Imagine the sorrow: an American Indian is paddling his way down a quiet river when his harmony with this benevolent natural world is abruptly interrupted by factories spewing pollution and motorists tossing the leftovers of their fast-food lunches out of car windows. The Indian has no recourse other than to shed a single tear of sorrow. Few of the tens of millions of Americans who were exposed to this 1971 advertisement ever forgot the image of Cherokee actor Iron Eyes Cody: the stoic yet mournful face, the famous tear, and the canoe, clothing, and braided black hair that dearly marked him as an Indian. (1) The Crying Indian, which the advertisement was commonly called, traded on the power of the stereotypical noble savage, displaced from an idealized past, paddling his way through a modern industrialized landscape. It was not industrial might that gave this advertisement its considerable passion, however; the emotional potency of the Crying Indian depended on viewers accepting that purity, grace, and simplicity are associated with both Indian people and unspoiled nature. The shock the advertisement created came from seeing nature's innocence defiled by industrial culture. Yet the Crying Indian was no back-to-the-land ecological revolutionary. The degradation of nature presented in the advertisement did not arise from an untenable relationship between industrial society and wild nature, but only from the irresponsible disposal of industrialism's bounty. Despite the ugly realities of pollution, the advertisement aimed to reassure the viewer that nature and industry could coexist.

The ideology underlying the Crying Indian commercials assigned contradictory meanings to different aspects of the material world. The Crying Indian exemplified a harmonious relationship between humans and natural landscapes, all the while justifying industrial society by carefully placing the blame for pollution not on the massive transformations effected by commercial manufacturing but on the irresponsible disposal of industrial wastes and trash. The conflicting ideologies embedded in this advertisement are further illuminated when one recalls that this advertising campaign was created by a trade association of manufacturers calling itself Keep America Beautiful, to help assuage the profound ecological concern that arose in many Americans during the late 1960s and early 1970s. This trade group's propaganda clearly sought to place responsibility for litter on individual actions by the consuming public, but not on the corporate manufacturers of disposable products, or, more fundamentally, on industrial capitalism itself. The advertisement admonished its viewers that people, not economic or social systems, start pollution, and only people (read: individuals) can stop it. Indeed, Keep America Beautiful vigorously fought attempts by environmentalists to enact legislation that would have reduced wasteful packaging and promoted reusable containers. (2)

Though the Crying Indian was created to respond to the specific circumstances of the 1960s environmental awakening, American culture had long associated Indian people with wild nature and had long translated that association into ideologies that simultaneously criticized and supported industrial society. The tensions between the wilderness and industrial modernity expressed by the Crying Indian were especially potent during the rapid industrialization of the late...
The problem of capitalism development in Russia in the late 19th and early 20th centuries is analyzed from the point of concept of the revolutionary period. Revolutions in one country constitute a revolutionary period (hereinafter referred to as RP), which is an integral system having its own laws. Specific revolutions should be treated as manifestation of revolutionary processes within RP. In CFG, the industrial revolutions had independent nature. For CSG, they were mostly due to the enlargement of the European Economic Space, already established by the mid-20th century. In CTG, there were no industrial revolutions; there was industrialization under the direct leadership of the state. Commercial Indians: Authenticity, Nature, and Industrial Capitalism in Advertising at the Turn of the Twentieth Century. The Indian has no recourse other than to shed a single tear of sorrow. Few of the tens of millions of Americans who were exposed to this 1971 advertisement ever forgot the image of Cherokee actor Iron Eyes Cody: the stoic yet mournful face, the famous tear, and the canoe, clothing, and braided black hair that dearly marked him as an Indian. The tensions between the wilderness and industrial modernity expressed by the Crying Indian were especially potent during the rapid industrialization of the late nineteenth and early twentieth centuries when Americans began to suspect that civilization could be not only a blessing but also a curse. A history of capitalism in nineteenth- and twentieth-century China and India exploring the competition between their tea industries Tea remains the world's most popular commercial drink today, and at the turn of the twentieth century, it represented the largest export industry of both China and colonial India. In analyzing the global competition between Chinese and Indian tea, Andrew B. Liu challenges past economic histories premised on the technical "divergence" between the West and the Rest, arguing instead that seemingly traditional technologies and practices were From commercial to industrial capitalism. From industrial to state capitalism. Criticisms of capitalism. The unreliability of growth. It is the result of the industrialization process, which leads toward large-scale enterprises. As each saturation brings growth to a halt, a process of winnowing takes place in which the more successful firms are able to acquire the assets of the less successful. Thus, the very dynamics of growth tend to concentrate capital into ever-larger firms. This leads to still more massive disruptions when the next boom ends, a process that terminates, according to Marx, only when the temper of the working class snaps and capitalism is replaced by socialism. Request PDF | On Sep 1, 2003, Kevin C. Armitage and others published Commercial Indians: Authenticity, Nature, and Industrial Capitalism in Advertising at the Turn of the Twentieth Century | Find, read and cite all the research you need on ResearchGate. We use cookies to offer you a better experience, personalize content, tailor advertising, provide social media features, and better understand the use of our services. To learn more or modify/prevent the use of cookies, see our Cookie Policy and Privacy Policy. Accept Cookies. top.