and differences between the peoples of America and Europe—that is, between the presumably “savage” and those deemed to be “civilized.” Grounded in a sophisticated understanding of early modern European visual culture and postmodern theories of writing and materiality (most prominently, those of Michel de Certeau and Alfred Gell), Gaudio considers “the savage” less as an ideological construct than as a material production. Gaudio's central question—“What did it mean to *engrave* the savage?”—engages the materiality of the engraver's art as well as the significance attributed to inscription as an index of civilization (xiv). Somewhat like Cheyfitz, who insists that we must attend to the fictions of translation that give rise to apparently transparent representations, Gaudio insists that we must attend closely to the material techniques through which visual representations are inscribed.

Gaudio begins, in the introduction, by noting that copper plates, the material central to de Bry's work as an engraver, were used also by North Carolina Algonquians—in their case to mark social status, as shown in a copper ornament hanging from the neck of the werowance featured in de Bry's engraving (after White), *A cheiff Lorde of Roanoac* (fig. 4). Chapter 1 focuses on similarities between the tools and methods that produced the inscriptions on an engraver's copper plate and those that produced the tattoos on the skin of a coastal Algonquian warrior (in fig. 5, *The Marches of sundrye of the Cheif mene of Virginia*). The next chapter considers the copious use of smoke and grotesques in de Bry's engravings, and their status as what Gell has called a “technology of enchantment” rather than as a form of ethnographic representation (*The Art of Anthropology: Essays and Diagrams*, 1999, 159–86). Chapter 3 considers de Bry's and subsequent engravers' transformations of John White's *The Tombe of their Werowans or Cheiff Lordes* (fig. 45), concentrating on issues of perspective and framing, while chapter 4 centers on the treatment of Algonquian “picture writing” in late-nineteenth-century wood engravings of White's rediscovered images of “conjurers” and “priests” (as well as pictographs in magazine illustrations of the Zunis accompanying Frank Hamilton Cushing to the east coast). In these well-illustrated chapters, tattooing, pictographs, and engraving are all analyzed as forms of writing and thus as “techniques of civilization.”

Engraving the Savage demonstrates persuasively that in *America* de Bry was engaged in a Protestant origin story, one that connected the North Carolina Algonquians to Adam and Eve, on the one hand, and to the “idolatry” of Roman Catholics, on the other. Through including an engraving of the Garden of Eden as the frontispiece to volume 1, de Bry embedded the inhabitants of America within biblical chronology, while his elaborate improvisations upon White’s watercolor of the werowances’ ossuary transformed this image into one of idolatrous worship. As these examples reveal, the Algonquians portrayed in de Bry’s engravings constituted two kinds of others to the rational Protestant self—the first located in the world of nature, the second in the world of idolatry and superstition.

Like too many studies of colonial representation, *Engraving the Savage* demonstrates insufficient knowledge of the culture and history of the indigenous peoples depicted in the representations. Although the copper ornaments worn by Algonquian werowances are central to his argument, Gaudio offers little about the ways in which such ornaments marked social status in the Southeast and nothing about the kind of authority the werowances held. With respect to Algonquian tattoos, not much is said about how they composed what Terrence Turner has called a “social skin”—that is, an embodied layer of social identity (“The Social Skin,” in *Not Work Alone*, ed. Jeremy Chermak and Roger Lewin, 1980). Readers are left with the inaccurate impression that coastal Algonquians worshipped the “idol Kiwasa,” as Thomas Hariot put it, rather than learning how contemporary ethnohistorians construe their use of religious imagery (97). Those interested in accurate ethnographic information will need to turn to the excellent work of ethnohistorians such as Christian Feest, Karen Kupperman, Helen Rountree, and William Sturtevant.

One cannot help but wonder at the academic divides and hierarchies that lead many scholars working on representation to mine anthropology for theory (in this case, James Clifford’s theory of hybridity and Johannes Fabian’s approach to alterity, in addition to the theories of Gell) while ignoring relevant ethnographic knowledge. As I have noted elsewhere about captivity narratives, too often certain colonial misapprehensions are reproduced in the very analyses that deconstruct others. Still, *Engraving the Savage* offers new and provocative insights on the often-porous border between “savagery” and “civilization.” Previous scholars have emphasized how technology has served as a marker of difference; Gaudio turns our attention to the technological similarities (metallurgy, inscription) that underlie this colonial tale of differentiated advancement. As such, this book is a significant contribution to the literature on the ideological and material techniques through which savagery and civility were inscribed in the course of the European colonization of the New World. Furthermore, as Gaudio notes in a disclaimer, the book opens up the intriguing “possibility of cross-cultural readings of the de Bry engravings and their descendants”—readings that would go beyond this text by offering a “detailed engagement with Native American visual cultures” (xxiv–xxv). Such an engagement would be welcome.