Pocahontas, John Smith and Terrance Mallick's *The New World*: Colonialism in Cinematic Sophistry

Jay Hansford C. Vest, Ph.D.[1]
Enrolled member Monacan Indian Nation /
Direct descendent of Opechancanough (Pamunkey)
Professor of American Indian Studies
University of North Carolina at Pembroke
One University Drive (P.O. Box 1510)
Pembroke, NC 28372-1510, USA.

Within the historical ethos of Anglo-American society, the story of Pocahontas, the brave "Indian Princess" who "rescued" Captain John Smith from her father's "savagery" and who subsequently converted to Christianity to marry yeoman farmer John Rolfe, is a story known to every American school child. In this manner, it is a synthetic narrative akin to myth in celebrating the English origins of the United States of America. The Pocahontas story serves the need for a national "mythology" and like its European counterpart, the story of Cinderella, it is a tale generating an endless supply of creative simulations. Taking its place amid this synthetic literary lore, *The New World* (2005), a film by Terrance Mallick, also serves to feed the infinite demand for a dramatic Anglo-American cultural origin.

Called "the lyric poet of American Cinema," Mallick has made just four films in thirty-two years,[i] with the most recent being his colonial epic of seventeenth century Jamestown titled *The New World*. As a director unrivaled in exploring the depths of the human psyche, "Mallick has a legendary, almost mythical, reputation in Hollywood."[ii] In his critically acclaimed films, *Badlands* (1973), *Days of Heaven* (1978), and *The Thin Red Line* (1998), Mallick, a philosophy professor turned filmmaker,[iii] is known for legendary tales of the *fabula*,[iv] dialectical voice-over soliloquies in philosophical meditation,[v] and haunting, organic images stressing the power and wonder of nature.[vi] His reliance upon stunning landscape visuals and thoughtful meditative voice-overs has tended to create characters dwarfed by nature, as humankind struggles to find its place in the cosmic order. Often relying upon carefully determined shots of natural phenomenon, Mallick's work invites human meditation upon the existential meaning of life. His judicious use of dialogue has prompted many critics to suggest comparison with the silent era of film, likewise, his choice of musical scores to these highly meditative sequences has been well praised for its dialectical challenge. Unlike the common Hollywood picture that resolves all differentiation within a harmonic resonance, Mallick's earlier films have contested sophistry with an indeterminate will of irresoluble difference that leaves one to a meditation on the processes of life, both social and environmental. In doing so, he creates the cinematic equivalent of the Socratic method in its dialectic approach to wisdom. Indeed, beyond a simple resolution of complex themes and issues, there are no easy answers to the uncertain images that pervade Mallick's films when creating a transcendent cinematic life adventure.

Having long admired the philosophical and narrative depth of Mallick's work, an internal alarm, nonetheless, sounded when I learned of his latest project, *The New World*. My uneasiness was initially grounded in the erroneous and misleading title - *The New World*, which serves to denigrate the aboriginal civilizations indigenous to the Western Hemisphere.[vii] Certainly pre-Columbian civilizations of the Americas contributed greatly to world food resources with diverse and superior cultigens as well as in other significant ways that belie the fallacy of the savagism dogma used as propaganda by the Colonial Europeans. Beyond this problem of stereotyping, I also feared the *romancive* delusions inherent to the Pocahontas legend. The legend champions an "Indian Princess" who betrays her people and assists their conquerors in claiming and taking the Native homelands. Indeed, the story is not an intrinsic Native oral tradition[viii] and it does nothing to favor indigenous life ways and values. Pocahontas is not even an Indian Princess because nobility among the Powhatans was never realized through the father.[ix]

So in my opinion, no good could come from creating another simulation of this illusion that allegorically justified dispossession and taking of Native land through the traitorous deeds of an "Indian Princess."

Given my long standing critique of the Pocahontas legend,[x] I will endeavor in this paper to illustrate the problems associated with Mallick's *New World* illusion. Examining what might be called the archaeology of the film, I will consider the historical dimensions of the Pocahontas legend within the confines of Mallick's movie. My intent here is to examine the thematic motifs within the context of an ethnohistorical foundation. To this extent, however, it is necessary to expose the allegorical interpolations common to the Pocahontas legend. In this context, I will rely upon comparative folklore studies, together with literary and philosophical criticism. After exploring Mallick's treatment of the Pocahontas legend, I will turn to an assessment of the film's underlying ethos as evident in its treatment of Powhatan culture and civilization. By this assessment, I will attempt to expose stereotypes and other cultural misconceptions germane to the film. In the last analysis, I wish to address Mallick's technique and the values it generates in creating an allegorical intent. Associated with assessing Mallick's intent, I will endeavor to comment on several social justice perspectives and their place within the film.

For nearly four centuries scholars have read John Smith and the Jamestown narratives with a literary certitude assuming a pattern of text based *simple location*.[xi] In such a positivistic reading, allegorical texts are read as facts of time and space manifesting a literary *simple location*, oblivious of their figurative origins. As a result, a series of abstract concretions, where the illusion of reality is masked as facts born in the subsequent literature, is manifest. These literary illusions, in turn, are given historical and biographical authenticity while lacking a valid and original organic referent. The late Jean Baudrillard might have called these literary abstractions simulacra in a process of generating endless simulations. This process is labeled the *fallacy of misplaced concreteness* by philosopher Alfred North Whitehead and the misbegotten adherence to these simulacra result in a world lost in hyper-reality having no valid organic foundation. In turn, this world of illusion is compounded with endless simulations advancing over time into a universe of quantum abstractions or simulacra having no original organic base of reference.[xii]

Readings to date of the Pocahontas legend have, moreover, largely been an exercise in *simple location*. By *simple location*, I am suggesting a positivistic reading of these narrative fictions as facts of time and space, as opposed to seeing them as the allegorical interpolations of Elizabethan and Jacobean English ideological drama. While akin to mythology, I challenge the classification of such texts within the myth rubric as associated with *oralcy*. Accordingly, I suggest instead they be alternately classified in a new category, which I call *syth* as associated with literacy. With this notion, I am suggesting a literary fictional narrative guided by ideology as opposed to myth, which is derived from dream and vision grounded in the natural world and therefore oppositional with rational intentionality characteristic of synthetic literary texts.[xiii] With *sythological* intentionality, Europeans created literary based dramatic masques and texts that were designed to carry their imperial propaganda.[xiv] In effect by this means Europeans sought to invent the savage, both ignoble and noble, and to claim the so-called "New World" as "virgin land" – Virginia - thereby legitimating their title.

As such the legend of Pocahontas is a taking narrative cast in the allegorical expression of classical European folklore so as to claim the land and justify its possession. In a series of allegorical masques referencing Pocahontas, there are several *sythic* interpolations including the dramatic rescue, an exotic dance and the captive marriage, as well as an erotic assignation, among others that many scholars and laymen have unwittingly accepted as literal truth in a pseudo-ethnographical depiction of the "Indian Princess." Notwithstanding critical analysis, these accounts are decidedly allegorical as European derived *sythic* tales reflecting the delusion of a world lost in the *fallacy of misplaced concreteness*. The "Indian Princess" appears in these narratives as a tragic figure of historical time and space, when in fact, she is nothing more than a simulated fiction cast in literary *simple location* as an historical person – a reified concretion. Subsequent works failing to acknowledge this fallacy are themselves lost in a world of hyper-reality. Nonetheless, the story has given rise to countless dramatic art forms and representations, generating a world fraught with quantum abstractions.

Failing, moreover, to consider the Jamestown narratives in a contextual manner characteristic of their Jacobean origin, the problem for modern historical interpretation is exceptionally troublesome when gauged against the *fallacy of misplaced concreteness*. Commonly casting their characters as Greco-Roman gods, the medieval poets sought to reflect both the complexities and idiosyncrasies of human behavior, particularly while attending the moral and sexual nature of man.

These poets and their Renaissance successors were all familiar with the epic poems of Virgil and Ovid – the *Aeneid* and the *Metamorphoses* – as a means to rationalize morality via classical allegory.[xv] Constructing their narrative of Virginia, the English were guided by this long-standing tradition of allegorical embellishment. Influenced by the medieval poets, the English Renaissance dramatist, William Shakespeare, set the standard for such textual representation. It was, thus, common practice to embellish texts with *narratio fabula* – fabulous narratives – as a means of adding a moral authority onto the landscape. Conveying the English mindset as it sought to rationalize the dispossession of Tsenacomoco, Powhatan Virginia, these literary moralizations became the allegorical foundations for conquest and dispossession. In part, Peter Hulme has explained the English struggled in their moral justification for deposing the Natives of Tsenacomoco. Indeed, they managed to stitch together a tortured and twisted rationale supporting their claim to Virginia under the laws of Nations doctrine.[xvi] As a result, a moralized landscape was created and designed to sustain English suzerainty over their imperial *sythic* creation - Virginia.

Further assessing this literary purpose in the works of John Smith, Geza Mackenthun concluded: "*The True Relation*, being a text of action, tries to instruct the readers in how to do things in Virginia, whereas the *Generall Historie* is concerned with endowing these actions with a coherence that would authorize England's Colonial project."[xvii] The immediacy of this conclusion is manifest, moreover, in a comparative ethnohistorical assessment of the two works. Noting that the *True Relation*[xviii] was a report published without the author's knowledge, Helen Rountree concludes that the Natives appear in it as "unknown quantities" lacking an ethnohistorical perspective and certitude.[xix] The subsequent *Map of Virginia*,[xx] published in 1612, according to Rountree, nonetheless, appears to be "a factual account of the Powhatan's way of life."[xxi] However, the *Generall Historie* of 1624[xxii] is a time lapsed text that exhibits a "tendency to upgrade Smith and downgrade the colony's other leaders, thereby suggesting hero-making characteristic of classical mythology and medieval *sythological* embellishment as previously noted. Indeed, Rountree notes that the Pocahontas character "is given a much-inflated role for a prepubescent female child in her culture."[xxiii]

Built perhaps on a 1612 linguistic expression – "Bid Pokahuntas bring hither two little baskets, and I will give her white beads to make her a chaine"[xxiv] – the Pocahontas figure is born of simulation read in literary *simple location*. It is a legend created in a series of allegorical interpolations, largely manifest in the 1624 *General Historie*, reflecting classical mythology in the moralization and narrative claiming of Virginia. Structurally there are several literary interpolations that give birth to the Pocahontas legend, four of which I will identify herein. First, there is the dramatic rescue of Smith as credited to Pocahontas. A review of this interpolation reveals its classical antecedents in the story of Jason and Medea as referenced in Ovid's *Metamorphoses*.[xxv] In the second case, there is the "masque in the glade" wherein Smith is overcome by a troop of nubile Nymphs lead by Pocahontas, who in their enthusiasm for the captain engage a rite that ends with them pressing upon him with the erotic refrain – "Love You Not Me?"[xxvi] Evidence of textual interpolation is manifest when acknowledging the masque's antecedent within Shakespeare's *Tempest* and its reliance upon the Bacchanalian rite of Ceres.[xxvii] In the third instance, we need only look at the name given Pocahontas in becoming lady Rebecca Rolfe following her conversion and marriage. This interpolation owes itself to the biblical story of Rebecca with her youngest son dispossessing the elder son's birthright, to which the allegorical implications of taking Tsenacomoco are clearly self-evident.[xxviii] A fourth interpolation is found in the Smith-Pocahontas reunion at "La Belle Sauvage Inn" of Brentford, England. Conveying the image of an adulterous assignation characteristic of Jacobean England, this interpolation gives rise to an English geographical hegemony.[xxix] There yet remain several more *sythological* interpolations inherent to the Pocahontas legend.

Despite this problematic history and *sythological* orientation, Mallick pursued the project seeking an ethnohistorical authenticity. In its posturing of Pocahontas as a romantic nymph, John Smith as a civil libertarian and John Rolfe as a steady but true yeoman farmer, *The New World* screen play appears to have much in common with the reformist history expressed by David Price.[xxx] Although Price's book – *Love and Hate in Jamestown* – has been championed as "a scrupulously researched retelling" of the Virginia origins, it remains, despite its depth, highly problematic. By problematic, I am referring to the manner whereby he accepts the legend of Pocahontas and related events as literal history without question. He thereby falls prey to the colonial propaganda with its *sythological* intentions of rationalizing the taking of Native America. Notwithstanding, a degree of literary *simple location* ensues when he adds to the exponential abstraction with his extreme commitment to *upstreaming* the events as derived from the legend.

In this manner, Price seeks to justify this extreme romantic fantasy, yet his fanciful conclusions – romantic rescue and civil libertarianism, in particular – are not sustained by critical research and attention to a contextualized, temporal reading of this material. As a result, *Love and Hate in Jamestown* is simply another *sythological* telling of the old propaganda, albeit cleverly disguised in a "meticulous" claim to research of the original sources. One might say, his research methodology fails victim to the staid old tradition of literary *simple location*, which in turn generates the fallacy of misplaced concreteness. In basing his screenplay upon this failed interpretation, Mallick commits his *New World* to a perpetuation of the quantum abstraction associated with the *sythic* Pocahontas legend and its concomitant acceleration into *hyperreality*.

Given the allegorical interpolations upon which the Pocahontas legend is created, there is little reason to consider the "Indian Princess" as anything more than a *romancive* fairy tale. In fact, Mackenthun has acknowledged that "intercultural romance" as derived from the *Aeneid* of Virgil onward has been the preference when constructing colonial narratives.[xxxi] This European tale type is at its earliest found in the adventures of Jason, common to Ovid's *Metamorphoses*, and mirrored by Virgil's *Aeneid*. As previously noted, these texts from Virgil and Ovid were the sources for Medieval and Renaissance *syth*-making in creating colonial, moralized landscapes designed to champion a European hegemony. Elements within the Jason / Aeneid tale type feature a foreign hero, a "non-pareill" princess, juxtaposed against her "savage" brethren, who becomes a traitor to her own people.

Acknowledging these inherent characteristics of the Pocahontas legend, it is difficult to critique the tale – with its endless simulacra – as anything but a *sythic* abstraction devolving into quantum nothingness. As such, the plot of *The New World* is not itself philosophically valid. While this conclusion is enough to dismiss the film, the perception of "truth" remains popular among Americans. Accepting the legend's popularity when contributing to America's *sythological* identity, it is necessary to give attention to the film despite its lack of box office success. To this extent, let us turn to the legend of Pocahontas as it is popularly accepted and perpetuated in the collective American ethos. Although Smith gave reference to the linguistic expression concerning "Pokahuntas" in 1612, the genesis of the legend of the "Indian Princess" is largely dependent upon his 1624 *General Historie*.[xxxii] As suggested earlier, this outcome is highly problematic given Rountree's assessment that the *General Historie* is largely dramatic in nature. Whereas the *Map of Virginia*, manifests, according to the anthropologist, a more ethnographical accuracy, yet it contributes nothing to the Pocahontas legend. In a far more telling context, the legend has four basic components – the rescue, "the masque in the glade," capture and marriage, with romantic reunion and death. Selected details are grafted onto these interpolative motifs from other sources including Strachey,[xxxiii] Dale,[xxxiv] Whitaker,[xxxv] and Rolfe.[xxxvi] As noted above, I have, nonetheless, challenged these four basic components of the legend as allegorical interpolations born of Classical mythology together with Elizabethan and Jacobean Drama.[xxxvii] By and large, the other contributions to the legend appear to be the work of cultural misinterpretation and confusion, leading to the *fallacy of misplaced concreteness* in celebrating a sole "Indian Princess" – Pocahontas. To this extent, the legend in its classical formation is an exercise in *hyperreality*.

With his renowned and masterful cinematography, known for celebrating nature, Mallick opens his *New World* with a unique sequence of Powhatan fishing shots. Taken from under water, these images convey an ichthyological perspective thereby reversing the ordinarily expected viewing norms for such a sequence. Eco-centric in style, these viewpoints at first glance appear to convey a traditional Native American metaphysic of nature,[xxxviii] where the nature persons, such as the fish, are empowered beyond that of humans. Traditionally these "spirits" or nature persons are called upon to yield their "plenty" while acts of revivification are given them in ritual reciprocity so that all nature is empowered and shown moral respect. Despite this Native nature premise in opening the Mallick film, it quickly devolves into a *romancive* fantasy when attending the Native world view. For example, the Pocahontas figure appears dancing in scenes with her hands extended like antlers as if she were simulating a deer. Later she is seen swaying back and forth with grass and alternately extending her hands and arms into the air above her head waving like a tree in the wind. While these mimetic practices might well attend a traditional ritual drama characteristic of Native ceremonialism, there is, nonetheless, no foundational basis for them within the recorded Powhatan ethos. Such activities are, therefore, *postmodern* in the sense of a re-imagination characteristic to New Age popular culture and thereby lacking any traditional connection to the original Native metaphysic of nature. Alternately when the Pocahontas character prays to the earth spirit, there is some improvement with a greater sense of authenticity. Nonetheless, these attempts do in fact tend to convey Native traditions with respect to nature and, as a result, Mallick's film appears to affirm the Powhatan nature ethos while avoiding stereotype in this regard.[xxxix]

By and large, the result of Mallick's nature choreography is, however, somewhat nonrepresentational and lacking historical accuracy. Oddly enough, however, set designer, Jack Fisk declared: "We were going for authenticity with everything we did. We were going to build real villages. We were going to film in the woods with a camera and as few people as possible. Nature has always played a big part of Terry's movies, but I had never worked on anything like this."[xl] Notwithstanding this quest for authenticity, Mallick engages cathedral-like forests that miss the mark of the seventeenth century Tsenacomoco, that is the original Powhatan Virginia landscape.[xli] A more accurate depiction would have presented a park-like environment with broad grass savannahs interspersed with massive oaks and other nut bearing trees grown wide in girth with their resistance to fire.[xlii] The product of Native ethno-ecological habitat manipulation through broadcast burning, the aboriginal landscape of Tsenacomoco revealed the rich and complex character of Powhatan civilization as it favored wildlife friendly grasslands over cathedral-like forests. Hence, Mallick's perception of *New World* authenticity does not meet with an ethnohistorical realism.

In much the same manner, Mallick offers an idealized, Eurocentric presentation of Powhatan culture and civilization. *The New World* is replete with an erroneous savagism dogma characteristic of seventeenth century English propaganda designed to de-humanize Native Americans. Despite the fact that the savagism dogma is a well known stereotype *sythologically* applied to Native Americans,[xliii] Mallick presents the Powhatans as hunched over, "knuckle dragging" proto humans, who hop Simian-like from one foot to the other and who in their "savage" excitement upon seeing the English ships hoot and grunt like apes in a zoo. It is a primitive man *redux* as the Indians look upon the three little ships entering their "natural" domains. At first glance, one is reminded of movies like *Planet of the Apes* or *King Kong* in their Hollywood likeness to Mallick's *New World* Indians.[xliv] With its cinematic apes discovering the use of tools, the opening of *2001: A Space Odyssey* appears more apt in suggesting the ideology of Mallick's *New World* philosophy. As the *Space Odyssey* was designed to convey a new realization of man in his evolution from crouching apes to up-right, tool-bearing hominoids, *The New World* subscribes to the erroneous "next step" premise characteristic of the illusion that fueled primitive society theory.[xlv] Thus in conveying the "savagery" of the Powhatans, Mallick commits his film to the advancement of imperial propaganda characteristic of an era that masked European colonialism. In offering this demeaning illusion, Mallick appears mislead by Price and his revisionist views of English attitudes toward Native Americans.[xlvi]

Invoking the erroneous forest primeval and the ugly savagism dogma, Mallick follows the seventeenth century political propaganda designed to dispossess Natives when claiming the so-called "New World." As such, an idealized initial meeting between the Powhatans and the English is wrongly presented in an imagery first encounter of the two peoples. The result is an Anglo-styled *New World* designed to "bless" the Europeans and their descendants with its favor.

Historical reality is another matter. Encountering the Mamanatowik, or "great king," Powhatan, personally known as Wahunsenacawh, the English offered to ally themselves in trade and against his Native enemies, the Monacans, of the interior. Despite these foreign overtures, the paramount chief appears to have smelled a rat and he bluntly replied: "Many do inform me your coming hither is not for trade but to invade my people and possess my country." These Tassantassas or foreigners, nonetheless, attempted to persuade him that they came in peace, but upon seeing their armaments, the Mamanatowik offered that they should leave their weapons in their barge saying "we being all friends and forever Powhatans."[xlvii]

As an uneasy peace began to break, Powhatan informed the faithless invaders: "Having seen the death of all my people thrice... I know the difference of peace and war better than any in my country."[xlviii] In popular accounts of the Conquest of Tsenacomoco, it is commonly believed that in 1607 two vastly alien and unknown cultures were encountering each other for the first time. It is this erroneous ideology that fuels Mallick's vision of *The New World.* Such historically naive productions have generated much fiction and they give no hint of the manifold evidence of an aggressive European invasion and colonialization manifest in Tsenacomoco prior to 1607. Evidence, nevertheless, bears out Powhatan's remark concerning three or so prior encounters with the deadly Tssantassas assault.

The earliest foreign intruder within Tsenacomoco was apparently Giovanni da Verazzano, who in 1524 sailed past the Virginia Capes into Chespeake Bay.[xlix] While there is no record of contact with the "Real People," Powhatans, it is known that in earlier encounters in the south, Verazzano did engage Natives in personal contact.

Subsequently, in an account from a cabin boy that was given to the Spanish in 1559, a 1546 storm forced an English ship into a "very good bay" in "the land of La Florida in 37°."[l] While anchored in the bay, "over thirty canoes in each of which were fifteen to twenty persons" came along side the ship seeking trade. Given that the thirty-seventh parallel runs through the entrance of Chesapeake Bay, this encounter may have been among the first within Tsenacomoco. At any rate, these initial encounters both present possibilities of introducing the first viral disease pathologems within the Powhatan community. Initial encounters between the virally free Native communities and the virally active Europeans have historically lead to significant pathological outbreaks that are known to severely reduce an indigenous population.[li] In fact, anthropologists have estimated the effects of initial viral outbreaks among "virgin" Native communities result in a survival rate of one member in twelve. It is, therefore, probable that "the densely populated land," Tsenacomoco was significantly depleted when the English arrived in 1607 and that their observations of a Powhatan confederacy of less than five thousand inhabitants is a woefully inadequate estimate of the pre-contact population.

Occurring between 1559 and 1560, there is the first documented encounter between Europeans and the Powhatan nation. In this case, a Powhatan Indian, while visiting south in the Carolina sound region, was picked up and taken to the Spanish west Indies. Called Paquinquineo, his Spanish captors baptized him with the name of his sponsor, Don Luis de Velasco.[lii] Speculation regarding the identity of Paquinquineo has suggested that he was the father of Wahunsenacawh, Powhatan, or perhaps the same person as Opechancanough.[liii] Educated among the Dominicans in Mexico, Don Luis was sent in 1566 with two friars and thirty solders to locate a mission among his people. When he failed to find the Virginia Capes,[liv] he returned to Cuba and was later sent out with eight Jesuits in 1570 to found the mission. On 10 September 1570, they landed at College Creek, five miles east of Jamestown Island. Crossing the peninsula, they reached the York River at either Kings or Queens Creek and there settled in among the Paspaheghs or perhaps the Chickahominies with their mission. Don Luis, subsequently, left the priests returning to his native people, but when the missionaries supplies ran out in early February 1571, they searched for him in vain. Loyal to his people, however, Paquinquineo chose to eliminate the Jesuits.[lv] Later a Spanish relief ship arrived and the captain became suspicious when he could not find the priests, however, one young novice, Alonso de Lara, did survive. Following his return to the Spanish, Paquinquineo feared reprisal and in August 1572 it arrived under the command of the governor of Cuba. The punitive expedition took many Natives captive while attacking the Chickahominies.

Beginning in 1584, the ill-fated ventures at Roanoke sponsored by Sir Walter Raliegh were subsequently located on the fringe of Tsenacomoco. Bound in hostility, these colonies failed while leaving several members to their fate. In the scope of these activities, the Spanish, in 1588, sailed again into Chesapeake Bay as far north as the Potomac River, where they seized an Indian youth and carried him away. Taken to Santo Domingo, he converted to Christianity and died shortly thereafter from smallpox.[lvi] When the third episodic invasion began with Raleigh's Roanoke colonies, the "lost colony" subsequently failed in 1587. It is thought the refugees perhaps moved northward, among the Chesapeakes, who were later conquered by the Powhatans before 1607.[lvii] In each of these encounters, the Natives of Tsenacomoco were again exposed to deadly viral pathologems, which may have reduced their numbers such as Powhatan described. As a result, the 1607 Jamestown expedition entered a Tsenacomoco greatly impacted and reduced by Spanish and English incursions. A standing holocaust brought on by disease and punitive campaigns was thus historically well founded when Powhatan informed John Smith of the threefold death of his people.

Notwithstanding this invasion history, Mallick creates a "first encounter" fiction with "ape-like" Indians grunting and hopping about on one foot or the other in a frenzied response to seeing these alien ships entering their domain. It is a scene devolving beyond even the most fanciful primitive society theorists' illusions. Clearly it is an attempt to simulate a "first contact" moment, which is entirely illusionary given the manifest history of previous encounters with European invaders. Nevertheless, it serves to affirm the *sythological* expectations of these illusions as encoded in the propaganda of the colonial intentions associated with this pseudo-history. In doing so, it continues to command Anglo-American devotions that justify the dispossession of the so-called "New World," which in fact was an ancient world filled with sophisticated civilizations including that of the Powhatans.

In casting the fourteen-year old street performer, K'orianka Kilcher in the role of Pocahontas, Mallick once again sought "authenticity" over imagination.

Although, one critic lamented the casting of Kilcher because it prevented all possibility for an erotic romance, even Mallick's effort with this teenage actress is highly suspect and beyond realism as reported by several colonial observers. For instance, a careful reading of William Strachey, the colonial secretary of Lord De La Warr - Thomas West, the first Royal Governor of the colony in 1610 - reveals the age of Pocahontas as between ten and twelve years.[lviii] Extrapolating the three years prior when it was said that she saved Smith's life, Pocahontas would have been seven to nine years old. Unless Smith was a pedophile, there is certainly no foundation for a romance between the captain and the child. In fact, Strachey noted that at puberty, Powhatan females began wearing a thong covering their genitalia that had heretofore been absent, however, in his 1610 report of Pocahontas, he declared that she came to the fort turning cartwheels in play with the boys while exposing her privates for all to see. With no thong evident, moreover, she was apparently pre-pubescent and not yet initiated in the rites of womanhood. This finding, calling for a revised age downward by three years, skews the entire credibility of any presumed Smith romance[lix] and even that of the Rolfe marriage.[lx] Thus, historical accuracy, once again, eludes Mallick's best effort.

Despite Mallick's attempts at simulating ethnographical accuracy, there are several criticisms and failings of ethnohistorical details in the film. Emerging film critic, Leo Killsback challenges the exotic use of body paint manifest in the film.[lxi] Although Mallick's Indians may carry this body painting to the extreme, it, nevertheless, is not without precedent. Informed perhaps by Price, Mallick's painted Indians are derived from colonial sources. For example, Gabriel Archer, a member of the 1607 colony, wrote: "Their skynn is tawny, not so born, but with dying and paynting themselves, in which they delight greatly."[lxii] Listing two additional colonial sources on body paint,[lxiii] Price does in fact acknowledge the purpose of the paint in warding off mosquitoes, although he perhaps gives too much attention to this practice without adequately explaining its ethnological foundations necessary for Mallick's depiction in the film. By oral tradition, I am informed that the people used bear's grease mixed with selected herbal compounds, such as *puccoon* – (red) blood root, and (yellow) goldenseal, among others - to prevent mosquito bites and to heal various infirmities. The paint may have also held cosmological significance reflecting individual and tribal values. Designed perhaps to convey the illusion of savagery, Mallick's use of body paints, however, does appear to be somewhat excessive in presentation.

Often, however, Pocahontas (Kilcher) appears stereotyped in lieu of traditional Powhatan culture. For instance, there are the hand displays - deer dancing sequences cited earlier and similar questionable antics common throughout the film. Killsback, furthermore, takes exception to the short deerskin dress,[lxiv] which gratuitously exposes the fourteen-year old Kilcher in the film. Like the body paint, this criticism may also be problematic. Again Mallick appears to be following Price, who references "apronlike deerskin dresses" worn by Powhatan women.[lxv] Killsback's assessment on this point, however, may have been derived from contemporary Christianized mores evident among the people today rather than those of the ancestral Powhatans.[lxvi]

In the case of Pocahontas, stereotyping is perhaps more troubling in scenes where Kilcher is taught hand washing by her English benefactress. Contrary to traditional southeastern Indian hygienic practices, which often began the day with bathing and incorporated many other cleansing customs, this scene serves to stereotype Indians as "dirty savages." In fact, the Tssantassas or foreigners were far less attentive to hygienic practices. The English colonists, for example, used perfume to conceal body odor rather than engage cleansing baths and they infrequently changed their clothing, so that the Natives universally reproved them as smelly and dirty people during this period.[lxvii] The scene, therefore, reverses the social norms of hygienic practice: crediting the English with something they did not do – bathe – while discrediting the Natives who in everyday bathing and cleansing acknowledged the importance of good hygiene.

Examining a shot of Powhatan in the temple at Oropaks, Killsback is given to dismiss his raccoon skin coat, replete with tail.[lxviii] However, this criticism appears invalid given sustained ethnohistorical evidence, which affirms the nature of this attire. Perhaps more troubling in Mallick's treatment of Powhatan (August Schellenberg), there is the authoritarian display and banishment of Pocahontas for having disobeyed his edicts concerning the English. Like other Native peoples, the Powhatans were not given to such cruel treatment of their children and there is no evidence of Powhatan banishing Pocahontas. Hence, this sequence is simply fantasy, as someone attempting to shoehorn reality into a box that was never there, which does not sustain traditional Powhatan culture and the historical record. In a somewhat related stereotype, Mallick's Indians are shown to make ineffectual warfare upon the English to the point of being routed.

Like the countless deaths of Hollywood Indians in the sights of John Wayne and other *sythic* western heroes, Mallick's Natives are given over to futility and failing discipline when confronting the "superior" English warfare. Such portrayals are largely inaccurate and failing to reflect the complexity of warfare characteristic of Native encounters with the invading Europeans. For example in one instance at Menapacute, Kekataugh, a brother of Powhatan, was credited with determining the accuracy of Smith's firearms through careful and discreet questioning.[lxix] By determining the distance and accuracy of the English weapons, the Powhatans were shrewdly preparing for warfare with the Tassantassas. Likewise, when Opechancanough in 1622 and again in 1644 chose Good Friday to attack the colonists, he devised an extraordinary plan that very nearly extinguished the foreign invaders. These are exceptional insights into the strategy and tactics of Powhatan epistemology and warfare. Hence, Mallick's presentation of a spontaneous attack executed by the Natives with no advance preparation or forethought is grossly misleading and inaccurate; it is, moreover, tantamount to an underlying primitive-savage stereotype.

In cinematic screenplays, it is often thought best to introduce a minimum number of characters least audiences get lost in the sudden appearances of new players. Certainly this restraint is a factor born of immediacy and the concomitant problems necessary to meet character development in the limited periodicity of cinema. Mallick, for example, tends to minimize the role of Opechancanough (Wes Studi), who was war chief and successor of Powhatan as Mamanatowik, and merges him with the historical Uttamatomakkin (aka Tomocomo) who accompanied Pocahontas to England. Killsback, nonetheless, decries the cinematic Opechancanough's plan to notch a stick as a mnemonic reference to the English population during his travels in Britain.[lxx] Uttamatomakkin, however, was, in fact, given this charge as a means of calculating the English population by Powhatan prior to his departure with Pocahontas.[lxxi] While this idea of notching a stick for every person encountered in England might in itself appear silly to modern minds, it reflects a well-documented mnemonic technique characteristic to oral epistemologies. As a result, Killsback appears off the mark with this criticism.

More troubling than decrying Uttamatomakkin's mnemonics, the film presents a series of plot sequences derived from the several interpolations previously discussed. For instance, Mallick is faithful to the *sythic* based rescue sequence compounding it with a glimpse of the Bacchanalian masque in the glade illusion replete with the "love you not me" reframe and nubile females pressing down upon the enraptured Smith. Several contemporary historians and biographers including Philip Barbour, Frances Mossiker and Grace Steele Woodward have all sought explanations surrounding the events of Smith's internment.[lxxii] The most popular explanation to emerge for the rescue is given as a ritual adoption.[lxxiii] The central idea being that the Powhatans used the threat of imminent death followed by the Pocahontas intercession as a way of ceremonially bringing Smith into the tribe.[lxxiv] Rountree, however, asserts that there is no convincing corroborative evidence for this adoption speculation. Indeed, neither Smith nor his contemporaries ever wrote of his having been adopted by Indians.[lxxv] Furthermore, there appears to be no "near death-rescue" adoption practice evident among aboriginal Native Americans.[lxxvi] Certainly, had Smith been ritually adopted, the affecting elder or priest would have announced a formal name by which Smith would thereafter be known among the Powhatans. Yet, Smith makes no mention of having received a tribal name acknowledging a ceremonial adoption. Mallick, however, makes much ado of Smith being ritually adopted and given special favor before Powhatan. It is, however, an illusionary sequence that lacks foundational evidence, hence the cinematic *syth* leaps into hyper-reality with this interpolative sequence.

For the most part, Mallick, informed by Price no doubt, follows the *sythic* legend of Pocahontas as interpolated within the *General Historie*. As a result, Pocahontas is presented as savior of the beleaguered colony bringing food through the woods to stave off starvation of Smith and his English colonial colleagues. In a subsequent sequence, she warns Smith of the so-called "dinner conspiracy" as conspired by Dutchmen (Germans), brought to gather naval stores, and Powhatan in "savage" plans to annihilate the English colony.

As noted before, when the Paspaheghs attack the English fort in response to the unlawful invasion of their domain, Mallick presents the assault as spontaneous, without careful planning and execution contrary to the established ethnohistorical record. Again Mallick appears engrossed in the savagism stereotype ignoring the philosophical question ensuing for the colonial occupation of an inhabited world of ancient antiquity. In perhaps a cinemax redux, Mallick credits the attack to Powhatan in his role as sovereign, when in fact the attack was likely a Paspahegh initiative in response to the Tassantassas invasion of their lands. As a result, the film scapegoats the cinematic Pocahontas with her father imposing exile and banishment upon her.

Of course, this imposition is a new interpolation evidencing a quantum leap into modern hyperreality. This apparent plot device conveniently exiles Pocahontas to the dominion of the Potomac tribes where Captain Argyll is alleged to have taken her captive as a pawn in international diplomacy necessary to force Powhatan's capitulation to English colonial demands.

In an additional cinematic redux necessary for the *romancive* illusion as hyped by Price, the captive Pocahontas arrives in Jamestown in time to be fictively reunited with her "dashing" English paramour – John Smith – before his departure to Britain following a grievous bodily injury. As a result, the cinematic expression again takes a quantum bolt into hyperreality with this *sythic* improvising. In subsequent scenes, it becomes exceptionally painful to watch the fictive "non-pareill Indian Princess" transferred from a free, spontaneous flower child into a dour, corseted hand maiden of colonialism at Jamestown. Herein, the sequences impose illusionary English values such as the hygienic stereotype cited earlier – replete with the twin colonial mantra and master narrative "civilize and Christianize" when encountering others. At the center of this *sythological* propaganda, the Pocahontas legend serves to rationalize the immoral taking of Tsenacomoco by the English.

Wrapped in the solace of conversion, Pocahontas is brought to account to the terminal creed that is Christianity. In the film, Mallick again takes *sythic* liberties implying Reverend Whitaker to be dead when in fact he was the paramount player in the conversion and marriage of the "Indian Princess."[lxxvii] The ensuing colonial romance between Pocahontas and Rolfe has all the flair of a wet blanket on a Saturday night at the farm. Pocahontas now appears to transcend the Bacchanalian nymph who chanted "love you not me" to her "dashing" Anglo Captain preferring instead a secure farmstead managed and administered by the steady handed patriarch - Rolfe. To cap the illusion, Mallick, in perhaps another example of character conservation, has Captain Newport perform the wedding of English propriety to Algonquian virtue.

In the romance of Western drama, might this legend – from "non-pareill" nymph to domestic housemaid – be every woman's story? There is, in fact, a resonance with Mallick's film and James Cameron's *Titanic* where the pornographic desires of every schoolgirl are pandered and indulged with vicarious the experience of a rebellious nymph – actress Kate Winslet – in the storybook romance projected upon the doomed ocean liner.[lxxviii] For every woman to be, this tale type of nymph to wife offers a chance to wallow in the romance of nymph-hood before settling into the practical demands of womanhood characteristic of modernity. Indeed, this plot encoding of whimsical romance confronting the staid nature of marriage to a dour yeoman farmer fuels the romantic themes of Mallick's *New World*. It is a folkloric tale type akin to Cinderella, which has no resonance with any Native American narrative legend.

Although significant questions haunt the perception that an Indian Princess, daughter of the Algonquian Mamanatowik – Powhatan – visited England and attended the Jacobean Court, there remains the evidence that an Indian woman referred to as Matoaka did in fact make this journey on behalf of the Virginia Company.[lxxix] Presented as the Lady Rebecca Rolfe, this woman is presumed to have inspired the 1617 Simon van de Passe engraving, wherein she is referenced as Matoaka. Notwithstanding this portrait, there is considerable evidence to conclude that in fact with it, we are presented to another interpolation manifesting continental personification wherein the Native way of life is now bound to English control and order.[lxxx] Once again the *General Historie* is not to be trusted in *simple location*, as the allegorical intentions inherent to it are themselves *sythically* designed to convey and English taking of Tsenacomoco.

Following suit with the legend as substantiated by Price, Mallick presents his Pocahontas – Lady Rebecca Rolfe – to the Jacobean Court. Having attended the Virginia Masque,[lxxxi] Lady Rebecca is presented at court where King James questions the idea of a commoner married to a royal, albeit Indian Princess. It is a theme that plagued Smith somewhat during his presumed courtship of Powhatan's daughter. Several of his comrades had accused him of seeking to marry Pocahontas so as to make himself King of Virginia, however, this is largely a *sythological* interpolation designed to pursue a geographical hegemony according the English sovereignty within their *sythical* creation of Virginia. If, moreover, Pocahontas is a princess married to an English yeoman farmer, she surely has surrendered all sovereign right to her husband and the Crown he serves. The *General Historie* explores this illusion through the motif of sexual betrayal. Pocahontas is, moreover, billeted in Brentford at la Belle Savage Inn, which city was known as a place of adulterous assignation during this period in England.[lxxxii] Here powerful men meet their mistresses for sexual trysts outside the prying eyes of London society.

Brentford itself may in fact have been a working metaphor for the place of adulterous assignation during the Elizabethan and Jacobean era. Figuratively, the authors of the *General Historie* have brought their Indian Princess to this metaphorical site of betrayal and euphemistically lodged her in la Belle Savage Inn – an apparent simile of association with her iconographical standing as the savage princess. Here she is conveniently reunited with her original English paramour – Captain John Smith – only to no longer recognize him.[lxxxiii] The apparent *sythological* intention is to assert English suzerainty over the savage land – Pocahontas – manifest in her traitorous character reflective through her adultery in metaphorical association with Brentford – the place of such assignations.

Aligning with Price, Mallick conveys a love story reflecting the every woman's tale type in the romance of a girl's coming of age as heretofore noted. Upon learning that Smith still lives, the *romancive* Pocahontas rejects her yeoman husband – Rolfe – for the memory of her conquering paramour – Smith. After meeting Smith at Brentford, however, she is shown to arrive at her senses and maturely reject the "dashing" Captain in lieu of her down to earth husbandman – Rolfe. In this context, there is no going back to the "non-pareill princess" days when "savagery" ruled the land and Captain Smith came to her rescue conquering her "savage" people and claiming the land for the English Crown. She is now the caged bird made forever to sing for her British masters in the drama of the *General Historie* and Mallick's *New World*.

Reconciled with Rolfe, the tale is now moved by Mallick, as informed by Price, to present its grand allegory, which rests on the convenient death of the heroine. The *sythological* "non-pareill Indian Princess," who is symbol of the "savage land" – Tsenacomoco – is now dead giving way to the British rule of Virginia. Mallick captures this dramatic transference by incorporating Strachey's 1610 cartwheel reference, as originally attributed to a prepubescent Indian girl – Pocahontas – then visiting James Fort. As such, Mallick ironically gives reference to perhaps the only core testimony witnessing a Pocahontas in the entire legend.

In general the artistic merit of a given film is found in its allegorical imagery as one studies the sub text with its revealing metaphors and symbolic representations. It is within this context that Mallick's poetic and dialectic reputation has been won; in fact his use of Socratic dialogue, both visual and meditative, have previously given him acclaim for his richly textual and meaningful films. To this extent, it is important to visit Mallick's allegorical intent and concomitant textual values as evidenced in *The New World*. Again, Mallick appears to be indebted to the illusionary decrees of Price[lxxxiv] with this interpretation of Smith as protagonist of liberty. To this end, the film's closing sequence suggests the foreshadowing of the American Revolution as a revolt against British monarchy and in championing an American libertarian democracy. The tenets for this claim are at best fanciful and largely unsubstantiated by critical scholarship. The intent of the grand allegory in Mallick's film is now set to present an embellished America as derived from Price's notion of "manifest destiny" in divine intention.

Following Pocahontas in spirit as she turns cartwheels on the Brentwood lawn, a motif that celebrates her demise, the camera shifts to her son, Thomas Rolfe, and a journey of embarkation on a ship bound for America. The boy's departure is accompanied by a crescendo of growing power conveyed through a Wagnerian rhapsody. With the hybrid American boy leaving for his journey to the promise that is America, we are lead to assume "something wonderful is going to happen." There is within this context, a similarity with the *2010: Space Odyssey* as it celebrates the nativity of a new star in transformation of Jupiter and the emergent life on its moon – Io. Clearly Mallick has intended to create an epic film celebrating the "birth" of the new nation "America." Built upon the Eurocentric propaganda and the *sythological* Pocahontas legend, Mallick's *New World* champions the conquest, colonialization and destruction of the aboriginal Native American civilizations. Accordingly, *The New World* has no moral regard for the Native peoples, it is a *sythological* illusion that embraces colonialism and sustains the dispossession of the Natives. Given Mallick's previous effort, *The Thin Red Line*, in which he challenges the horrors of war through dialectic mediation between modern and primal societies, *The New World* is oddly imperial when engaging the sophistry of the English conquest of Tsenacomoco.

In this manner, Mallick leads audiences to believe that Thomas Rolfe, infant son of Pocahontas and John Rolfe, returned immediately to Virginia following the death of his mother. While Mallick has an allegorical investiture when suggesting this inaccuracy, the fact is that the boy remained in England under the care of his uncle.[lxxxv] Indeed, Thomas Rolfe, son of Pocahontas / Matoaka does not re-appear in Virginia until 1635.[lxxxvi]

Accordingly, Mallick's conclusion to his *New World* misleads viewers as it champions the rise of an American Nation with libertarian, democratic ideals spawned as it were from an Anglo-Indian hybrid Thomas Rolfe. Playing to modern politics and the rhetoric of empire building, this imagery is an assault on history – with its debilitating colonial effects upon Native peoples.

Notwithstanding these findings, the closing credits declare that the film was based upon historical facts and events. As a result, *The New World* is erroneously acclaimed as an historical drama in film reviews and descriptions. Yet when seeking this historical accuracy, Mallick follows a Pocahontas storyline that is cumbersomely stitched together from the several accounts of Smith, Strachey, Gates, Whitaker, and Rolfe and which has, furthermore, been ill-advisedly championed by several twentieth century historians.[lxxxvii] In service to this misbegotten scholarship, Mallick ignores the underlying questions of folklore and historiographical interpretation when presenting a romance akin to Jason and Medea that is centered upon Smith and Pocahontas. As such, Mallick fails to present a creditable storyline that is philosophically interesting and duly attentive to reasoned inquiry.

Had Mallick been open to the truth regarding the Pocahontas *sythic* illusion, he might well have made a meaningful film. For instance, Mallick might have shifted his Socratic dialogue to the hard questions, which Powhatan and Opechancanough put to Smith and the English. By means of example, where in the film do we hear the voice of the Powhatans as they inquired into the imperial intentions of the English? Afterall, young girls, such as Pocahontas, traditionally held no status of importance during diplomatic missions among the Powhatans.[lxxxviii] But the Mammatowick and his brother did engage Smith and the English with penetrating questions and concerns regarding their colonial activities in Tsenacomoco. Case in point, there is Powhatan's invasion concern as voiced in his observation of seeing his people "thrice" destroyed during his lifetime.[lxxxix] Followed by his questioning of Smith's intent to take away their land. Had these and other haunting inquiries been acknowledged, Mallick might have succeeded in giving a less-bias account and opened audiences to reflect upon the moral relevance of the invasion. Ironically in Mallick's *Thin Red Line*, we see precisely this kind of moral relativity considered during a haunting scene where a Japanese face, buried in the soot and earth, appears asking if he was any less loved than those who killed him. Something of a dialectical question, this scene is a poignant moment that invites meditation in the best Socratic tradition.

In *The New World*, the Powhatans appear little more than caricatures of themselves. As such, it is something of a return to the old Hollywood west films where Indians are nothing more than a foil to capture the *sythological* notion that good triumphs over evil. Mallick, moreover, does nothing to engage and present the complexities of Native civilizations. In fact, he entertains and advances the savagism dogma in a self-serving sophistry championing the "birth of America." What became of the wonderful exchange between Opechancanough and Smith concerning the nature of the solar system?[xc] Or how, about, the concern Powhatan expressed to Smith engaging brotherhood and peace when Smith refused to leave his weapons upon entering Werewocomoco.[xci] There is also the manner in which the Powhatans, in 1608, taught the English to "sow and plant" the grain of the country as an act of kindness and goodwill.[xcii] Then there is the phony coronation, designed to vassalize the Mammatowick into feudal subjugation to King James of England, which Powhatan clearly saw through as ruse and he refused to cooperate.[xciii] Attention to these incidents might have given voice to the Indians' humanity and political sophistication during the Anglo conquest. Certainly it would have opened the cinematic centered dialectic into something more than a self-serving American ideational origin and its concomitant nationalistic propaganda.

Notwithstanding this retrospective view, *The New World* as composed by the lyric poet of cinema, Terrance Mallick is nothing less than sophistry when championing conquest and colonialization of Native American civilizations while serving the puerile interests of an increasingly rogue nation set on celebrating its imperial power after four centuries of occupation of the Americas. Born of propaganda, no less, *The New World* is a denial of an ancient world and its intrinsic civilizations. For the philosopher turn filmmaker, there is little wisdom to be had from attending this self-serving delusion. Hence, *The New World* is sophistry in its least desirable sense, so that if Mallick now represents philosophy in cinema, then his mentor – Socrates – must be rolling in his grave.

Notes

[1] Dr. Jay Hansford C. Vest is Professor of American Indian Studies at the University of North Carolina at Pembroke; an enrolled member of the Monacan Indian Nation, he is furthermore, significant to this document, direct descendent by thirteen generations of Opechancanough who in 1607 took Captain John Smith captive as a murder suspect in the death of a Rappahannock Indian and citizen of the Powhatan Confederacy.

[i] Brian D. Johnson, "Walking the thin red line with Pocahontas," *Entertainment Review*, v. 119: 4 (1/23/2006), 49.

[ii] Scott Bowles, "It's a brave 'New World' for Mallick," *USA Today*, life section, 12/16/2005, 1e.

[iii] David Steritt, "Film, Philosophy, and Terrance Mallick's 'The New World,'" *Chronicle of Higher Education*, 52: 18 (1/6/2006), B12-B13.

[iv] Fabula is derived here from the synthetic practice of engaging fable to enhance the virtue of plot in *narratio fabulosa*, "fabulous narrative" characteristic of many Biblical fables and other Classical tales. See Jane Chance, "The Medieval 'Apology for Poetry': Fabulous Narrative and Stories of the Gods," in *The Mythographic Art: Classical Fable and the Rise of the Vernacular in Early France and England*, ed. Jane Chance (Gainesville: University of Florida Press, 1990), 5. Mallick is know to engage such fabula in his films, for example, in *Days of Heaven*, the protagonist passes his wife off as his sister as in the biblical fable of Abraham and Sara in Egypt. In another case, one writer declared that *The Thin Red Line* "played like a hallucinogenic Paradise Lost." See Johnson, "Walking the thin red line with Pocahontas," 49. Another writer suggests that Mallick wants viewers to examine questions behind the Judeo-Christian "myth" of the "Fall" and "how does evil steal into the world?" See, Tom Whalen, "The Thin Red Line," *Literature Film Quarterly*, 27: 3 (1999), 162.

[v] Steritt, "Film, Philosophy, and Terrance Mallick's 'The New World,'" B12-B13.

[vi] Whalen, "The Thin Red Line," 162.

[vii] On the point of conquest, see Frederick Turner, *Beyond Geography: The Western Spirit Against the Wilderness* (New York: Viking, 1980); also Tzvetan Todorov, *The Conquest of America: The Question of the Other* (New York: Harper and Row, 1982); and in the context of Native America civilization, see Kirkpatrick Sale, *The Conquest of Paradise: Christopher Columbus and the Columbian Legacy* (New York: Knopf, 1990); also in a summary of American Indian civilization, see Colin S. Calloway, *First Peoples: A Documentary Survey of American Indian History*, 3rd ed. (Boston: St. Martin's. 2008), among others; and concerning food resources, see Jack Weatherford, *Indian Givers: How the Indians of the Americas Transformed the World* (New York: Ballantine Books, 1988); and Weatherford, *Native Roots: How the Indians Enriched America* (New York: Ballantine Books, 1991); in addition, see Charles C. Mann, *1491: New Revelations of the Americas Before Columbus* (New York: Knopf, 2005).

[viii] Despite the suggestion implied by Peter Nabokov, *A Forest of Time: American Indian Ways of History* (Cambridge: Cambridge University Press, 2002), 77-78 who mistakenly argues that there is some oral resonance within the Pocahontas legend.

[ix] Helen C. Rountree, *Pocahontas, Powhatan, Opechancanough: Three Indian Lives Changed by Jamestown* (Charlottesville: University of Virginia Press, 2005), 77 explaining "the Powhatan system was a matrilineal one," and that "Pocahontas" has no place at a diplomatic function.

[x] Examining these allegorical interpolations, I have deconstructed several of them in a series of articles, see Vest, "Pocahontas and the Marginalization of Native America: An American Indian Survivance Response" in Lemuel Barry, Jr., editor, National Association of Native American Studies, *2000 Annual* Monograph (Morehead, Kentucky: Morehead State University, 2000), 397-424; Vest, "The Pocahontas Rescue: An Anglo-American Icon of Native American Marginalization," *Journal of Intercultural Disciplines*, III (Fall 2003) 72-87; Vest, "Pocahontas and the John Smith Rescue: The Archaeology of a European Tale-type," *Quarterly Bulletin*, Archeological Society of Virginia, 61:3 (September 2006), 109-118; Vest, "Matoaka, Her Capture, Conversion, Marriage: The Archaeology of a Euro-Levantine Tale-Type," *Quarterly Bulletin*, Archeological Society of Virginia, 62: 1 (March 2007), 31-43; and Vest, "'Love You Not Me': Pocahontas and the Virginia Masque," in publication review (August 2008), 32pp.; Vest, "The Iconography of Pocahontas: From Savage Queen to Indian Princess," in publication review (November 2008), 28 pp.; and Vest, "The Legend of Pocahontas as Derived from the Historical Sources: A Critical Inquiry into a Virginia Indian Fairy Tale," in draft manuscript (November 2008), 26 pp.

[xi] Perpetrators of the Pocahontas legend in *simple location* include: Henry Wharton in 1685, see Laura Polanyi Striker, *The Life of John Smith English Soldier by Henry Wharton* [1685]. Translated from the Latin Manuscript with an Essay on Captain Smith in Seventeenth – Century Literature by Stryker (Chapel Hill: Published for The Virginia Historical Society by The University of North Carolina Press, 1957); Robert Beverly, *The History of the Present State of Virginia* [1705] (Chapel Hill: Published for the Institute of Early American History and Culture at Williamsburg, Va., by the University of North Carolina Press, 1947); John Burk, *The History of Virginia from Its First Settlement to the Present Days*, 7 vols. (Petersburg, VA: Dickson & Pescud, 1804), 1:71-142, 143-215, 295; W. C. Armstrong, *The Life and Adventures of Captain John Smith: Comprising an Account of His Travels in Europe, Asia, Africa, and America. Also, The Early History of Virginia and New England; including sketches of Pocahontas, Powhatan, Opechancanough, and other distinguished characters. Principally compiled from His own works* (Hartford: Silas Andrus & Son, 1855); Samuel G. Drake, *The Aboriginal Races of North America; Comprising Biographical Sketches of Eminent Individuals, an Historical Account of the Different Tribes, from the First Discovery of the Continent to the Present Period with a Dissertation on Their Origin, Antiquities, Manners and*

Customs, Illustrative Narratives and Anecdotes, and a Copious Analytical Index, Fifteenth Edition, revised with valuable additions, by Prof. H. L. Williams (New York: John B. Alden, Publisher, 1880)356-359; Edward Arber in Capt. John Smith, *Works* [1608 – 1631]. Edited by Edward Arber (Birmingham: John Morrison, 1884); Bradford Smith, *Captain John Smith: His Life & Legend* (Philadelphia: J. B. Lippincott Company, 1953); Graham Shirley, *The Story of Pocahontas*, (New York: Grosset & Dunlap, 1953); Flora Warren Seymour, *Pocahontas: Brave Indian Girl* [1946] (Indianapolis: Bobbs-Merrill, 1961); Stryker and Smith, "The Rehabilitation of Captain John Smith," *Journal of Southern History*, vol. 28(1962): 474-481; Philip L. Barbour, *The Three Worlds of Captain John Smith* (Boston: Houghton Mifflin, 1964); Katharine E. Wilkie, *Pocahontas: Indian Princess* (Champaign, IL: Garrard, 1969); Grace Woodward, *Pocahontas* (Norman: University of Oklahoma Press, 1969); Barbour, *Pocahontas and Her World: A Chronicle of America's First Settlement in Which Is Related the Story of the Indian and the Englishmen – Particularly Captain John Smith, Captain Samuel Argall, and Master John Rolfe* (Boston: Houghton Mifflin Company, 1970); Everett H. Emerson, *Captain John Smith*, (New York: Twayne Publishers, 1971); Frances Mossiker, *Pocahontas: The Life and Legend* (New York: Da Capro Press, 1976); Jan Gleiter and Kathleen Thompson, *Great Tales From Long Ago: Pocahontas* (New York: Torster Books, 1985); Barbour, *The Complete Works of Captain John Smith (1580-1631*, 3 vols. (Chapel Hill: The University of North Carolina Press, 1986); Susan Donnell, *Pocahontas* (New York: Berkeley Books, 1991); Clara Sue Kidwell, "Indian Women as Cultural Mediators," *Ethnohistory*, v. 39: 1(1992), 97-107; J. A. Leo Lemay, *Did Pocahontas Save Captain John Smith?* (Athens: The University of Georgia Press, 1992); Margaret Holmes Williamson, "Pocahontas and Captain John Smith: Examining a historical myth," *History and Anthropology*, v. 5: 3-4 (1992), 365-402; William M. S. Rasmussen and Robert S. Tilton, *Pocahontas: Her Life and Legend* (Richmond: Virginia Historical Society, 1994); Tilton, *Pocahontas: The Encounter of An American Narrative* (Cambridge: Cambridge University Press, 1994); Frederick W. Gleach, "Controlled Speculation: Interpreting the Saga of Pocahontas and Captain John Smith" in *Reading Beyond Words: Contexts for Native History*, edited by Jennifer S. H. Brown & Elizabeth Vibert (Peterborough, Ontario, Canada: Broadview Press, 1996) 21-42; Karen Robertson, "Pocahontas at the Masque," *Signs: Journal of Women in Culture and Society*, vol. 21: 3 (Spring 1996), 551-583; David A. Price, *Love & Hate in Jamestown: John Smith, Pocahontas, and the Start of a New Nation* (New York: Vintage Books, 2003); Paula Gunn Allen, Pocahontas: Medicine Woman, Spy, Entrepreneur, Diplomat (New York: Harper, 2004); Camilla Townsend, Pocahontas and the Powhatan Dilemma (New York: Hill and Wang, 2005); and to a much lesser extent with considerable contradiction of the legend, see Rountree, *Pocahontas, Powhatan, Opechancanough*, who writes: "This 1624 account [*The General Historie]*, in which so many things ring false, is our one and only eyewitness source for the legend of Pocahontas saving John Smith's life, the act that made her a legend herself," 76. In literature review, see Jay B. Hubbell, "The Smith-Pocahontas Literary Legend," in *South and Southwest: Literary Essays and Reminiscences* (Durham, NC: Duke University Press, 1965). As for the problem of *simple location*, see Alfred North Whitehead, *Science and the Modern World* (New York: Macmillan, 1927), 62-63.

[xii] See Whitehead, *Science and the Modern World*, 62-63; Jean Baudrillard, *Simulacra and Simulation*, translated by Sheila Faria Glasser (Ann Arbor: The University of Michigan Press, 1994); Umberto Eco, *Travels in Hyperreality* (Orlando: Harcourt Brace & Company, 1986).

[xiii] Derived from the Greek *mythos*, myth conveys a meaning of the "sacred word." As such, it must not be confused with the more vulgar social usage that connotes a lie, falsehood, or fiction. See Joseph Campbell with Bill Moyers, *The Power of Myth*, ed. Betty Sue Flowers, (New York: Doubleday, 1988) 163. Myth is indelibly linked with dream and vision, so that it is largely derived from the deep sub-conscious mind as informed by nature. See Joseph Campbell, *Transformations of Myth through Time* (New York: Harper and Row, 1990), 94, 96; and Campbell, *The Power of Myth*, 22, 31, 126, 131. Conversely much that passes for myth in literary studies is allegorical fiction born of the creative imagination in concert with literacy, thereby infused with rational intentionality and a lack of a deeper organic resonance with nature. These rationalized "myths" are largely synthetic, so as a means of distinguishing such tales from sacred dream-nature based narratives, I propose the term *syth* and *sythology* in facilitating their distinctive study from myth and mythology. Given mythic origins in *oralcy*, one must beware of passing literary derived *syths* as myths. See Vest, "Myth, Metaphor, and Meaning in 'The Boy Who Could Not Understand': A Study of Seneca Auto-Criticism," *American Indian Cultural Research Journal* 30: 4 (2006), 41-62; and Vest, "Organicism and Pikuni-Blackfeet Mythology: Paradigms of Mythographical Discourse Analysis," *International Journal of the Humanities*, 2 (2006), 1955-1969.

[xiv] As for the notion of British colonial propaganda in Virginia, see: Stephen Greenblatt, *Sir Walter Raleigh: The Renaissance Man and His Roles* (New Haven: Yale University Press, 1973); Greenblatt, *The Wonder of the New World* (Chicago: The University of Chicago Press, 1991); Greenblatt, editor, *New World Encounters* (Berkeley: University of California Press, 1993); Louis Montrose, "The Work of Gender in the Discourse of Discovery," in Greenblatt, ed., *New World Encounters*, 177-217; David Armitage, "The New World and British Historical Thought: From Richard Hakluyt to William Robertson," in Karen O. Kupperman, editor, *America in European Consciousness, 1493-1750* (Chapel Hill: The University of North Carolina Press, 1995), 52-75; Walter Mignolo, *The Darker Side of the Renaissance: Literacy, Territoriality, and Colonialism*, (Ann Arbor: The University of Michigan Press, 1995); Mary C. Fuller, *Voyages in Print: English Travel to America, 1576-1624* (Cambridge: Cambridge University Press, 1997); Shannon Miller, *Invested with Meaning: The Raleigh Circle in the New World* (Philadelphia: University of Pennsylvania Press, 1998);

Thomas Scanlon, *Colonial Writing and the New World, 1583-1671* (Cambridge: Cambridge University Press, 1999); Armitage, *The Ideological Origins of the British Empire* (Cambridge: Cambridge University Press, 2000); and Francisco J. Borge, *A New World for a New Nation: The Promotion of America in Early Modern England* (New York: Peter Lang, 2007).

[xv] Jane Chance, "The Medieval 'Apology for Poetry'," 3-44, 4-5.

[xvi] Peter Hulme, *Colonial Encounters: Europe and the native Caribbean 1492-1797* (New York: Methuen, 1986), 156-168.

[xvii] Geza Mackenthun, *Metaphors of Dispossession* (Norman: University of Oklahoma Press, 1997), 211.

[xviii] John Smith, *A Map of Virginia* [1612] in *The Complete Works of Captain John Smith (1580-1631)* 3vols. Edited by Philip L. Barbour (Chapel Hill: The University of North Carolina Press, 1986), 1: 3-118.

[xix] Rountree, *Pocahontas, Powhatan, Opechancanough*, 2.

[xx] John Smith. *A Map of Virginia* [1612] [with historical section compiled from various texts by William Symonds] in *The Complete Works of Captain John Smith (1580-1631)* 3vols. Edited by Philip L. Barbour (Chapel Hill: The University of North Carolina Press, 1986), vol. I: 139. Also printed, verbatim but with modernized spellings, in *Jamestown Narratives: Eyewitness Accounts of the Virginia Colony: The First Decade, 1607-1617.* Ed. Edward W. Haile (Champlain, VA: Round House, 1998.), 209.

[xxi] Rountree, *Pocahontas, Powhatan, Opechancanough*, 2.

[xxii] Smith, *The General Historie of Virginia, the Somer Iles, and New England…*, [1624] in *The Complete Works of Captain John Smith*, v. II: 280-81. Also in Haile, ed., *Jamestown Narratives*, 280-281.

[xxiii] Rountree, *Pocahontas, Powhatan, Opechancanough*, 2: Smith's inflated role reflects the hero-making characteristic of Medieval folklore and classical mythology, to this point see Vest, "Pocahontas and the John Smith Rescue," 109-118; Vest, "The Pocahontas Rescue," 72-87; Vest, "Pocahontas and the Marginalization of Native America," 397-424; Vest, "The Pocahontas Rescue, 72-87; Vest, "Matoaka, Her Capture, Conversion, Marriage," 31-43; Vest, "Love You Not Me?," 23pp.; Vest, "The Iconography of Pocahontas," 28 pp.; and Vest, "The Legend of Pocahontas," 26 pp.

[xxiv] Smith. *A Map of Virginia* [1612] in Babour, *Complete Works*, vol. 1: 139; also printed in *Jamestown Narratives,* ed. Haile, 209.

[xxv] Vest, "Pocahontas and the John Smith Rescue," 109-118.

[xxvi] Smith, *The General Historie of Virginia, the Somer Iles, and New England…*, [1624] in *The Complete Works of Captain John Smith*, v. II: 280-81. Also in Haile, ed., *Jamestown Narratives*, 280-281.

[xxvii] Vest, "Love You Not Me?" 23pp.

[xxviii] Vest, "Matoaka, Her Capture, Conversion, Marriage," 31-43.

[xxix] Vest, "Matoaka," 31-43; by geographical hegemony, I am suggesting the manner in which the English create a moralized landscape derived from their attention to Classical Mythology and creative dramas of the day when serving their interests in dispossessing the Native peoples of Tsenacomoco. As for this practice of moralizing the landscape during this period, see Chance, "The Medieval 'Apology for Poetry," 3-44.

[xxx] Price, *Love & Hate in Jamestown*.

[xxxi] Mackenthun, *Metaphors of Dispossession*, 211.

[xxxii] Smith, *The General Historie of Virginia, the Somer Iles, and New England…*, [1624] in *The Complete Works of Captain John Smith*, v. II: 280-81. Also in Haile, ed., *Jamestown Narratives*, 280-281. On the source of the Pocahontas legend, see Rountree, *Pocahontas, Powhatan,* Opechancanough, 76; Vest, "The Legend of Pocahontas as Derived from the Historical Sources."

[xxxiii] William Strachey, *Historie of Travel into Virginia Britianna, 1500-1800* [1612], edited by Louis B. Wright and Virginia Freund (Cambridge: Hakluyt Society, 1953), ser. 2, vol. 103. Also printed (first book only), verbatim but with modernized spelling, in Haile, ed., *Jamestown Narratives*, 569-689.

[xxxiv] Thomas Dale, "Letter [of June 10] to Sir Thomas Smythe [1613]." In Ferrar Papers, 1992 ed., Reel 1, item 40. Printed verbatim but with modernized spelling, in Haile, ed., *Jamestown Narratives*, 760-83.

[xxxv] Alexander Whitaker, *Good Newes from Virginia* [1613] (New York: Scholars Facsimes & Reprints, 1936). Also printed, verbatim but with modernized spelling, in Haile, ed., *Jamestown Narratives*, 697-745.

[xxxvi] John Rolfe, "A True Relation of the State of Virginia" [1616] in *Virginia Historical Register,* I (3) [1848]. Also printed, verbatim but with modernized spelling, in Haile, ed., *Jamestown Narratives*, 866-77.

[xxxvii] Vest, "Pocahontas and the John Smith Rescue," 109-118; Vest, "Pocahontas and the Marginalization of Native America," 397-424; Vest, "The Pocahontas Rescue, 72-87; Vest, "Matoaka, Her Capture, Conversion, Marriage," 31-43; and Vest, "Love You Not Me?," 23pp.; Vest, "The Iconography of Pocahontas," 28 pp.; and Vest, "The Legend of Pocahontas," 26 pp.

[xxxviii] On the notion of a "metaphysic of nature" among Native Americans, see Joseph Epes Brown, *The Spiritual Legacy of the American Indian* (New York: Crossroad Press, 1982), 37, 60, 70.

[xxxix] See also, Leo Killsback, Review: "*The New World*; directed by Terrence Mallick," *Wicazo Sa Review*, v. 21 (2006) n. 2: 197-201 at 198 who is too harsh when criticizing the miming scenes as "childish and silly."

[xl] See Scott Bowles, "It's a brave 'New World' for Malick," *USA Today*, Life section (12/16/2005), 1e.

[xli] The Virginia Indians practiced seasonal burning of the woods as a means of reducing brush and enhancing wildlife habitat. See Carl Ortwin Sauer, *The Early Spanish Main* (Berkeley: University of California Press, 1966), 51; Sauer, *Sixteenth Century North America: The Land and People as seen by the Europeans* (Berkeley: University of California Press, 1971), 283; and personal knowledge via oral tradition.

[xlii] For further consideration of such ethno-ecological habitat manipulation, see Vest, "The Wild and the Tame: Understanding Wilderness and Agriculture in Native America," *National Geographical Journal of India*, 39 (January 1994) 1-4: 215-229. Also printed in *Environmental Ethics: Discources & Cultural Traditions -- A Festschrift to Arne Naess*, edited by Rana P. B. Singh (Varanasi, India: Banaras Hindu University, The National Geographical Society of India, 1993), 215-229.

[xliii] In general see, Roy Harvey Pearce, *Savagism and Civilization: A Study of the Indian and the American Mind* [1953] (Berkeley: University of California Press, 1988); Bernard W. Sheehan, *Savagism and Civility: Indians and Englishmen in Colonial Virginia* (Cambridge: Cambridge University Press, 1980); and Robert F. Berkhofer, Jr., *The White Man's Indian* (New York: Random House, 1978.

[xliv] Killsback, Review: "The New World," 197 identifies this monkey-like imagery with films such as *Planet of the Apes* and *King Kong*, although he omits *2001: A Space Odssey*, which is the primary comparison in my opinion.

[xlv] See Adam Kuper, *The Invention of Primitive Society: Transformations of an* Illusion (London: Routledge, 1988); and Stanley Diamond, *In Search of the Primitive: A Critique of Civilization* (New Brunswick, NJ: Transaction Books, 1974).

[xlvi] Price, *Love & Hate*, 11-12 argues that the English did not see "themselves as innately superior or the natives as innately inferior." To the contrary, he should review the long sustained argument that "savagery" was a demeaning *syth* of the Natives and their civilization. See Pearce, *Savagism and Civilization*; Sheehan, *Savagism and* Civility; and Berkhofer, *The White Man's Indian* and several others that have supplied a counter to this erroneous conclusion.

[xlvii]John Smith, *A Map of Virginia* in *The Complete Works*, ed. Barbour, vol.1, 274; Smith, *The General Historie of Virginia, New England, and the Summer Isles, 1624* in *The Complete Works of Captain John Smith*, 199-200; also see Rountree, *Pocahontas, Powhatan*, Opechancanough, 120-121.

[xlviii] Ibid.

[xlix]Lawrence C. Wroth, *The Voyages of Giovanni da Verrazzano, 1524-1528* (New Haven: Yale University Press, 1970), 82-83, 90.

[l]Clifford M. Lewis and Albert J. Loomie, *The Spanish Jesuit Mission in Virginia, 1570-1572* (Chapel Hill: University of North Carolina Press, 1953), 13; also David Beers Quinn, *England and the Discovery of America, 1481-1620* (New York: Knopf, 1974) , 190.

[li] See Alfred W. Crosby, Jr., *The Columbian Exchange: Biological and Cultural Consequences of 1492* [1972] (Westport, CN: Praeger, 2003); and Crosby, *Ecological Imperialism: The Biological Expansion of Europe, 900-1900* [1986], 2nd edition (Cambridge: Cambridge University Press, 2004).

[lii]Lewis and Loomie, *Spanish Jesuit Mission in Virginia*, 15-17; Carl Bridenbaugh, *Jamestown 1544-1699* (New York: Oxford University Press, 1981).

[liii]Rogers Dey Whichard, *The History of Lower Tidewater Virginia* , 2 vols. (New York: Lewis Historical Publishing Company, 1959), I:49-51; Bridenbaugh, *Jamestown 1544-1699*.

[liv]Lewis and Loomie, *Spanish Jesuit Mission in Virginia*, 18, 24.

[lv]Lewis and Loomie, *Spanish Jesuit Mission in Virginia*, 44; Quinn, *England and the Discovery of America*, 209.

[lvi]Lewis and Loomie, *Spanish Jesuit Mission in Virginia*, 56.

[lvii]Quinn, *England and the Discovery of America*, 345-353; and Helen C. Rountree, *Pocahontas's People: The Powhatan Indians of Virginia Through Four Centuries* (Norman: University of Oklahoma Press, 1990), 21.

[lviii] Strachey, *Historie of Travel into Virginia*, 72.

[lix] Vest , "Pocahontas and the John Smith Romance," 111; and Vest, "Matoaka, Her Capture, Conversion, and Marriage," 31.

[lx] Vest, "Matoaka, Her Capture, Conversion, and Marriage," 31-43.

[lxi] Killsback, Review: "*The New World*," 197-198.

[lxii] Gabriel Archer, *Description of the People* [1607] reprinted in *The Jamestown Voyages Under the First Charter: 1606 – 1609*, 2 vols. Edited by Philip L. Barbour (London: Cambridge University Press, 1969), v. 1, p. 103; quoted in Price, *Love & Hate*, 12, 252, fn. 11.

[lxiii] Price, *Love & Hate*, p. 12 citing Edward Maria Wingfield, who wrote: "They would be of good complexion if they would leave painting, which they use on their face and shoulders," no title, n. d., reprinted in Haile, ed., *Jamestown Narratives*, 202; and Ralph Hamor, *A True Discourse* [1615] reprinted in Haile, ed., *Jamestown Narratives*, 836 citing William Parker, resident among the Powhatans, having grown so like [the Natives] both in complexion and habit to the Indians that I only know him by his tongue to be an Englishman." Adding to the paint illusion, Price further cites Smith (1612), *Map of Virginia*, in *The Complete Works of Captain John Smith*, v. 1, p. 160 who reported the Natives are "of a colour browne when they are of age, but they are borne white."

[lxiv] Killsback, Review: "*The New World*," 197.

[lxv] Price, *Love & Hate*, 77, 259, fn. 16 referencing Helen C. Rountree, *The Powhatan Indians of Virginia: Their Traditional Culture* (Norman: University of Oklahoma Press, 1989), 69 & n. "From Smith's description of Pocahontas in the *True Relation*, their friendship had evidently begun by the time Thomas Nelson left for England with Smith's manuscript in early June of 1608, " concludes Price. However, there is no mention of Pocahontas by name in the *True Relation*. In fact, the original reference to the presumed girl is a linguistic expression given in *A Map of Virginia* in *The Complete Works of Captain John Smith*, v. 1, p. 139 where he record a Powhatan phrase translated: "Bid Pokahontas bring hither two little Baskets, and I will give her beads to make her a chaine."

[lxvi] Killsback did in fact solicit criticism from surviving Virginia Indian people who expressed some degree of modern based outrage concerning the revealing dress worn by fourteen-year old Kilcher in the film (personal knowledge).

[lxvii] Rountree, *Pocahontas, Powhatan, Opechancanough*, 83.

[lxviii] Killsback, Review: "*The New World*," 198.

[lxix] Smith (1608), *True Relation*, 49-51, a point duly noted by Price, *Love & Hate*, 65.

[lxx] Killsback, Review: "*The New World*," 200.

[lxxi] "Uttamatomakkin (Tomocomo): An Interview in London, recorded in Purchas 1617:954, 1626:844; see reprint in Haile, ed., *Jamestown Narratives*, 884; and Smith, *General Historie*, 1624:123 also reprinted in Haile, ed., *Jamestown Narratives*, 885.

[lxxii]Grace Steele Woodward, *Pocahontas* Norman: University of Oklahoma Press, 1969; Philip L. Barbour, *Pocahontas and Her World* Boston: Houghton Mifflin, 1970; and Francis Mossiker, *Pocahontas* (New York: Knopf, 1976).

[lxxiii]Dorsey, *Pocahontas*, pp. 22-23 writes that "they [the Powhatans] could by adoption settle the fate of prisioners," yet no evidence of this ritual adoption thesis is examined.

[lxxiv]Postulated by Barbour, *The Three Worlds of Captain John Smith*, 441 the ritual adoption hypothesis has been *prima facially* accepted by a number of recent scholars including Mossiker, *Pocahontas*, pp. 81-82 who inserts a fanciful and fictitious priestly drama among the Powhatans; Peter Hulme, "John Smith and Pocahontas," pp. 136-73 (esp. 149-61); Jean Fritz, *The Double Life of Pocahontas* (New York: Putnam, 1983); Karen Ordahl Kupperman, *Captain John Smith: A Collection of His Writings* (Chapel Hill: University of North Carolina Press, 1988), 65; and Lemay, *The American Dream of Captain John Smith*, 8, 51-2.

[lxxv]Helen C. Rountree, *The Powhatan Indians of Virginia: Their Traditional Culture* (Norman: University of Oklahoma Press, 1988),121-122.

[lxxvi]H. Newell Wardle, "The Scope of the Rite of Adoptiong in Aboriginal North America," Philadelphia Anthropological Society, *25th Anniversary Studies*, v. 1 (1937), 211-219.

[lxxvii] <**Give reference**>

[lxxviii] By the pornographic assessment, I am indebted to James Joyce's notion of art, which he suggests does not pander to base desires. Joyce concludes that art which compels you to possess it, as the schoolgirls did when repeatedly viewing *Titanic*, is pornographic in nature. Art is, for Joyce, arresting – thereby championing a sense of the metaphorical in compelling the meditative attention of the admirer. See James Joyce, *A Portrait of the Artist as a Young Man* [1928] (New York: Viking Press, 1967).

[lxxix] **<cite Matoaka article>**

[lxxx] **<cite Iconography paper>**

[lxxxi] **<need citation>**

[lxxxii] **<give citation>**

[lxxxiii] **<cite Vest, Matoaka; Vest, "Love You Not Me;" Vest, Iconography Papers>**

[lxxxiv] Price, *Love & Hate*, 222-236.

[lxxxv] Elizabeth Vann Moore and Richard Slatten, "The Descendants of Pocahontas: An Unclosed Case," *Magazine of Virginia Genealogy*, v. 23 (1985), n. 3: 3-16 at 4.

[lxxxvi] Ibid.

[lxxxvii] <20th Century Historians> Critiquing this viewpoint, I have generated several articles in rebuttal of the prima facie claims made for ethnohistorical accuracy attributed to the legend; Vest, "Pocahontas and the John Smith Rescue," 109-118; Vest, "The Pocahontas Rescue," 72-87; Vest, "Pocahontas and the Marginalization of Native America," 397-424; Vest, "Matoaka, Her Capture, Conversion, Marriage," 31-43; and Vest, "Love You Not Me?," 23pp.

[lxxxviii] Rountree, *Pocahontas, Powhatan, Opechancanough*, 77-78.

[lxxxix] Ibid, 42.

[xc] Ibid,

[xci] Ibid, 101.

[xcii] Ibid, 101.

[xciii] Ibid, 114.