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of this remarkable discovery and its possible connection to Juana Maria, the “Lone Woman of San Nicolas,” makes for a compelling story. The volume ends with a chapter by Linda Yamane and her more than twenty-year effort to revive traditional ritual basket weaving, part of a larger movement of cultural revitalization in Californian indigenous communities.

I initially believed Gamble missed an opportunity to include a summary chapter and strike home the overall messages of her volume. After further thought, however, leaving the reader with a message from a Native American descendant of the first Californians is a fitting conclusion. In a poignant message of how past is present, the final chapter ends the volume with the words, “They walked the same earth and the same ocean beaches, and I am honored to follow in their footsteps, keeping their traditions and their memory alive” (119). California’s long history of cultural traditions is alive and well, and continues into the future. I applaud Gamble and her colleagues for making this message and the deep, rich history of coastal California accessible to the public reader.

Those looking for comprehensive coverage of coastal Californian ancient history or a text for the college classroom should look elsewhere. This volume was never intended to be an academic treatise and is focused on the telling of interesting stories for public consumption. Its heavy emphasis on the Santa Barbara Channel—not surprising given the profiles of many of the contributing authors—is a good example. What *First Coastal Californians* does offer is a wonderful primer on California deep history for academics, students, and the public, filled with stunning illustrations and twenty-four full-color plates of landscapes, technology, art, and people. The volume is beautifully laid out, affordable, and easy to read, and will be the centerpiece of my coffee table for a very long time.

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Indians Illustrated: The Image of Native Americans in the Pictorial Press. By John M. Coward. Urbana: University of Illinois Press, 2016. 228 pages. \$95.00 cloth; \$29.95 paper; \$26.96 electronic.

In the early days of film the Western established itself as the preeminent Hollywood genre, a position it would not relinquish until the 1970s. And while today overall numbers are low by historical standards, the genre still endures in such award-winning movies as *Dances with Wolves* (1990) or *Avatar* (2009). The Western’s resonance, scholars agree, stems from the fact that it may fairly be considered to exemplify American settler society’s sense of itself: cowboy heroes fighting and defeating Indian savages. In a carefully argued new book, John M. Coward explores and assesses the content from which the early Westerns drew, that is, the illustrated press of the latter nineteenth century. Plumbing imagery familiar to the millions who devoured paper-back Westerns in the late nineteenth century, the author draws an important, direct

representational lineage to the Hollywood Western. Indeed, the active tropes are well known to students of Native studies and the American West, and cultural, ethnic, gender, and Latin American studies.

The work situates the illustrated press at a particular historical moment in the emergence of industrial capitalism that dovetailed with the beginning of the period commonly known as the Indian Wars, normally dated from post-Civil War until the massacre at Wounded Knee in 1890. In an age when Americans increasingly had little direct or accurate knowledge about Indians, pictorial images of Native Americans proliferated as never before. What Americans learned about Indians from the informal pedagogue of the press tended strongly to reinforce longstanding racist stereotypes of indigenous peoples. Coward argues that two sorts of images dominated for men, the "savage" and the "noble savage," while Indian women were portrayed far less frequently, typically as the "princess" or the "squaw." The author's application of such binaries, however, is more subtle than it may appear because Coward's analysis remains flexible and more grounded in specific content than either/or labels. Following the introduction's posing of questions to be addressed, the study begins with a useful history of the illustrated press *qua* industry and aims to couch itself in the context of well-established patterns of Indian representation.

It is particularly useful that early on Coward explores the secondary literature for background material on the illustrators and also endeavors to provide related information on the role of ownership of the publications in relation to politics or ideology. The study focuses primarily on two seminal publications, *Frank Leslie's Illustrated Newspaper* and *Harper's Weekly*. Reflecting the cutting technology of the day, the engraved images were based either on photographs or recreations of scenes based on written accounts. In either case, Coward shows, the outcomes were highly imaginative and prejudicial in the sense that they reflected longstanding and overwhelmingly pejorative American visions of Indians. "Indian illustrations in the pictorial press," as he puts it, "were part of the social and cultural machinery that produced and reinforced an enduring set of Indian stereotypes and visual tropes in the American popular imagination" (4-5).

The study investigates and assesses posed illustrations, images that served the purpose of ostensibly describing Native life. The author covers depictions of princesses and squaws, portrayals from the frontier, renderings of war, the illustrated works of Frederic Remington and, in perhaps the best chapter, how blacks were portrayed in *Leslie's* and how these depictions compare to those of Indians. As was the case in Coward's thoughtful 1999 work *The Newspaper Indian: Native American Identity in the Press, 1820-1890*, the prose is measured and specific.

The volume is replete with extremely useful illustrations, which Coward reads closely as he also meticulously examines the accompanying text. He frequently discerns a discordance between image content and text, often on the same page. As he stresses, even in the least pejorative interpretations, the "noble savage" or the "princess," the stereotypes were demeaning, simplistic, and dehumanizing. For example, in an image engraved from an posed group photograph that was published in *Gleason's Pictorial* in 1852, a Seminole named Billy Bowlegs "is identified in the text as a 'treacherous and

cruel Indian,' yet the portrait shows him unarmed and at rest, seemingly harmless" (28). In this way, Gleason's was able to capture and express Bowlegs both as a garden-variety "savage" and a "noble savage."

Coward did not explore two fruitful paths: first, the ways in which the American press has imagined Latin America, particularly Mexico, which according to scholars has been traditionally seen as a nation of "mixed-bloods," with all the scorn that this appellation may express or imply. This is a missed rare opportunity to draw parallels with the content of, say, John Johnson's excellent *Latin America in Caricature* (1980) or, more generally, with works such as Lars Schoultz's *Beneath the United States* (1998) or Greg Grandin's *The Empire's Workshop: Latin America, the United States, and the Rise of the New Imperialism* (2007), the latter two of which tie cultural visions, as expressed in news imagery, with and to American foreign policy behavior. This decision also seems to have foreclosed the option of noting that the American press cast Indians in ways strikingly similar to ways they have been cast in Canada, for example, which raises intriguing questions about Canada's allegedly higher moral road taken toward indigenous peoples.

The second unexplored path is a question that Coward begins to steer toward, but then pulls up short. Over the past twenty-five years or so, academics have debated whether United States policy and behavior toward aboriginal peoples is better understood as "genocidal," as in David Stannard's *American Holocaust: The Conquest of the New World* (1993) or, as Gary Clayton Anderson has recently forcefully argued, "ethnic cleansing," in *Ethnic Cleansing and the Indian: The Crime That Should Haunt America* (2015). Coward, however, casts Manifest Destiny in slightly more benign terms, with results that may disappoint those who espy a longer, deeper, and more violent cultural project in play. Nevertheless, the book charts new territory, offers important new insights on a topic that deserves further examination, and opens doors to subsequent research for scholars and graduate students.

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Indigenous London: Native Travelers at the Heart of Empire. By Coll Thrush. New Haven: Yale University Press, 2016. 328 pages. \$38.00 cloth.

London is a city of hidden histories. For centuries writers have delighted in discovering or imagining Londons-within-London, from the clandestine underworlds of lasciviousness and vice of Thomas De Quincey, Henry Mayhew, and Oscar Wilde, to the speculative fiction and fantasy landscapes of J. K. Rowling's Diagon Alley and Platform 9 ¾ at King's Cross. When author Coll Thrush set out to write his history of indigenous London, he believed he was joining this well-established genre of obscure London worlds. Instead, he learned that indigenous visitors to London were not at all hidden: they were often famous, celebrated by the media or in the personal writings of Londoners of their time. "The problem of London's Indigenous history," writes Thrush,