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American Indian Culture and Research Journal

Title

A New World: England's First View of America. By Kim Sloan.

Permalink

<https://escholarship.org/uc/item/9tz0q1fb>

Journal

American Indian Culture and Research Journal , 33(3)

ISSN

0161-6463

Author

Mackay, James

Publication Date

2009-06-01

DOI

10.17953

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time or place and should be seen, in the editors' words, as "a small sampling" and a "pioneering effort" rather than the last word on Native-language ideologies (27–28).

In addition to the volume's stated objective, which is to understand "language ideologies and their role in the sociocultural transformations of Native American communities," the book serves several other purposes (4). Virtually every chapter refers to the founding scholars of language ideology (Bambi Schieffelin and Michael Silverstein), language endangerment and language loss (Nancy Dorian, Joshua Fishman, Lenore Grenoble, Collette Grivevald, Jane Hill, and Michel Krauss), and language revitalization (Ken Hale and Leanne Hinton)—to name only a few. For students new to these disciplines the book provides a wealth of the most salient and up-to-date references.

Finally, in introducing the community or region of study, each author provides background in sufficient detail to demonstrate the true diversity of the political and historical events, as well as the economics and geography that have contributed to current circumstances. Consequently, in addition to serving as a text on language ideologies and revitalization, the book serves equally well as an introduction to a cross-section of contemporary Native peoples. In spite of using the term *Indian country* in the subtitle, the variety of ideologies described in this book virtually explodes the notion that the diversity of Native American cultures can ever be adequately described by sweeping generalizations.

Some specialized vocabulary of linguistic anthropology clarifies the discussion's concepts. However, unnecessary jargon such as "spatiotemporal homology" and "interdiscursivity" render several chapters less palatable to the general reader than they might otherwise have been (58, 261). The information in this volume is far too important for it to be limited needlessly. It is deserving of a large and diverse readership.

Martha J. Macri

University of California, Davis

A New World: England's First View of America. By Kim Sloan. Chapel Hill: University of North Carolina Press, 2007. 256 pages. \$60.00 cloth; \$29.95 paper.

The sixteenth-century painter John White's series of watercolors depicting early British attempts to found a colony in "Virginia" (now North Carolina), have rightly earned iconic status. As Kim Sloan remarks, the image of a Secotan *werowance* (both "man of riches" and "chief") used on this volume's cover has not only been used to represent his own tribe and their close neighbors but also has been used much more widely as an "authentic" representation of precontact Native peoples from many areas. As such "the reality of what this man represents has become increasingly difficult to separate from the fiction," a remark that, as we will see, speaks directly to this book's wider purpose and interest (120). The *werowance* stands with one hand loosely

resting on his hip, the other hand grasping a bow taller than himself. Beads hang from his neck and wrist, and his naked upper body is covered in painted red lines and circles of obvious ceremonial importance. A single feather rises upright from his forehead, and his ears are decorated with what appears to be a metal disk. The hair on the right side of his head is shaved, while that on the left side is worn long, tied with more feathers. A puma's tail dangles between his legs. Yet for all their ethnographic interest, it is surely not these details that have earned so much attention, even in as lushly colored and detailed a reproduction as is furnished here. Rather, it is the expression on the *werowance's* face, a mixture of irony and good humor that convinces the viewer that, unlike so many early depictions of Native Americans, this is no generic "type" but rather a portrait that for all its technical flaws presents a specific Algonquian man as he appeared in 1585.

With great care and scholarship, *A New World* demonstrates the difficulty of such a naïve viewing of these images. This is not the first volume to present these seventy-five extraordinary images in full: Paul Hulton and David Beers edited a two-volume *The American Drawings of John White* in 1964, and Hulton followed up this project on the four hundredth anniversary of White's most celebrated voyage with a second book, *America 1585: The Complete Drawings of John White* (1985). But, as Sloan notes in her opening chapter, the study of the early colonial period has changed "almost unrecognizably" in the past few decades. Thus she is able to draw on a wide range of new interdisciplinary approaches, including Native American studies, the history of science, ethno-history, and cartographic history to enhance significantly our understanding of the watercolors' provenance, the possible agendas that underlay their creation, and the difficulties inherent in attempting to read them.

It is not just a matter of new data, though there are some excellent examples of new facts integrated into and sometimes challenging the narrative laid down by earlier scholars. Clive Cheesman, the current Rouge Dragon Pursuivant, has for this volume reinvestigated the coat of arms granted to John White in 1587, proving White's Cornish connections for the first time, previously only the subject of speculation. The scholar lebame houston has traced White in the London parish records to provide for the first time the dates for White's marriage and the birth of several of his children. Sloan is also able to draw on the recent research of scholars such as Karen Hearn and Paula Henderson into Elizabethan material cultures in order to reassess the place of the arts in the education of a gentleman. All of this is useful as so little is known of White—merely Hakluyt's accounts of his voyages, a single letter from White to Hakluyt from Ireland in 1593, and the pictures, which are so *sui generis* as to be difficult to interpret.

It is therefore to Sloan's enormous credit that she has, on the basis of these few facts, produced such a compelling account of an—in many ways—unknowable figure. She achieves this by concentrating narrowly on the story of White, rather than attempting to give a lengthy account of the Lost Colony and the English engagement with the peoples of Roanoke and Virginia. This gives Sloan the space to provide as broad a range of interpretations of each piece of the historical evidence regarding the pictures as

possible. Her opening discussion of the reasons that a man of White's station might have learned the art of painting and the ways that his talent might have provided him a living, and the reasons why his paintings of indigenous American peoples were commissioned and why they survived, is fascinating and highly nuanced. She takes strong aim against the art scholarship that has held sixteenth-century England's indigenous traditions in some contempt by asking, "what form did the work [of] artists who worked on paper take, that it survives so rarely and is of so little concern for scholars of Elizabethan England?" and arguing that historical contextualization is essential to demythologize White's paintings (35).

Sloan's honesty regarding ambiguity extends to having invited chapter-length contributions from three other scholars—Joyce E. Chaplin, Christian F. Feest, and Ute Kuhlemann—who clearly do not see eye-to-eye on every detail. This is fascinating precisely because all four contributors are knowledgeable, readable, and authoritative (though it should be admitted that the overlaps can occasionally become repetitive, as in Chaplin's history of Roanoke colony, which repeats details from Sloan's account a few pages previously). So, for example, there is a clear difference in interpretation on the matter of White's possible journey to the Arctic with Martin Frobisher, on which he is supposed to have encountered the Inuit peoples he would later portray. Chaplin writes that "White seems to have joined the 1577 venture," which would account for the accuracy of his portraits, and she provides what seems like a reasonable explanation of how he could have ended up on the voyage (53). Sloan, meanwhile, discusses previous scholarship that arrived at the same conclusion, particularly Samuel Eliot Morison's *The European Discovery of America* (1971), and notes that White is not on the wages list of Frobisher's expedition, nor has any real evidence been provided of his presence other than the accuracy of the drawings. Feest, finally, examines descriptions of paintings of Inuit captives (which have not survived) by the artist Cornelis Ketel, possibly copied by White among others, and suggests that "the circumstantial evidence [turns] against White having been in Baffin Island in 1577" (72). It is to Sloan's credit that these analyses are presented with no attempt to iron out their differences; such respectful treatment of historical nuance is extremely engaging.

The most important question raised by all the contributors is that of how to read the paintings, the 1590 engravings based on them by Theodor de Bry, and the "Sloane volume" of watercolor copies of lost originals by White purchased by Sir Hans Sloane around 1715. Kuhlemann shows how de Bry, who had been persecuted and forced to flee Strasbourg and then Antwerp for his Calvinist faith, altered White's originals for propagandistic purposes, stressing the cycle of nations and "the ethical conduct of Protestant nations" (92). Kuhlemann believes that White's originals are "rather objective," a view contradicted by Chaplin's analysis of their use as advertising for colonial settlers (91). Chaplin notes the absence of white people in the images; the stress laid on abundance of food (which contradicts the climatic record: Roanoke was at the time of White's visit undergoing a severe and prolonged drought); and the usefulness, friendliness, and industry of the Native people,

which, it is implied, could be turned to the settlers' advantage. Her analysis of White's purpose in including images of tattooed, axe-wielding Picts and naked ancient Britons, as well as Uzbeks and Turks, is particularly keen—Chaplin argues that these images serve to make the “savages” of Virginia seem gentle and well on their way to civilization. Only religion, firm guidance, and investment are needed, the colonial adventurer-artist seems to imply.

The images are presented handsomely, in full color and with most getting a full, oversize A4 page. Comparative images from de Bry and other sources are presented and discussed as needed. The original drawings were damaged by fire and flood in the nineteenth century and consequently are blurred and smudged in places, while some of the pigments and metal pastes have lost their original coloring. For that reason, I would have liked to see more examples of the digital restoration presented on page 235, which restores lost colors and textures: the resulting images are startling in their added depth and beauty. I would also be interested to see further work on the possibility raised in the closing pages, that the Sloane volume of “copies” might be White's originals. Because that would mean that this entire volume was dedicated to copies masquerading as originals, it seems a tad mischievous to throw the idea away in a single paragraph! These small niggles notwithstanding, the impressive scholarship and the beautiful reproductions—not to mention the fact that the originals are soon to be locked away in the British Museum again—mean that this volume must be highly recommended to any scholar of this field.

James Mackay

European University Cyprus

Plains Apache Ethnobotany. By Julia A. Jordan. Norman: University of Oklahoma, 2008. 240 pages. \$34.95 cloth.

In the 1960s, William Bittle, an anthropologist at the University of Oklahoma, ran the Oklahoma Field Schools in Ethnology and Linguistics among the Plains Apache, near Anadarko, Oklahoma. Julia Jordan was a student at the field school for two summers, and *Plains Apache Ethnobotany* is at once a testament to the field school as well as an encyclopedic accounting of Plains Apache ethnobotanical knowledge and a fitting tribute to the Plains Apache consultants that worked with Jordan. Jordan's book is a substantially revised version of her master's thesis in anthropology at the University of Oklahoma. It is a much-welcomed addition to the limited corpus of Plains Apache ethnography. Read along with Kay Parker Schweinfurth's *Prayer on Top of the Earth: The Spiritual Universe of the Plains Apache* (2002), it not only adds much to our understanding of Plains Apache culture but also to the individual's place within ethnographic research.

Jordan's book begins with a useful introduction that lays out something of the history of her fieldwork and the Oklahoma Field School and, more importantly, introduces the reader to the Plains Apache, or Nadiisha-déna,