Contents

Acknowledgments vii

Introduction
David Stirrup 1

One Union of Chance: Native Portrayals by Dogroy Beaulieu
Gerald Vizenor 25

Two Ethnographic Novels: American Indians in Francophone Comics
Sebastian F. Braun 41

Three “I’m indiginous, I’m indiginous, I’m indiginous”: Indigenous Rights, British Nationalism, and the European Far Right
Padraig Kirwan and David Stirrup 59

Four From Karl May to Karl Marx: Ernst Bloch and the Native American Tribe as Concrete Utopia
Peter Thompson 85

Five Teepees and Totem Poles: Toy Representations of North American Indians in European Popular Culture for Children
Christina Welch 101

Six Native Americans, Europeans, and the Gay Imagination
Max Carocci 117

Seven Monstrous Bodies and Ignoble Savages: Depictions of Indigenous Peoples in European Hardcore
James Mackay 137

Eight Polish Literary Depictions of Native Americans in Soviet-Era Adventure Novels
Marek Paryż 155
<table>
<thead>
<tr>
<th>Nine</th>
<th>Indian Spirit: Amerindians and the Techno-Tribes of Psytrance</th>
<th>173</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>Graham St. John</em></td>
<td></td>
</tr>
<tr>
<td>Ten</td>
<td>Wee People, Red Devils, and the Old Women Back Home: Representations of Native Americans in Micí Mac Gabhann’s <em>Rotha Mór an tSaoil</em> and Éilís Ní Dhuibhne’s “The Pale Gold of Alaska”</td>
<td>197</td>
</tr>
<tr>
<td></td>
<td><em>Jessica Dougherty-McMichael</em></td>
<td></td>
</tr>
<tr>
<td>Eleven</td>
<td>Afterword</td>
<td>211</td>
</tr>
<tr>
<td></td>
<td><em>Renae Watchman</em></td>
<td></td>
</tr>
</tbody>
</table>

*Bibliography*  
*Notes on Contributors*  
*Index of Nations, States, Areas and Cities*  
*Subject Index*
In May 2012 two starkly contrasting kinds of “encounter” occurred between Europeans and North American Indians, both of which fall under the remit of this volume. The first encounter, in the form of Dutch Eurovision pop singer Joan Franka dressed in Plains culture attire, figures what Choctaw/Cherokee/Irish literary critic Louis Owens has called the “damningly hyperreal ‘Indian’”; the second, meanwhile, involved a political figure, Assembly of First Nations (AFN) Chief Shawn A-in-chut Atleo, representative of an agency whose real presence, particularly in Europe, has all too frequently been occluded by the presence of the signified “Indian.” That dialectic of absence and presence, codified in what Anishinaabe writer Gerald Vizenor calls the indian, “a simulation of impure imagination,” produces the indian as “a case of cultural nostalgia, the presence of tradition in a chemical civilization”. Natives, thereby, “are secured as the unnameable, an aesthetic niche, the obscure entries on a bourgeois cruise of culture.” This volume of essays set out to determine the degree to which these two figures still mark the gulf between the real and the romantic in the European imaginary.

The formal establishment of the United Nations Permanent Forum on Indigenous Issues (UNPFII), in July 2000, which followed slowly on from the first election to UN office of an Indigenous representative—Chief Ted Moses of the Grand Council of the Crees (Eeyou Istchee)—in 1989, has made considerable inroads towards a global movement of Indigenous peoples. Since Cayuga Statesman Deskaheh’s diplomatic visit to the League of Nations in 1924, as he attempted to secure international recognition for the rights and struggles of his people, Native North Americans have been among the vanguard of this international political development. Native North Americans have also served in Europe throughout the twentieth century, as members of US and Canadian armed forces. Since Sac and Fox athlete Jim Thorpe’s herculean feats at the 1912 Stockholm Olympics
(where he won golds in the pentathlon and decathlon), Native North American sportsmen and women have competed in major competitions across Europe. Native businesspeople and entrepreneurs, actors, musicians, dancers, writers, and more, live in and regularly visit Europe; and yet, as this volume displays, the common myths and stereotypes, the reductive tropes and romanticised figures of the American Indian prevail. We ask here, predominantly, why this should be the case: what this phenomenon tells us about Europe and European cultures in the twentieth and twenty-first centuries; and to what degree the continued nostalgia towards romanticised images of North America’s Indigenous peoples merely reflects an increased dissatisfaction with the political and cultural modernity on offer in Europe, or something more fundamental and less tangible?

* * *

The first of the encounters mentioned above encapsulates a universal childhood: as Franka stood on the stage of the Eurovision song contest finals in Baku, Azerbaijan, she invoked childhood games of cowboys and Indians for the millions of viewers in the forty-three participating countries. Dressed in a Plains-style dress and full war bonnet, her song “You and Me,” about childhood romance, employed the commonest of tropes—the combination of lyrics, outfit, and stylized backdrop—to evoke nostalgia, lost innocence, and brokenheartedness. The problematics of performance gave way entirely, it would seem, to the possibility for spectacle, lending color to an otherwise bland song.

At a basic level, Franka’s choice of costume echoes the current trend for the so-called hipster headdress that has swept the United States and filtered through to Europe despite long-running commentary on cultural appropriation in the fashion industry. As Métis commentator Chelsea Vowel notes, “these headdresses are... restricted within the cultures to men who have done certain things to earn them. It is very rare for women in Plains cultures to wear these headdresses, and their ability to do so is, again, quite restricted.” Such a choice of outfit is hardly a simple matter of cultural borrowing; it is what many cultural insiders would consider desecration at worst, offense at best. That the Eurovision’s own website ran with a story headlined, without obvious irony, “Joan goes Native for the Netherlands,” indicates perhaps the breadth of the gap of understanding between co-opter and co-optee.

But the attire and its context carry further subtexts that neither performer, venue, nor audience are asked to address. To follow Carocci in this volume, for instance, the sight of a European woman wearing a masculine Plains headdress; and the song’s narrative of the girl (as Indian) being left
brokenhearted by the boy (as cowboy), raises the specter of a history of European sexual fantasy that has served a whole range of purposes, from othering to emasculating, among other more or less insidious representations of indigenous bodies. It is, of course, unlikely that such connections were consciously made in Franka’s choice, although that is beside the point. What is significant in this instance is the availability and objectification of elements of living cultures. When asked at a press conference on the nature of her act, Franka, who appeared wearing a single feather in her hair, suggested that “the 60s will return and that the clothes and fashion and music are still popular.” However we read them, such appropriations stem from, and exhibit, a simple assumption about the availability of the signifier. And its ubiquity in childhood, as Kate Flint notes, came with a very clear message germane to Franka’s song of sympathy and heartbreak: exciting, adventurous, and even valiant though the role was, “to be an Indian [in play always] meant, ultimately, to be on the losing side” (xi).

More poignantly, though, the second encounter mentioned at the outset is an example of an exchange that lends the lie to such assumptions. On May 22, during a short tour of Canada as a precursor to his mother’s Diamond Jubilee celebrations, British heir to the throne Prince Charles met with First Nations leaders in Toronto. The meeting was one in a historical line of representations by First Nations leaders to the British Crown. Significantly, this delegation took the particular opportunity to ask Charles to request a direct meeting with the Queen on their behalf, using the direct relationship between First Nations and the British monarchy to intervene in Canadian policy—a reminder that these are international relationships between sovereign nations. Grand Chief David Harper of Manitoba Keewatinowi Okimakanak, in attendance alongside Chief Atleo, features in many of the press photographs dressed in ceremonial ribbon shirt and full headdress, presenting the Prince with an eagle feather. If, to the uninitiated eye, the visual signifiers of Indianness in these images seem to echo, or be echoed by Franka’s sartorial choices, context dispels all thoughts of similarity.

The significance of such a moment, lost to many in the UK for whom the “spectacle” is served by Chief Harper’s regalia, is hugely symbolic. Atleo has written:

> Canada, as a successor state, has not honored the spirit and intent of treaties, and the chiefs made sure to remind them of previous assurances provided by Queen Elizabeth when she affirmed the treaties in an address on July 5, 1973, to the chiefs in Alberta, stating, “You may be assured that my Government of Canada recognizes the importance of full compliance with the spirit of your treaties.”


Making the most of the international spotlight to both reassert indigenous claims to land title, legal and political self-determination, and other questions of justice, and to reemphasize the inherent rights of indigenous peoples to these claims, Chief Atleo, former National Chief of the AFN Ovide Mercredi, Chief Harper, and others make exchange a matter of sovereignty, not spectacle. If Harper’s appearance does not underline the nonavailability of the image Franka deploys in the name of nostalgia, the gulf between these two occasions ought at least to illuminate what is at stake.

**European indians and the Indigenous Peoples of the Americas**

This tension between popular culture and indigenous politics is often palpable. To focus too much attention on the former means eliding the realities of the latter, or placing too much emphasis on indigenous peoples as ongoing victims of encounter rather than agents of change and exchange. In recent years, a number of Native scholars in the United States have turned their attention specifically to indigenous epistemological and interpretive frameworks, rejecting the emphasis on stereotype and appropriation for, for instance, consideration of “the specific contexts and aesthetics of Native literary production.” This tribalcentered approach favors what its leading critics have called American Indian (Literary) Nationalism. Such moves prioritize continuity, indigenous modes of (intellectual) production, and—though not uncontroversial terminology—cultural and intellectual sovereignty over the scenes of rupture and absence disclosed by an emphasis on settler-colonial relations. Indeed, such moves provide the key, if not the only, locus of action. Preceded and echoed by prominent voices above the forty-ninth parallel, such as Métis scholar Lee Maracle, Cherokee writer Thomas King, Cherokee scholar Daniel Heath Justice, and Anishinaabe scholar Niigaanwewidam James Sinclair, among others, they have turned the critical conversation largely away from generalizing postcolonial and postmodern critiques of hybridity and marginalization, rupture and nonreferential “play” to the continuing importance of nation and culture, sovereignty and treaty rights that characterize the contemporary political sphere for many tribal peoples. Far from ignoring or denying these constitutive categories, these critics insist on the primacy of other means of constructing identity, and on the right to “identify and write as Native without being chided or pressured to acknowledge our mixed-bloodedness and hybridity.” Moving away, then, from Native Studies’ earlier preoccupation with the image of the Indian to a focus on Native lived experience; and from narratives of change to those of cultural survival (and what Vizenor characterizes as “survivance,” “an active
repudiation of dominance…tragedy, nihilism, and victimry”\(^{13}\), Native Studies scholarship seeks to surpass the site of encounter as the center of fresh scholarly debate.

If this volume, then, appears to hark back to well-trodden ground, it is not without recognition of the above discourse. On the contrary, it is with the assertion that the ground broken by that earlier scholarship, and by more recent indigenous advocacy in North America, does not have its counterpart in Europe; in other words, in the virtual absence of Native Americans in Europe, the \textit{indian} is everywhere. Indeed, the disconnection is so fully established that around the time Prince Charles was being petitioned by First Nations leaders, his mother had been enjoying the entertainment of a Commonwealth spectacle wherein First Nations dancers were placed on the bill under the header “Cowboys and Injuns,” and asked to “perform after a specialty rodeo act, with cowgirls doing roping stunts, and dance to canned, cliché [sic] Indian music plucked from old Western movies.”\(^{14}\) While the long history of diplomatic exchange is up to date, the \textit{spectacle} of encounter is locked in the imagination some time in the late nineteenth century.

But when Métis scholar Emma LaRocque writes in \textit{When the Other Is Me: Native Resistance Discourse, 1850–1990} that “it is taken here that Native-White relationships in Canada are rooted in the colonizer/colonized complex” (3), she articulates a context that no longer has purchase in Europe. The basic premise is a fair one. Roy Harvey Pearce’s 1953 study \textit{Savagism and Civilization: A Study of the Indian and the American Mind} still stands as the first and arguably most significant study of the representative role the Native American came to play in European ideas of itself. In a later study \textit{The White Man’s Indian: Images of the American Indian from Columbus to the Present} (1979), Robert M. Berkhofer would depend on the essential premise that \textit{indians} are rarely represented “for themselves but only in counterpart to White values, as metaphors in the struggle between savagery and civilization.”\(^{15}\) But that this relationship, in European (re)constructions of the \textit{indian}, bears in any direct way on a particular political relationship with Native peoples themselves, has not been true in any ideological sense since the end of European domination of the New World.

Beginning in the belief that there is undoubtedly a resurgent general interest in the concept of indigeneity as a state that is \textit{both} remote and available, this volume argues that the combination of indigenism with a more general fascination with American culture and power makes the \textit{indian} a peculiarly potent symbol in European cultures. Christian Feest’s edited volume \textit{Indians and Europe} (1989) was groundbreaking in this respect, as its 1999 reprinting by Nebraska University Press demonstrates.
As Feest wrote in its preface, “Indians and Europe [deals] specifically with European views of this relationship, with images that are part of the Old World’s cultural heritage,” but it does so only up until the very early twentieth century.

Twentieth-century representations of Indians and Indians, meanwhile, have been thoroughly examined by writers and editors in the United States and Canada. In her Going Native: Indians in the American Cultural Imagination (2001) Shari M. Huhndorf notes, for instance, that “over the last century, going native has become a cherished American tradition, an important—even necessary—means of defining European-American identities and histories,” arguing that the phenomenon “articulates and attempts to resolve widespread ambivalence about modernity as well as anxieties about the terrible violence marking the nation’s origins.” With a similar focus on “the nation’s origins,” Philip J. Deloria’s Playing Indians (1998) addresses the infusion of Indian imagery in political self-identification, the leisure industry, and elsewhere. Examples in film and theater, literary texts, and other forms of popular culture are legion, while the “mystical” side of Native appropriations has been tackled by writers such as Geary Hobson in “The Rise of the White Shaman as a New Version of Cultural Imperialism” and Wendy Rose in “Just What Is All This Fuss about Whiteshamanism, Anyway?” Andrea Smith’s essay “Walking in Balance” usefully relates these debates back to the politics of decolonization and spiritual practice.

In all cases these writers deal almost solely with American culture, mentioning Europeans either only in considering the colonial period or only insofar as later European actions had a direct and immediate effect on American culture. As the variety and vibrancy of the chapters in this book demonstrate, the imagined figure of “the” American Indian has held an important position in the cultural imagination of Europe throughout the twentieth and into the twenty-first centuries. They do so in ways that both mirror but are also distinct from appropriations and representations in North America, not least for the ways in which they reflect specifically European values not in terms of “encounter” or “discovery” but in terms of a self-contained (if not hermetic) cultural symbolic. The chapters here map the wide diffusion of such examples (and many more could be given), suggesting that these represent a major, yet underexplored, facet of European culture. European representations of this figure originally clustered around the philosophical ideal of the Noble Savage, which preceded contact with indigenous Americans. With the advent of American global hegemony in the twentieth century, however, the idealized “Red Indian” came also to be representative both of American power and, paradoxically, of resistance to or subversion of the United States. These contradictory images,
we contend, form a remarkably stable nexus to be found widely dispersed throughout European cultures today, a true expression of a European imaginary. Although the German hobbyist movements have already been closely scrutinized in this regard,\textsuperscript{19} we agree with Feest that the phenomenon is trans-European, and that “more studies of non-German fiction on Indians, which would help us place German writings in their proper European perspective [are needed].”\textsuperscript{20} The chapters in this volume make clear the phenomena under scrutiny here go well beyond fiction or performances inspired and influenced by that fiction, to permeate various levels of diverse European cultures.

It is a truism almost beyond repetition that Native Americans have been of endless fascination to Europeans since explorers, from Columbus onward, located an archetype for the self-reflexive musings of sixteenth- and seventeenth-century intellectuals on the nature of Europe’s civilization(s). In fact, the Amerindian as “rendered” by commentators from Montaigne’s “Of Cannibals” (1580), through Dryden’s \textit{Conquest of Granada} (1672) or Pope’s “Essay on Man” (1734), and on to Dickens’s satiric “The Noble Savage” (1853), was a “ready made,” already formed by the colonial narrative of European relations with Africa, which provided a dialectical binary of savagery and civilization dating back to classical Greece. Ideas about savagery came also from the Islamic world—Rousseau, for one, was influenced by Ibn Tufail’s twelfth-century \textit{Hayy ibn Yaqhdan}; and Asia, particularly through the thirteenth-century travels of Marco Polo and \textit{The Travels of Sir John Mandeville}. Polo, for instance, described the residents of the Andaman Islands, whom he identifies as anthropophagi (cannibals), as having heads like dogs—a pre-Socratic stereotype of Asian peoples resulting, according to Avramescu (2011), from an “idea adopted from Pliny, probably via a confusion with the Latin term \textit{Canis}.”\textsuperscript{21}

Susi Colin suggests that “we should refrain from dismissing…early portrayals of American Indians, however inaccurate, as mere fantasy products,” since such illustrators lacked direct visual evidence and were compelled, inevitably, to draw from subjective accounts and on “associations with images anchored in their own tradition…that the discoverers themselves seemed to call for.”\textsuperscript{22} Even before their “discovery,” then, the New World Indigene was well known to Europeans, an archetype of the “primitive” whose characteristics were established before Columbus had even arrived. Where Columbus, as with later explorers, encountered friendly tribespeople, his reports, if tinged with assumptions as to their suitability for servitude, indicate such “friendly and well-dispositioned people who bear no arms except for small spears.” But in his recording of conversation with these new found friends (a complicated conversation, since by his own admission, they had no means of common understanding), he
also established a paradigm for the hostile American: “I also understand that, a long distance from here, there are men with one eye and others with dogs’ snouts who eat men. On taking a man they behead him and drink his blood and cut off his genitals.” The bon and the mauvais sauvage are born, their images laid over a blueprint many centuries in the making.

Not forgetting that Columbus believed he had arrived in the Indies, the allusion to Polo’s earlier assumptions arguably indicates a form of double cultural projection—his interlocutors’ prejudices about their enemies notwithstanding, Columbus may simply be rehearsing a well-known narrative. Indeed, as Mackay notes in this volume, the kinds of features and behaviors attributed to these new “discoveries” throughout the Americas—indeed throughout the New World—tended more toward fantasy, even wish fulfillment, than accuracy, having “their roots in European stories of fantastic beings that go back to long before the discovery of America.” While this volume clearly has its roots in the same fascination that drove those inquiries into the nature of European civilization, it is without the attendant colonial relations that gradually (if never entirely) corrected the narrative. On the North American continent, the continued encounter between Europeans—and later Euroamericans—and Natives was one that engendered a political, social, and economic dialectic. That dialectic in turn produced new cultures, and later new nations.

In his two best-known works, Deloria establishes an illuminating dialogue that speaks to this process of nation-formation. In the aforementioned Playing Indian he documents and analyzes the various ways in which American institutions and individuals—from the Order of Red Men to the Boy Scouts, from the Boston Tea Party activists to the Grateful Dead—have constructed their images and identities according to, and in mimicry of, a treasury of stereotypes and misconceptions of the American Indian. Acting out stock fantasies, the Euroamerican in North America has long appropriated this figure to service a range of ideological agendas. In Indians in Unexpected Places (2004), in turn, Deloria mines the rich field of his own inheritance, examining ways in which Native individuals in the twentieth century disrupted those stereotypes simply by refusing or failing to conform to the premodern assumptions surrounding the indian. In North America this juxtaposition is well understood, at least among Native peoples themselves. Writing about a famous photograph of Red Cloud Woman, sitting in a buckskin dress having her nails done in a beauty salon in Denver in 1941, Deloria asks: “Why should any audience allow [her]—or any other Indian person engaged in anything unexpected—to be persistently and automatically designated anomalous?” The designation of anomaly, a conclusion Deloria draws from the chuckles this apparent juxtaposition of the “primitive” and the “modern” tends to elicit, is the
outcome of stereotypes, he argues. And stereotypes have “been . . . important tool[s] for understanding the relation between representations . . . and the concrete exercise of power.” The presence of the Indian, then, necessarily figures the absence of the Dakota, the Anishinaabeg, the Cherokee, or Diné, into the interpellative maneuvers of settler colonialism, wherein “liberal colonialist discourses depend upon sublimating indigenous cultures and histories into fictive hybridities and social constructions.”

The Native American in Europe occupies a similarly paradoxical place, but with that one key difference: whereas in the United States and Canada, Native Americans maintain degrees of resistance to North American hegemonies, seeking innovative, often subversive and occasionally confrontational means of redress, in Europe there is no similarly visible (or audible) advocacy. Populations of Native Americans in European countries tend to be very small and widely scattered, and, perhaps surprisingly, there are still significant examples in European academia of limited interaction with Native scholarship, a sense of detachment that Indigenous activism in North American education has long since rendered untenable.

Outside the Native Studies classroom, where well-meaning instructors speak about and (all too often) on behalf of Native issues, the Native American in Europe is too often a specter, a ghostly image of a past actualized by the always already anomalous appearance of the Indian.

This is not to suggest that there is no response at all. Blogs such as Rob Schmidt’s Blue Corn Comics, Debbie Reese’s American Indians in Children’s Literature, and Adrienne K’s Native Appropriations, not to mention the aforementioned online newspaper Indian Country Today, do pick up on some of these issues—even relatively obscure instances of appropriation—but such publications tend largely to circulate within informed circles, and certainly have minimal discernible impact in Europe, not least because they are written exclusively in English. Easily dismissed in Europe, so far from the major concerns and contexts, such response remains relatively muted.

In 2004, for instance, hip hop group OutKast generated furious response and multiple apologies from CBS Television in the United States when they performed at the Grammy Awards wearing kitsch Plains Indian costumes. In stark contrast, the far more troubling video to the bestselling hit “Pjanoo” by Swedish DJ Eriq Prydz in 2008, and Joan Franka’s Eurovision outfit, were greeted, respectively, with almost total indifference and muted concern, again confined largely to the blogosphere. Similarly, although the major issues and controversies over the use of Native imagery, appropriation of spiritual traditions, and self-determination are often known about in Europe, they are rarely perceived to be “live” issues there with regard to representation. In the decade during which many American sports teams were finally disabused of their
mascots (the most famous being the University of Illinois’s Chief Illiniwek in 2007) and other high-profile court battles engaged (among them, the University of North Dakota’s “Fighting Sioux” name and logo proving particularly controversial), British rugby team Exeter RFC consolidated their long-standing nickname—“Chiefs”—in a rebranding exercise. Though used since the early 1920s to designate the first team, as is common in West Country vernacular ("chief" as in "principal"), it was not until Exeter adopted the moniker formally and produced a warrior-head logo in full war bonnet that the name became national (and now international). The logo, ironically very similar to that used by the Wisconsin Indian Education Association “Teach Respect—not Racism” icon, forms the basis of the club’s branding, which is completed by a stereotyped mascot named “Big Chief,” a club chant called the “Tomahawk Chop” (common across the United States), and an Internet fansite called “The Tribe.” Needless to say, many fans attend games wearing garish fake-headdresses and carrying plastic tomahawks. The rebranding has been a huge financial success. Its success depends, of course, like the success of other appropriations and stereotypes, on that aforementioned absence of resistance.

Rightly, we are used to the condemnation of the uses and abuses of this figure. In the main, that censure of appropriative practice is wholly necessary, imperative even. As Marta Carlson notes, “dominant cultures often have the privilege and freedom to appropriate and incorporate cultural practices of the ‘Other,’ and these appropriations serve various purposes,” such as “illuminat[ing] particular mechanisms of hegemony.” But even Carlson was surprised by the “academic approach” and “involvement with contemporary Native American issues” she discovered among the first group of East German hobbyists she encountered. While the experiences she recounts after this, particularly in West Germany, fit what one might imagine to be the more conventional reality of hobbyism, this attendant complication of the narrative of appropriation she expected is instructive, nevertheless. John Blackbird (Cree) lived and worked in Germany for several years, where he found himself a celebrity among the 40,000 plus “Indianer” hobbyists (Bataille talks of over 85,000 hobbyists). Although, according to Noemi Lopinto, he sometimes got frustrated by the nature of this attention (Lopinto describes his status as “dime-store Indian”), he preferred it, she insisted, to the peculiar mix of romanticism and racism back in Canada, and so chose to remain in Germany to educate audiences about the realities of present-day Native lives, particularly through his film Powwow. Now resident in Canada again, it is Blackbird’s artwork that can be seen on the tipis on the front cover of this volume, in a photograph taken by his partner, Renae Watchman, in the Sackpfeife hills of Northern Germany.
# Index of Nations, States, Areas and Cities

Alaska, 17–18, 157, 205  
America see United States  
Anglo-Saxon, 63–65  
Anishinaabe, 9, 14, 28, 34, 73, 137, 160, 162, 222  
Antwerp, 13  
Apache, 57n, 87, 98n, 111  
Austria, 79n, 188  
Azerbaijan, 2  
Barcelona, 13  
Belgium, 79n, 102, 108  
Blackfeet, 165–166, 199, 204–205  
Blackfoot, 206, 215  
Botswana, 72  
Britain see United Kingdom  
Canada, 1–3, 5, 10, 48–49, 80n, 122, 132, 157, 177  
Cayuga, 1  
Cherokee, 9, 104, 181  
Chippewa see Anishinaabe  
Congo, 69–70  
Cree, 1–4, 10, 34, 217  
Crow, 45–46, 165  
Czech Republic, 105, 140, 221–223  
Dakota see Sioux  
Denmark, 15–16, 78–79n, 101, 221–222  
Diné, 9, 14, 18, 217–223  
East Germany see Germany  
England see United Kingdom  
France, 14–16, 31–39, 43–45  
Germany, 7, 10–11, 15–16, 37, 63, 79n, 85–99, 125, 140–142, 212  
Greece, 7, 79n, 126, 141  
Hamburg, 13  
Haudenosaunee see Iroquois  
Hawai‘i, 144–146, 150  
Hidatsa, 110  
Hungary, 16, 140–142  
Ireland, 17–18, 60, 63, 197–210, 214–215  
Iroquois, 69, 75, 90–93, 97, 106, 126  
Italy, 79n, 98n, 115n, 128–129, 141, 179  
Kahnawake, 69, 114n  
Klondike, 18, 199, 201, 201n, 207  
Lakota see Sioux  
London, 13, 60, 106, 117–118, 122–124, 188, 190, 216  
Mandan, 36, 46–47  
Manitoba Keewatinowi Okimakanak, 3  
Maori, 77  
Maya, 36, 174, 179–182, 188  
Mescalero Apache see Apache  
Métis, 2–4  
Mille Lacs, 73–74  
Minnesota, 73–74
Mohawk, 12, 69, 114n, 171, 177
Montana, 17, 198–201, 205–207

Navajo see Diné
Netherlands, 1–2, 9, 79n, 125, 178
New Zealand, 77
Nez Perce, 161, 177


Norway, 79n

Ohlone, 187
Ojibwa(y) see Anishinaabe
Oto, 46

Paris, 13, 25–39, 48
Pawnee, 46, 48–49
Pine Ridge, 49–51, 213
Poland, 16–17, 155–172, 212–213, 222
Portugal, 16, 79n, 184

Russia, 31, 34, 94, 140, 144, 170

Sac and Fox, 1
Sackpfeife, 10
Sami, 67–68
Sauk, 46
Scandinavia, 19
Seneca, 69, 163
Serbia, 78n
Shawnee, 46, 157–158, 162–163
Shipibo, 185
Sioux, 8–10, 46–53, 57n, 159–161, 178, 222

Spain, 16, 95–96, 125, 140–141, 143
Sweden, 9, 61–68, 72, 79n, 102, 107, 140
Switzerland, 14, 43, 50–52, 62, 79n, 143, 183

Tagish, 200
Tahiti, 146–147
Tlingit, 34, 200
Tsimshian, 35

Ukraine, 140, 152n
United States, 6–9, 12, 30n, 41, 53–56, 70–76, 91–93, 109, 142–146, 148, 153n, 155, 166, 171, 176, 187–188, 201

Warsaw, 13, 167
Wales, 66
West Country (UK), 10
West Germany see Germany
Westerwald, 212, 221–223, 224n
Wet’suwet’en (Laksilyu Clan), 73
White Earth Nation (Anishinaabeg), 26, 39, 211
Wyandot, 163

Yugoslavia, 78n
Yukon, 17, 198–199
Subject Index

9 Songs (film), 139
abduction, 200–207, 209n, 214–215
Aborigine (Australian), 64, 176
absence
  of Native Americans, 1, 4–5, 9–10, 14, 22n, 24, 28, 91–93, 102,
  106–108, 119, 122, 142, 145,
  197–198, 208, 211, 215–216
  of surplus, 90
Abu Ghraib, 28
adventure narrative, 38, 43–52,
  86–88, 94–95, 156–169,
  212–214
Aesthetics and Politics (Bloch), 86
Afrique Cordophones, 33
Akiwenzie-Damm, Kateri, 137
Aldred, Lisa, 17
Alexie, Sherman, 104, 197
Amazon, 145–146, 183–186
Amazonas (film), 145–146, 150
American Indian see Amerindian; First
  Nations; Index of nations, states,
  areas and cities; Indian; Native
  American and First Nations
  peoples; Native American
  imagery
American Indian literary nationalism,
  4, 54, 73, 82n, 137, 158
American Indians in Children’s
  Literature (blog), 9, 101
Amerindian (indigenous peoples of
  both Americas), 7, 16–17,
  124–125, 135n, 146–150,
  173–191
  see also First Nations; Index of
  nations, states, areas and cities;
  Indian; Native American and
  First Nations peoples; Native
  American imagery
anthropology, 43, 68–72, 90, 96, 105,
  118–119, 127–128, 133n, 136n,
  141, 145, 150
anthropophagi, 7, 149–150
anti-Americanism, 13
anti-Europeanism, 11–12
anti-modernity, Indian as representing,
  2, 6, 11–12, 42, 54–55, 63, 74,
  87, 89–90, 94–96, 188–191
anti-Semitism, 61–63, 86
  see also Jews; Nazism
appropriation
  cultural, 1–13, 17–18, 22n, 41–42,
  54, 61–63, 68, 101, 105, 118,
  177, 186–191, 216, 222
  of lands, 72
  theories of, 173–174, 186–191
Aretino, Pietro, 151
Arévalo, Guillermo, 185
Argüelles, José, 179–180
Arminius (Hermann), 94
Asterix (Goscinny & Uderzo), 43–44
Atheism in Christianity (Bloch), 86
Atleo, Shawn A-in-chut, 1–4
Atsenhaienton (Kenneth Deer), 73
Augé, Marc, 55
authenticity
  American Indian, 22n, 41, 53, 55,
  104, 110, 144, 166–167

Copyrighted material – 9781137288813
authenticity—Continued
cultural, 14, 17, 46, 89, 93, 148, 173–177, 186, 190
of experience, 15, 55, 87–88, 93–95, 148, 166, 186
ayahuasca, 182–186, 194n
see also drug cultures
Ayahuasca (1200 Mics), 182–183

Baader-Meinhof, 98n
Bacchus, 25–26
Bacon, Francis, 29–31
Bahdaj, Adam, 165
Baker, David Redbird, 11
bandes dessinées, 14, 41–58, 213
Barnes, Lee John, 64–65
baroque, 25–39
Bataille, Georges, 142
Bataille, Gretchen, 10, 104
Beaulieu, Dogroy, 25–39
Beckett, Samuel, 37, 95
Beckwith, Martha, 145
Behind the Green Door (film), 138
Bell, Desmond, 18, 199
berdache see Two-Spirit
Berkhofer, Robert F., 5, 104–105, 110–112, 142, 144
Berlin, Isaiah, 25
bithright, 60–61, 68–70, 218
Black Hills 1890 (Swolfs and Renier), 47–52
Blackbird, John, 10
Bloch, Ernst, 15, 85–99, 213–214
blood quantum, 218
Blue Corn Comics (blog), 9
BNP see British National Party
BNP Constitution, 59
boarding schools (US), 48, 219
Bodmer, Karl, 46, 100
see also body genre; nakedness
body genre, 138, 150
bon primitif see noble savage

Boom Festival, 184
Borrows, John, 77
Boston Tea Party, 8–12, 166
Botero, Fernando, 25–37
Bourgeon, François, 44–45
Bourke, Angela, 202–203
Boy Scouts, 8, 166, 187
Bradley, David, 28, 31, 37
Britains (toy company), 106
British National Party (BNP), 60–83, 218
Britons, 60, 64–65, 67, 183
Broszkiewicz, Jerzy, 157
Brothers Grimm, 94–95
buffalo (animal), 50–51, 57n
Buffalo Bill, 13, 106
Bureau of Indian Affairs, 78n
Burning Man, 187
Byrd, Jodi A., 22n
Camp Fire Girls, The, 12
Camus, Albert, 32
cannabis, 174
see also drug cultures
cannibalism, 7, 125–126, 135n
captivity narrative, 45–46, 200–210, 213–215
Carlson, Marta, 10–11
Castenada, Carlos, 185
Celts, 63–65, 78n, 188–189
Ceremony (Silko), 137
Chagall, Marc, 26–39
Charles, Prince, 3–5
Cheyenne River (agency), 148–149
Chief Illiniwek, 10
see also juvenile literature; Native Americans imagery for European children
Chirac, Jacques, 33
Christianity, 49, 60, 85–86, 91, 95, 110–111, 148
Churchill, Ward, 11
class, 15, 51, 60, 86–92, 95, 106–107, 169, 220
cliché, 5, 41, 215, 218
Cloquet, Jean, 25–26
Colin, Susi, 7
Columbus, Christopher, 7–8, 124–125, 149
communism, 89
copyright, cultural, 187
cosmopolitanism, 11, 54, 151, 222–223
counterculture, 17, 173–191, 216
see also Indian
Cowboys and Shemale Indians (film), 142, 153n
Cox, James H., 197
Crystal skulls, 181–182
cultural exchange, 1–2, 211, 218
“Dance to the Berdache” (film), 217
“Dance with Miss Chief” (film), 217
Danish People’s Party (Dansk Folkeparti), 78–79n
Darkness in St. Louis Bearheart (Vizenor), 138
Davenport, Georgina, 219
De Angelo, Jaime, 185
de Bougainville, Louis Antoine, 146–147
Deckker, Chris, 190
decolonisation, 102, 151
degeneracy, 38, 125–126
Degenerate Art, 38
Del Cooke, Margaret, 186
Delanoë, Nelya, 32
Deleuze, Gilles, 89
Deloria, Philip J., 6–8, 11, 41, 53–56, 56n, 105, 156, 166
Deloria, Vine, 83n
Denetdale, Jennifer Nez, 220
Der Schuh des Manitu (film), 216
deracination, 89, 143
Derib, 14–15, 43–45, 50–51, 57n
desire, 86–88, 91–92, 95, 121, 151, 176
Deskaheh, 1
dialectic, 1, 7–8, 92, 95
Dickens, Charles, 7
Diderot, Denis, 147, 153n
Didjeridu, 176
Dix, Otto, 26, 28–30, 37–38
DJ, 9, 174, 178, 183
DMT (tryptamine), 174, 182–186, 191n
see also drug cultures
DNA, 64–65, 78n
Dostoevsky, Fyodor, 94
drug cultures, 174, 182–186, 191n, 194n
Dryden, John, 7
Dutschke, Rudi, 86
Earthdance, 190
Ebersole, Gary, 200–205
ecstasy (MDMA), 174, 182
see also drug cultures
effeminacy, 125–126
see also feminine
Elizabeth II, Queen, 3–4
emasculcation, 3, 127–128
Emmons, David, 198–199
Engels, Friedrich, 90–93, 97
Enlightenment, 63, 94, 139, 143–151, 175
Entheogen, 173, 182–186, 194n
258 / SUBJECT INDEX

Etheogenic (music), 175
Eric Prydz (DJ), 9
erotica, 16, 36, 126–132, 137, 147
see also pornography
Essig, Rolf-Bernhard, 95
ethnic cleansing, 60, 74–75, 78n
ethnographic novels, 44–45, 47, 53–56
ethnography, 13–15, 18, 44–47, 50, 53–54
ethnohistoricism, 46
ethnonationalism, 13, 60–83
Euroamericans, 8, 104, 126–129, 197, 200–201
Eurovision Song Contest, 1–2, 9
Exeter Chiefs RFC, 10
existentialism, 32, 169
exoticism, 17, 55, 118–119, 125, 132, 147–149, 160–161, 171–183
expectations, 8–10, 41–56, 57–58n, 105, 110, 132, 138, 150, 155, 170, 213, 223
Experimentum Mundi (Bloch), 86
extreme right see far right
fairies, 202–203, 206–207, 209n, 214
see also little people
fantasy
  cultural, 3, 8, 13, 16, 86–92, 94–97, 120–124, 164, 166, 168, 193n
  sexual, 118, 121, 131, 137–144
  see also tribal fantasies (concept)
far right, 15, 60–83
fascism, 15, 60–63, 68, 86–90, 94, 98n, 218
see also tradition fascists
feather bonnet see headdress
Feest, Christian, 5–7, 13, 54
feminine, 124–131, 136n, 220
feminization see feminine
fetishism, 145, 153n
fetishization of Native Americans, 11–12, 17, 117–119, 142, 212, 214–217
Fichte, Johann, 96
Fiedler, Arkady, 156
Fiedler, Marek, 161
Fighting Sioux, 10
First Nations, 1–5, 93, 106, 132, 212
see also Amerindian; Index of
  nations, states, areas and cities;
  Indian; Native American and
  First Nations peoples; Native
  American imagery
Flint, Kate, 3, 14
Foster, Vernon (Wakia Un Manee), 188
fourth person, 33–35
francophony, 14
Franka, Joan, 1–4, 9
Freud, Lucian, 30
Freud, Sigmund, 88
frontier, 17, 46–47, 165, 178, 190, 201
frontier mentality, 92, 178
Fucking Bull’s Geile Squaws (film), 143–144, 149
futurity, 44, 87–97, 190, 213–214
Gaian Mind Summer Festival, 188
Galerie Orenda, the, 25–27, 32
Ganje, Lucy, 102–105
gay
  community, 117–136
  definition, 118–120, 134n, 136n
  march / parade, 16, 118, 120–124, 130–132, 136
  see also homosexuality
Geertz, Clifford, 53
genocide, 11, 43, 46–51, 77, 78n, 111, 177
genre, 43–44, 138–140, 148, 205
Gerald Taiaiake Alfred, 72–75
Germania (mythology), 94
Germans and Indians (Calloway), 11, 94
GI Joe (toy), 214
give-away, 34, 211, 222–223
global hegemony (US), 6, 9–10, 12, 22n
globalization, 12, 53, 90, 223
of indigeneity, 54, 219
<table>
<thead>
<tr>
<th>Subject</th>
<th>Page References</th>
</tr>
</thead>
<tbody>
<tr>
<td>Goa, 174, 178, 184</td>
<td></td>
</tr>
<tr>
<td>Goatrance, 174–181, 190</td>
<td></td>
</tr>
<tr>
<td>gold rush, 51, 201n, 205–206, 209n</td>
<td></td>
</tr>
<tr>
<td>gollywog, 112</td>
<td></td>
</tr>
<tr>
<td>Grammy Awards, 9</td>
<td></td>
</tr>
<tr>
<td>Grateful Dead, The, 8</td>
<td></td>
</tr>
<tr>
<td>Green, Rayna, 185, 219</td>
<td></td>
</tr>
<tr>
<td>Grey Owl (Archibald Belaney), 156</td>
<td></td>
</tr>
<tr>
<td>Griffin, Nick, 59–60, 63, 65–67, 78n, 81n</td>
<td></td>
</tr>
<tr>
<td>Guardian (newspaper), 77n, 80n</td>
<td></td>
</tr>
<tr>
<td>Guevara, Che, 97n</td>
<td></td>
</tr>
<tr>
<td>Hagenbeck, Carl, 13</td>
<td></td>
</tr>
<tr>
<td>hair style see mohawk (hair style); mohican (hair style)</td>
<td></td>
</tr>
<tr>
<td>Hancock, Graham, 184–185</td>
<td></td>
</tr>
<tr>
<td>Hardcore (Williams), 138</td>
<td></td>
</tr>
<tr>
<td>Harper, David, 3–4</td>
<td></td>
</tr>
<tr>
<td>Hawaiian Ecstasy (film), 144–146, 150–151</td>
<td></td>
</tr>
<tr>
<td>Hawaiian Mythology (Beckwith), 145</td>
<td></td>
</tr>
<tr>
<td>headdress, 2–3, 10, 34, 62, 74, 102, 112, 114n, 118, 122–124, 181, 187–188</td>
<td></td>
</tr>
<tr>
<td>Heath, Justice Daniel, 4, 75</td>
<td></td>
</tr>
<tr>
<td>Hegel, 85, 88, 96–97</td>
<td></td>
</tr>
<tr>
<td>Heimat, 89, 98n</td>
<td></td>
</tr>
<tr>
<td>Heritage of Our Times (Bloch), 87–89</td>
<td></td>
</tr>
<tr>
<td>hipster headdress see headdress</td>
<td></td>
</tr>
<tr>
<td>historical narrative, 6–9, 22n, 42–54, 88–91, 97, 124–131, 150, 161–164, 198</td>
<td></td>
</tr>
<tr>
<td>historical “truths,” suppression of, 5, 17, 64–65, 77, 174–175</td>
<td></td>
</tr>
<tr>
<td>historicism, 45, 53, 67, 93</td>
<td></td>
</tr>
<tr>
<td>history, re-imagining, 15, 18, 49, 55, 97</td>
<td></td>
</tr>
<tr>
<td>Hitler, Adolf, 15, 63, 88–89, 93, 94, 213</td>
<td></td>
</tr>
<tr>
<td>hobbyism, 7, 10–12, 21n, 22n, 41, 105, 212–213</td>
<td></td>
</tr>
<tr>
<td>Hobson, Geary, 6</td>
<td></td>
</tr>
<tr>
<td>Hokusai, 29</td>
<td></td>
</tr>
<tr>
<td>Holocaust, 29</td>
<td></td>
</tr>
<tr>
<td>homeland, 87, 211</td>
<td></td>
</tr>
<tr>
<td>homosexuality, 117–136, 141, 216</td>
<td></td>
</tr>
<tr>
<td>Hotline Healers (Vizenor), 144–145</td>
<td></td>
</tr>
<tr>
<td>Howe, LeAnne, 76</td>
<td></td>
</tr>
<tr>
<td>Huhndorf, Shari M., 6, 169</td>
<td></td>
</tr>
<tr>
<td>Human Zoo, 13</td>
<td></td>
</tr>
<tr>
<td>hybridity see mixedblood</td>
<td></td>
</tr>
<tr>
<td>ILO convention C169, 66</td>
<td></td>
</tr>
<tr>
<td>imagination see fantasy</td>
<td></td>
</tr>
<tr>
<td>imperial nostalgia, 2, 177</td>
<td></td>
</tr>
<tr>
<td>“In a Station of the Metro” (Pound), 37</td>
<td></td>
</tr>
<tr>
<td>Indian</td>
<td></td>
</tr>
<tr>
<td>as American cultural export, 12</td>
<td></td>
</tr>
<tr>
<td>Vizenorian concept, 1–12, 14, 16–19, 22n, 24, 89–94, 97, 98n, 102–112, 115n, 150, 211–223</td>
<td></td>
</tr>
<tr>
<td>see also Amerindian; First Nations; Index of nations, states, areas and cities; Native American and First Nations peoples; Native American imagery</td>
<td></td>
</tr>
<tr>
<td>Indian Clubs, 219</td>
<td></td>
</tr>
<tr>
<td>Indian Country, 71, 75, 211, 214, 221, 225n</td>
<td></td>
</tr>
<tr>
<td>Indian Country Today (newspaper), 9, 21n</td>
<td></td>
</tr>
<tr>
<td>Indian Princess, 220</td>
<td></td>
</tr>
<tr>
<td>see also Powwow Princess</td>
<td></td>
</tr>
<tr>
<td>Indiana Jones (film), 145, 166</td>
<td></td>
</tr>
<tr>
<td>Indiana Mack (film), 145, 150</td>
<td></td>
</tr>
<tr>
<td>Indianerthümelei see Indianthusiasm</td>
<td></td>
</tr>
<tr>
<td>Indianness, 3, 11–12, 22n, 55, 74, 104–106, 144, 167, 169, 177, 219</td>
<td></td>
</tr>
<tr>
<td>Indianthusiasm, 63, 93, 212</td>
<td></td>
</tr>
<tr>
<td>indigenous British, 59–60, 64–66, 81n</td>
<td></td>
</tr>
<tr>
<td>Indigenous Rights, 13, 18–19, 59–83, 218</td>
<td></td>
</tr>
</tbody>
</table>
Iron Eyes Cody (Espera de Corti), 80n
Irony dogs, 29–30, 37
Jabès, Edmond, 91
Jackson, Andrew, 210n
James, William, 92
Jenkins, Philip, 178–179, 182
Jews, 29, 38, 60, 85, 89
Jim Thorpe, 1
Johnson, Samuel, 144
Judaism see Jews
Juvenile literature, 156–171
Kafka, Franz, 37, 85–91, 97, 213
Kalshoven, Petra, 21n, 22n
Kemp, Arthur, 64–69, 77, 78n, 80n
Kessler, Jörg, 189
King, Thomas, 4, 197
Kipnis, Laura, 138, 141, 150
Konservative Revolution, 88
Kovi (István Kovács), 16, 138, 145–148
Kroes, Rob, 13
Krupat, Arnold, 54, 74
Kū-ka-ili-moku (Hawai’ian god of war), 145
Kuper, Adam, 70–74
La Lega Nord, 62, 79n
La Saison des Flèches (Stento and Trouillard), 53
LaRocque, Emma, 5
Le Toy Van (toy company), 16, 102
League of Nations, 1
Lebensraum, 94
Lee, Hyapatia, 143
Lego/Duplo (toy company), 16, 101, 108–111, 115n
Les Deux Magots, 28, 32, 36–37
Liberalism, 61, 73, 88
Lilliputiens (toy company), 102, 108
Liminal Village, 184–185
Liminality, 127, 174, 186, 202–203
Lincoln, Abraham, 92
Lincoln, Kenneth, 74
Little people, 202, 214
see also Fairies
Lopinto, Noemi, 10–11
Lorde, Audre, 137
Louvre, Musée de, 25
LSD, 174, 184
see also Drug cultures
Lucky Luke, 43–44
Lukács, Georgy, 85–86, 96
Lutz, Catherine, 148
Lutz, Hartmut, 63, 93, 224n
Mac Gabhann, Micí, 17–18, 198–208, 214–215
Mackie, Diane et al, 103–104, 107
Madsen, Deborah, 18, 21n
Magma Swingt im Club Avantgarde (film), 141
Majerova, Karolina, 221
Mamdani, Mahmood, 69
Mandeville, Sir John, 7
Manifest Destiny, 50, 62, 94
Maracle, Lee, 4
Marc Dorcel (Marcel Herskovitz), 140
Marc-Renier, 45, 47, 57n
Marcuse, Herbert, 96
Marxism, 15, 85–86, 88–90, 95, 213
Mascots, 10, 132, 187
Masculinity, 124–131, 216
Mass immigration, 60–63, 66–68, 77, 78n, 198
Masturbation, 29, 35–37, 138–139, 145, 150
see also Pornography; Sexuality
Mauvais sauvage, 8, 63
May, Karl, 11, 15, 38, 41, 85–99, 212–214
Mayan Calendar, 174
McKenna, Terence, 184, 190, 194n
Medicine Drum, 176, 180–181, 190
Medovnik, 223
Mercredi, Ovide, 4
Merskin, Debra L., 150
Mihesuah, Devon, 102–103
Miss Indian World, 221
Miss Navajo Nation, 220–221
mixedblood, 4
modernism, 63
mohawk (hair style), 118–124
mohican (hair style), 118
Monkman, Kent, 217
Morgan, Henry, 90
Morrison, George, 29, 37
Musée du Quai Branly, 32–36
museums, 14, 26, 28, 32–38, 106–107, 110, 113n, 160, 217
nakedness, 121, 126–128, 132, 146, 148–150
Namias, June, 201, 209n
Narodnik, 94
National Geographic (magazine), 148
national identity, 12, 65–66, 94, 119, 122, 141, 150, 155, 162, 166–167, 201, 220–221
nationalism, 4, 13, 59–61, 63–64, 68, 70–71, 73–77, 218
nationhood, 3–4, 8, 15, 67, 69, 71, 73, 76–77, 200
Native American and First Nations peoples
living in Europe, 1–2, 5, 9–10, 21n, 122, 132, 211, 219–220
nationalism of, 4–5, 75–76
as performers, 5, 13, 141, 153n, 181, 183, 187–188, 211, 219–221
resistance to colonial pressures, 1–5, 9–10
see also Amerindian; First Nations; Index of nations, states, areas and cities; Indian; Native American imagery; presence; survivance
Native American Church, 187
Native American imagery
as archetype, 5–7, 12–13, 54, 61, 79n, 88, 91, 93–95, 117, 143, 170–171
in European advertising, 21n, 62–63, 79–80n
in European art, 11, 110, 117, 125–126, 180, 193n
in European comics, 14–15, 41–56, 131, 161, 213
in European erotica, 2–3, 16, 117–133, 137–151, 215–216
in European film, 16, 137–151, 199, 215–217
in European literature, 3, 16–17, 41–43, 63, 74, 86–88, 97, 129, 131, 149, 155–172, 198–208, 212–213
in European museums, 32–37, 106–107, 217
in European oral narrative, 17–18, 197–208, 214
in European philosophy, 5, 15, 85–97, 126, 135n, 143–144, 147, 213–214
in European sport, 9–10
as victim, 3, 13, 15, 61–62, 64, 66, 78n, 94, 127, 178, 190
as warrior, 7–8, 129, 178
see also absence; Amerindian; First Nations; Index of nations, states, areas and cities; Indian; Native American and First Nations peoples
Native American Studies, 70, 74–75, 119
Native Appropriations (blog), 9
Nazism, 29, 37–39, 61, 63, 72, 79n, 86, 88–89, 98n, 166
NDNGirls (website), 142, 153n
neocolonialism, 50, 103, 112, 137, 177
see also colonialism; postcolonialism
neo-Nazism see Nazism
New Age, 64, 142, 150, 175–182, 188
Ní Dhuibhne, Éilís, 18, 198–199, 204–208, 215
Nienacki, Zbigniew, 166–169
Nietzsche, Friedrich, 88, 90
Nobel Prize for Literature, 16
noble savage, 6–8, 62, 90, 105, 143–144, 162, 178, 188, 198, 208
nonsimultaneity see ungleichzeitigkeit
nonsynchronicity see ungleichzeitigkeit
North American Native Museum (NONAM), 217
Nouvel, Jean, 33
Ó hEochaidh, Seán, 198–199
Okoń, Longin Jan, 161–164
Old Shatterhand, 15, 63, 87
Olympic Games, 1
Opening of Misty Beethoven, The (film), 139
Oppenheimer, Stephen, 81n
oral tradition, 18, 198–205
Order of Red Men, 8
Orientalism, 42, 175, 189
Origins of the Family, Private Property and the State, The (Bloch), 90
Orwell, George, 89
Oskar and Ellen (toy company), 102, 107–108, 112
otherness / the other, 3, 5, 8, 10–12, 17, 41–42, 53–56, 61, 72, 97, 102–103, 109–111, 119, 125, 129, 133n, 149–151, 164, 173, 175–178, 186, 189, 198–199, 201–208
OutKast (pop music), 9
Owens, Louis, 1, 57
pageants, 121, 122, 219–222, 224n
“Pale Gold of Alaska, The,” 18, 198, 204–207
pan-European culture, 13–14, 16, 140
Papo (toy company), 16, 101, 111–112
Partridge, Christopher, 182, 189
Paryż, Marek, 16–17, 155–172, 212–213
Pearce, Roy Harvey, 5
Pellerin, Simone, 57–58n
peyote, 185
see also drug cultures
Peyote (music), 177, 193n
Pickering, Michael, 102, 112
Pinchbeck, Daniel, 184
Pirates (film), 139
“Pjanoo” (song), 9
playing Indian (concept), 11, 42, 166–169
Playing Indian (Deloria), 6–7, 105, 166
Pleiadians (music), 179
Polo, Marco, 7
Polski Ruch Przyjaciół Indian (Movement of the Polish Friends of Indians), 171–172
Pope, Alexander, 7
Porn Studies (Williams), 138
pornography, 118, 137–151
and colonialism, 146–148, 150–151
economics, 138–139, 150
physical effects of, 138
and transgression, 139
transnationalism of, 139–142, 147–148
pornotopia, 143–147, 215
Porter, Roy, 147
postcolonialism / postcoloniality, 4–9, 11, 68, 69, 190, 204
potlatch see give-away
Pound, Ezra, 37
Powwow, 10, 173, 211–212, 219–223
Powwow (film), 10
Powwow Princess, 11, 211–212, 220–223
Powwowthuisiasm, 213, 222
presence, 9–14, 24, 32–34, 91, 93, 155, 165, 204, 212, 214–216, 218
primitivism, 7–8, 17, 125, 143, 149, 173, 175, 177–179, 186, 190
Principle of Hope, The (Bloch), 85–88, 95
Private (film studio), 16, 140–142, 145
privilege (racial), 10, 42, 60, 67–68, 76–77, 78n, 169
proletarian see class
Proudstar, Jon, 213
psytrance (psychodelic trance), 17, 173–195, 216, 224n

Question Time (BBC), 59

Rabinbach, Anselm, 89
Rainbow Family, 179–180, 186
Ram, Raja, 181–184
Red Cloud Woman, 8
Red Indian, 6, 60–63, 108–109, 114n, 115n
see also Indian
Red Road (film), 139
Red Road cycle (Derib), 45, 50–52, 213
Rembrandt, 25, 27
remix, 174–177, 189–190
removal, 15, 170–171, 219
reservation, 29, 34, 48–51, 62, 64, 68, 78n, 80n, 157, 171, 176, 212, 218
resistance
to American hegemony, Indian as symbol of, 6, 12–13, 52–56, 62–63, 68, 79, 91, 126, 166
to Eurowestern hegemony by American Indians, 9–10, 45–46, 52, 120, 126, 137
Return To The Source, 188–190
Rhinowland Singers, 222
Ribleal Tales of Canterbury, The (film), 138
Roberts, Kathleen Glenister, 220–221
Roman Empire, 45, 49
romanticisation (of Native Americans), 1–2, 10, 25–27, 37, 48, 54, 89, 91–92, 94, 96, 143–144, 146, 162, 177
Romanticism, 25, 43, 144–149
Romero, Diego, 213
roots in (imagined) tradition, 8, 55, 75, 87, 89, 94, 124, 149, 177, 180, 188, 220
Rose, Wendy, 6
Rostkowski, Jöelle, 32
Rotha Mór an tSaoil (Mac Gabhann), 18, 198–202
Rousseau, Jean-Jacques, 7, 42, 91, 143, 149
Rubens, Peter Paul, 25–26
Rydell, Robert W., 13
Sahlins, Marshall, 42, 54
Said, Edward, 42
salvia divinorum (salvia), 182–184, 194n
see also drug cultures
Sanderson, Steve, 213
Sat-Ohk (Stasiław Supłatowicz), 17, 156–161, 170
Scat Eaters 5 (film), 141
Schema, 72, 102–112
Schleich (toy company), 16, 102, 110–112
Schury, Gudrun, 95
Seiter, Roger, 45, 57n
Selkie, 206–207
sexual identity, 16
sexual meanings, 121–122, 125
sexuality, 137, 140, 142–144, 146–149, 155
see also homosexuality; masturbation; sexual identity
Shamanic Tribes on Acid (music), 193n
Shaman's Call (music), 177
Shpongle (music), 175, 181, 184
Shrouds of White Earth (Vizenor), 23, 211
Sieg, Katrin, 11
Sienkiewicz, Henryk, 16–17, 156
Silko, Leslie Marmon, 138
Sinclair, Niigaanwewidam James, 4 "Skin Flicks on the Racial Border" (Williams), 16
Smith, Andrea, 6
Smith, Linda Tuhawi, 102
Smith, Ryan Huna, 213
Smurfs (toy company), 16, 101, 111
Snakedance (film), 143, 153n
sodomy, 125, 129, 135n, 142
sovereignty (European), 61, 64, 66, 71–73
spectacle of encounter, 2–5, 43–44, 93, 145–148
Speer, Albert, 93
Spirit of Utopia, The (Bloch), 86
Stalinism, 86, 88, 157
Stellingen Zoological Garden, 13
Stento, Samuel, 53
steppes, 94
Stropharia cubensis (mushroom), 184 see also drug cultures
supermodernity, 55
survivance, 4, 19, 31, 34, 39, 212–223
Sweden Democrats, 61–62, 68, 72, 79n
Sweet Savage (film), 148
Swolfes, Yves, 45, 47
Szczepańska, Nora, 17, 156, 161, 170
Szczepański, Jan, 161
Szczepański, Jan Józef, 171
Szklarska, Krystyna, and Alfred
Szkłarski, 17, 156, 159–161, 171
Szmaglewska, Seweryna, 166
Tacitus, 94
Tammeny Society, 12
Tcherkézoff, Serge, 146
Tecumseh, 45–47, 161–164, 170
teepee see tipi
Thring, Frank, 144, 152n
tipi, 10, 44, 108–112, 142, 144, 159, 173, 176, 181
totem pole, 35, 44, 108–112, 193n
toys, 15–16, 101–112, 214
tradition fascists, 29, 38–39
transatlantic world, 14, 44
transcendence, 17, 92, 127, 131, 173–175, 190
tribal fantasies (concept), 89–92, 97, 211–223
Tribal Fantasies (film), 16, 140, 145–151
tribes, European, 94–95
tri-partite non-simultaneity (Bloch), 15
Trouillard, Guillaume, 53
Troutman, John, 219
truth, concepts of, 15, 17, 55, 86–87, 96–97, 139, 175
truth game, 26, 29
Tufail, Ibn, 7
Two-Spirit, 217
Tyndall, John, 63
übermensch, 15, 90
Ullén, Magnus, 138
UN Declaration on the Rights of Indigenous Peoples, 61, 66–71, 77
UN Permanent Forum on Indigenous Issues (UNPFII), 1, 18, 59, 68
ungleichzeitigkeit, 88, 91
United Nations, 11, 18, 42, 66
upright gait (der aufrechter Gang) (Bloch), 85, 90
utopia, 15, 85–99, 188

Veyne, Paul, 55
victimhood see victimry
victimry, 4–5, 11, 14, 60–63, 68, 80n, 89, 94, 129
Virgin Rail, 21n
Vizenor, Gerald, 1, 4, 24, 89, 91, 93, 97n, 102–104, 106, 108, 112, 137, 144, 150, 197, 211, 217
Völkism, 86, 89
Vorschein, 92
Vowel, Chelsea, 2
Voyage autour du monde (Bougainville), 146–147

Wagner, Vincent, 45, 57n
war bonnet see headdress
Warrior, Robert, 137
Waters, Frank, 179
Weaver, Jace, 54
Wee People, 205, 214
Weimar Republic, 86, 88
Wernic, Wiesław, 17, 165, 170
whiteness, 5, 6, 10–11, 15, 16, 52, 60, 64, 67–68, 80n, 151, 158, 161–165, 178

Whitman, Walt, 92
Widor, Jacek, 161
Wild River (Wagner and Seiter), 45–47, 55
Williams, Linda, 16, 138–139, 142
Williams, Raymond, 89
Williams, Roger, 92
Winnetou, 15, 63, 87, 93, 156, 166–169, 212
Winnetouch, 216–217
Wiśniowski, Sygurd, 156
Without Reservation (Akiwenzie-Damm), 137
Womack, Craig, 19n, 73–74, 82n, 158
working class see class
World Bank definition of indigenous peoples, 66
World War I, 28
World War II, 156, 170
Wounded Knee, massacre, 47–50, 52, 161

Yáckta-Oya (Sławomir Bral), 171
Yahgulanaas, Michael Nicoll, 213
Yakari, 43, 50
Yazzie, Jolene Nenibah, 213
Yellow Bird, Michael, 105, 111

Zieliński, Bolesław, 156
Žižek, Slavoj, 97
Zotigh, Dennis W., 219