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Book Reviews



The Last Unicorn: A Search for One of Earth's Rarest Creatures. By William deBuys. New York: Little, Brown and Company, 2015. 354 pp. 22 halftones, maps, acknowledgements, appendix, notes, index, about the author. \$27.00 cloth, ISBN 978-0-316-23286-9.)

Laos and Vietnam today resemble New Mexico and the Southwest of the past—undergoing an invasion by powerful forces threatening the autonomy of Native peoples, igniting economic and technological change, and sending many species into extinction. The difference is that Southeast Asia has a richness of biodiversity that North America could never offer. This time international wildlife experts are trying to stop the slaughter, with incomparable writers like Bill deBuys describing the scene. Nonetheless, the end does not look good: the majority of humans once again are selfish or indifferent, including the invaded locals who often prefer motorbikes, roads, and television to the beauty of the natural world around them.

DeBuys, who has written several outstanding books on the history and ecology of the Southwest, was invited to join an expedition to the Annamite Mountains that separate Laos and Vietnam to look for the exceedingly rare saola, a small bovid with straight horns and lovely markings that was “discovered” by scientists only in 1992. The author was physically fit but understandably unprepared for the rigors of the Asian jungles. What he knew of the region came from news of the Vietnam War decades earlier. A toughened and determined American biologist led the expedition, recruiting men and boys from ethnic tribes to serve as bearers, guides, and militia. Offsetting the incredible beauty of the

landscape were many unfamiliar dangers: subtropical heat with heavy rains and intense humidity, leeches, snakes, biting insects, slippery trails booby-trapped with poachers' snares, and a monotonous (and sometimes poisonous) diet. For all their strenuous efforts, the team never saw the saola, although two years later an automated camera captured a fleeting image, so we know it still exists. It hides in a remote and rugged terrain along with a wild elephant or two and diminishing numbers of gibbons and gaur, the golden-backed turtle, the muntjac, and the white-winged duck.

Why, one may wonder, should anyone care whether this paradise of plant and animal life survives? DeBuys's answer is "beauty"—a deep desire to see those "endless forms most beautiful" that Charles Darwin admired in the story of evolution. Beauty, however, can become as insatiable a lust as the lust of those who trap, shoot, gut, possess, or extract something from the dying fauna, who want to enhance their virility or eat something new or add to their wall décor an exotic skull. Another, and perhaps better, reason for caring about the fate of the saola and its fellow creatures is moral sympathy—the altruistic conviction that these species have a right to exist and that humans should not be the cause of their disappearance. We are capable of higher principles, including the protection of species that are far older than our own. They may bring us no economic reward and may even be dangerous, like the Laotian tiger or rhino, but humans should have the intelligence and moral sensibilities to protect them from our ravenous appetites.

The hard, naked truth the author confronts is that so few humans, local or global, Laotian, Chinese, or American, feel any kind of conservation ethic or show any kind of aesthetic appreciation or altruism. Even the locals seldom understand or care; they have lived for millennia a "kill and eat" existence, which is now becoming a "kill and sell" ethos. They do not wish to leave their way of life, but neither do they make much effort to protect their nonhuman fellows when selling their carcasses brings beer for parties or medical care for their large families. Moving the locals far off to cities where they can find modern amenities and other work is one alternative, but deBuys rejects it, even though it might give the wildlife a better chance to survive . . . that is, if local governments would then conscientiously protect their endangered forests—a doubtful proposition.

DeBuys has given us a masterpiece of adventure deftly mixed with powerful moral sympathies, brilliant portraits of people and animals, and an evocative prose that puts readers right there, under the thick canopy of trees, awakening to jungle sounds, feeling all the aches and pains along with the passion of discovery. No other book about the biodiversity crisis is as moving or informative. The questions it raises are among the most important of our time.

Donald Worster

Renmin University of China

Visualizing Albuquerque: Art of Central New Mexico. By Joseph Traugott. (Albuquerque, N.Mex.: Albuquerque Museum, 2015. xiii + 206 pp. 129 color plates, 44 halftones, further reading, index. \$24.95 paper, ISBN 978-0-9779910-8-2.)

In New Mexico, the chronicle of the visual arts has been dominated by Santa Fe and Taos; the sites of enchanting, historic, and well-marketed art colonies. Cultural tourists came later to Albuquerque than they did to the northern part of the state. Until now this history has remained little known. In *Visualizing Albuquerque: Art of Central New Mexico*, Joseph Traugott reveals Albuquerque to be a significant art center. For instance, “More Than an Airport and Shopping Malls” is the snappy title of his introduction. In seven chapters, Traugott reclaims the art history of this southwestern city.

The first three chapters trace a broad historical background to establish a context for what emerged. The chapter titles suggest the comprehensive inquiry: “From Stone Tools to Spanish Colonial Art”; “American Colonial Art”; and “From Statehood to Trinity.” After World War II, Albuquerque “found its independent voice” (p. xi). In “Going Modern,” Traugott shows how the arrival of California modernists energized the local art scene. They brought “an eclectic mix of abstract art and popular culture attitudes” that offered an alternative to popular nostalgic images of Native Americans, Hispanics, and romantic landscapes (p. 108). The studio program at the University of New Mexico (UNM) was a key catalyst in Albuquerque’s artistic transformation. Artists coming either to teach or to study art there in the 1950s included Agnes Martin, Richard Diebenkorn, Raymond Jonson, and Elaine de Kooning. The arrival of the Tamarind workshop in 1970 made the university a center for advanced printmaking. At the same time, photography also emerged as a strong program at the university.

“The Diverse Act of Politics” is the subject of chapter five and covers the 1960s through the 1980s. Albuquerque artists engaged contemporary social and political issues such as: the Cold War, civil rights, Vietnam, the women’s movement, and nuclear weapons. Simmering ethnic, class, and gender antagonisms resulted in alienation and radicalization for some groups and political engagement for others. UNM’s art faculty became more diverse as a result.

The 1990s were eclectic. This era is the subject of “We’re All Artists.” Popular culture infused the work of Albuquerque artists. New programs and modes of expression that emerged included Land Arts of the American West and digital media. Artists explored issues of social, sexual, and cultural identity, producing work that was less about specific ethnic roots than about one’s personal experiences.

In *Visualizing Albuquerque: Art of Central New Mexico*, Joseph Traugott has restored the lost history of the city's fascinating artistic heritage to its proper place in the broad cultural chronicle of the state's visual arts. Traugott's book, a scholarly milestone, compellingly demonstrates "Why Albuquerque Art is Important" (chapter seven). Engagingly written, thoroughly researched, and accompanied by excellent color plates, the book will surprise anyone who thought they knew the full story of visual arts in New Mexico.

Betsy Fahlman

Arizona State University

The Roque Lobato House: Santa Fe, New Mexico. By Chris Wilson and Oliver Horn. Photography by Robert Reck. (Santa Fe, N. Mex.: Schenck Southwest Publishing, 2015. 123 pp. 43 color plates, 29 halftones, maps, acknowledgments, notes, recommended reading. \$39.00 cloth, ISBN 978-0-9961011-0-3.)

The Roque Lobato House is a complex book superbly written by University of New Mexico architectural historian Chris Wilson, as well as Oliver Horn, who contributed to the first and last chapters of this richly contoured study of Santa Fe's "most historic home" (p. 13). Wilson presents an elegant argument, although perhaps controversial, supported by primary and secondary sources and backed by a long and distinguished academic career. The book seems to challenge contemporary attitudes about the role of historic preservation. That may be a good thing.

Seemingly innocent and designed like a tabletop book, the pages in between swell with a subtle disregard for a conservative, rigid approach that defines the practice of historic preservation. On two separate occasions, Wilson and Horn reference an incident in 1978, when the Historic Santa Fe Foundation removed the Roque Lobato House from its list of significant buildings. The decision was initiated by an ill-advised renovation that fundamentally altered the property's character-defining features. This subtext fuels a restrained tension in the book's larger narrative. Frances Levine, former director of the New Mexico History Museum, captures the essential paradox best in the preface when she describes "the decisions that have to be made when a house needs to be updated for modern living while retaining its historic character" (p. 11).

This is a persistent conundrum. According to Wilson, in the case of the Roque Lobato House, the multiple renovations and alterations help reveal the history of Santa Fe from its Spanish modern influences, captured by the changing profile of the building itself. The authors see in the Roque Lobato structure a full realization of John Ruskin's philosophy: "Ruskin posited that the historical

value of a building was not in its stone and mortar but rather in its ability to bear witness to the ‘passing waves of humanity’” (p. 75).

Preservation specialists of all stripes continue to debate this very point by asking hard questions. At what point does a building or structure retain enough physical material to accurately reflect its historic import? Is there a time when a building simply becomes the embodiment of a particular owner and less about the larger cultural context? What is the responsibility of any structure to portray accurately a past that has multiple and often-conflicting narratives?

At its core, historic preservation is an imperfect social science chasing an elusive past filtered through established bureaucratic processes. Perhaps that is what Wilson and Horn are responding to. The Roque Lobato House, with all its fascinating nips and tucks, is not easily understood the way a historic structure or building is typically evaluated. To their credit, though far too passively, Wilson and Horn are attempting to forge a new approach to preservation. They have a far more nuanced take that tries to embody the spirit of Ruskin. It is a worthy cause and perhaps a timely one. Whether Wilson and Horn ever fully realize their vision should not detract the reader from the more provocative argument described in this wonderful book.

Jeff Pappas

New Mexico Historic Preservation Division

Alvar Núñez Cabeza de Vaca: American Trailblazer. By Robin Varnum. (Norman: University of Oklahoma Press, 2014. xvi + 368 pp. Maps, 10 halftones, glossary, notes, works cited, index. \$26.95 cloth, ISBN 978-0-8061-4497-9.)

Biography is back. Stories of extraordinary or representative lives are welcome, that is if the authors are deft in wresting perceptions from evidence, sensitive to cultural contexts, and psychologically searching. Alvar Núñez Cabeza de Vaca is a suitable subject, especially for readers interested in the North American Southwest. In 1542 he published his account of an odyssey that began with a Spanish shipwreck in Florida in 1527. He included his traversal of 1535 in parts of what are now Texas and probably New Mexico.

His life story is full of the ingredients biographers crave: epic scale, narrative thrust, fortune, moral dilemmas, dramatic encounters, self-transformations, triumphs, and tragedies. He came to see his life as providential, and his role among Natives as that of a thaumaturge and holy man. To reach New Spain overland, across potentially lethal country, was a remarkable achievement. He arrived at the head of an extraordinary, almost messianic following, six hundred strong.

He was cupidinous and ambitious, as a would-be conquistador must be, but his experiences seem genuinely to have touched him. When he returned to America to campaign in Paraguay in the 1540s, he restrained violence and tried to win Natives with what he called “love.”

There is scope for a readable biography, such as Robin Varnum has attempted. There has been no comprehensive narrative since David Howard’s admired work of 1997. Rolena Adorno and Charles Pautz assembled the sources with unsurpassed scholarly analysis in 1999. However, the scale of their work daunts most readers outside the academy. Andrés Reséndez provided a fine account of the North American adventure in 2007. There is no comparable reconstruction of the South American campaign for general readers.

Varnum has spotted an opportunity but has not exploited it satisfactorily. She discloses no new facts or sources and offers no new insights. She attempts a “braided narrative” but seems unaware of the historical, anthropological, and sociological literature that might have helped her understand why Alvar Núñez was welcome as a stranger in so many of the cultures he contacted (p. xiv). She fills in unknowable episodes by musings on what he “must” or “might” have done or said. She wastes time on excursions of marginal relevance. She tires readers with platitudes. “A lance,” she assures us, “was a long wooden shaft with a steel point at the end” and sustains the same level of profundity and originality throughout (p. 65). Errors of fact are rare: Columbus navigated not solely by dead reckoning but by what Paul Adam called “primitive celestial navigation” which determined latitude by computing the passage of the guards around the Pole Star (p. 37). Also, the earliest surviving written description of an American bison was not by Alvar Núñez, but by Fray Marcos de Niza (Pacheco, *Documentos*, iii, 241). Varnum ascribes the explorer’s agency to “the lay [*sic*] of the land” when the pathways her hero adopted were followed at the behest of his hosts (p. 151). The prose is humdrum and better editing by the usually reliable University of Oklahoma Press might have eliminated many redundancies and repetitions.

Felipe Fernández-Armesto
University of Notre Dame

A Strange Mixture: The Art and Politics of Painting Pueblo Indians. Vol. 16 in the Charles M. Russell Center Series on Art and Photography of the American West. By Sascha T. Scott. (Norman: University of Oklahoma Press, 2015. xiii + 266 pp. 58 color plates, 30 halftones, notes, bibliography, index. \$45.00 cloth, ISBN 978-0-8061-4484-9.)

Sascha Scott examines the connections between art and politics in New Mexico between 1915 and 1930, using works of art as primary documents of their time and place. She applies this object-based approach to the study of work by four main artists: Ernest Blumenschein, Marsden Hartley, John Sloan, and Awa Tsireh (Alfonso Roybal). Chapters are devoted largely to individual works by each artist with introductory comments on a late twentieth-century painting by Mateo Romero and a longer epilogue on Georgia O’Keeffe that relays the continuation of many ideas explored earlier.

Although most of the non-Native artists from the early twentieth century have been explored extensively elsewhere, Scott presents them in a new light. One of the book’s main contributions is its extensive focus on San Ildefonso Pueblo artist Awa Tsireh. Despite his prolific career, little in-depth scholarly attention has been afforded to him and his art. Scott highlights his use of Pueblo strategies of resistance, which include coding and misinformation in his paintings as ways to limit the knowledge available to outsiders. The author employs Gerald Vizenor’s concept of “survivance” as Pueblo people sought to control the manner in which they were represented. The common theme of the book allows Native views to be seen and heard as well as the usual non-Native ones.

Most of the art the author discusses are dance images or art associated with dance such as Awa Tsireh’s *koshares*. This reflects the intense focus on Pueblo ceremony that absorbed both Anglo assimilationists and non-assimilationists. Anti-Pueblo sentiment is especially evident in reports gathered in the Secret Dance Files. Submitted to the Indian Bureau in 1921, these records condemned Native dances as immoral. Many non-Native artists, including those whom the author investigates, took the opposite viewpoint and championed the rights of Pueblo people in the face of a push to restrict their cultural practices. Especially during the 1920s, political debates over federal Indian policy centered on Natives in New Mexico. For instance, the Bursum Bill jeopardized ownership of Pueblo land followed by attempts to curtail Pueblo rituals. For the Pueblo people themselves, the threat to land and water rights was most alarming. Ritual practices would survive in the face of opposition just as they had since the Spanish arrived in the region in the sixteenth century.

The images the author discusses reflect the individual artistic and emotional response of their artists to dances and the preservation of Pueblo lifestyles. An

assumption might be made that the author chose the book's title because art and politics are a strange mixture, but the two are often intertwined. Instead, her title references Blumenschein's composite illustration for an issue of *Harp-er's Weekly* from 1898, "A Strange Mixture of Barbarism and Christianity—The Celebration of San Geronimo's Day among the Pueblo Indians." Blumenschein observed the festivities at Taos Pueblo and recorded vignettes that included carrying the statue of the pueblo's patron saint from the church, sacred clowns preparing to climb a pole, and numerous sketches of individuals. The mixture that concerned the artist was more one of past and present. Preserving the past and present lies at the heart of Blumenschein's "strange mixture." Scott's book uses dance as a metaphor to explore the complex experience of modernity and survival in early twentieth century New Mexico.

Joyce M. Szabo

University of New Mexico

Roadside New Mexico: A Guide to Historic Markers. Revised and Expanded Edition. By David Pike, forward by Beverly Duran. (Albuquerque: University of New Mexico Press, 2015. xvii + 489 pp. 56 halftones, 14 maps, bibliography. \$29.95 paper, ISBN 978-0-8263-5569-0.)

New Mexico's history is as vast and diverse as the state itself. The state's Historic Preservation Division (HPD) does yeoman's work of placing the familiar brown "Official Scenic and Historic Markers" that interpret the history, people, culture, and land throughout New Mexico. After an initial well-received release in 2004, David Pike has updated and revised *Roadside New Mexico: A Guide to Historic Markers*. He includes all the original markers from the first edition while documenting the addition of more than one hundred new markers, sixty-five of which note the achievements of New Mexican women.

In his first edition, Pike listed the historical monuments by location, but in this edition he organizes them alphabetically. The result is a much easier search process to find individual markers. At times he groups a series of markers together if they are in close proximity to each other. The first edition included only those markers that Pike could personally verify. In the revised edition Pike's inclusions of "ghost markers," sites that have had markers removed from the road but still interpret historic significance to the traveler, are an added bonus. Six maps, organized regionally in the front of the book, illustrate both existing and ghost markers within their respective region.

Although the wording on each of the markers is limited to several lines, Pike takes the story of the site even farther with his informative essay and a much

more-detailed analysis of each marker. The entries are fascinating in their own right, and they flow together well in the alphabetical format, yet the reader is free to move from region to region without any loss of focus. The end result is not only a valuable travel guide but a detailed work of history documenting the story of historic places, people, and events in the state. In many cases, a photograph of the site or subject supports the essay.

When Pike wrote the first edition in 2004, there was a gap in the historical marker program—the absence of markers dedicated to women and their place in the history of the state. In fact the HPD had dedicated only one marker to a woman, and that was to the mythical “Kneeling Nun” at Bayard. Luckily, the New Mexico Historic Women Marker Initiative has been formed to identify and recognize deserving women. The result is the welcome addition of sixty-five markers placed statewide to identify the contributions of New Mexican women, producing the most significant change to the historic marker program since its inception in the 1930s.

Pike’s revision is well researched and well written. Beverly Dunn, the chair of the New Mexico Historic Marker Initiative, contributes the forward. The book includes an alphabetical list of markers in the front and a helpful bibliography at its end for interested readers. The book greatly contributes to the documentation of historic sites in the state and will easily fascinate those interested in the rich history, culture, people, and natural beauty of New Mexico.

Gary Cozzens

Lincoln Historic Site

The War on the Slums in the Southwest: Public Housing and Slum Clearance in Texas, Arizona, and New Mexico, 1935–1965. By Robert B. Fairbanks. (Philadelphia, Penn.: Temple University Press, 2014. x + 243 pp. Half-tones, tables, maps, appendixes, notes, index. \$59.50 cloth, ISBN 978-1-4399-1115-0.)

Attempts to eradicate slums and replace them with public housing have remained central to urban policy and history discussions since the first federal legislation for such purposes was introduced in the 1930s. Almost no scholarship has been done to analyze how cities in the Southwest responded to the federal call to improve blighted neighborhoods. Public housing and slums in older northeastern and midwestern cities have been the primary focus. In this thoroughly researched and thoughtful study, Robert B. Fairbanks rectifies this glaring omission while adding to historian’s understanding of why slum clearance and public housing never gained traction in the region or sustained long-term success elsewhere.

To build his case, Fairbanks uses an impressive array of documents found in federal archives as well as archival material from the five cities he investigates: Dallas, Houston, and San Antonio, Texas; Phoenix, Arizona; and Albuquerque, New Mexico. He finds that although the urban mindset in the Southwest was unique, broader cultural and intellectual trends had greater impact in the United States on slums and housing. The primary argument is that a change in public consciousness from the more collective 1930s to the more individualized 1950s and 1960s led to a decline in support for federal intervention in housing. In the 1930s, many politicians and businessmen supported urban redevelopment based on the idea that slums caused social problems and eradicating them would improve all aspects of urban life. All the cities demonstrated support for New Deal slum clearance and public housing efforts in the 1930s and for early post-war efforts engendered by the Housing Act of 1949. San Antonio in particular saw urban redevelopment as an important tool to improve its landscape and quality of life. Yet by the early 1960s, slum clearance and public housing had fallen out of favor and were attacked as examples of socialism, an overbearing federal government, and, most ubiquitously an infringement on private property rights. Social problems were perceived as individual shortcomings rather than an environmentally determined defect. Although some urban leaders still tried to eradicate slums because they blighted the city, few saw slums as the cause of poverty or crime in cities or saw public housing as an answer to the city's ills. The more comprehensive and socially just "urban redevelopment" of earlier years became "urban renewal" after the Housing Act of 1954, a tool used by businessmen to clean up the city with little regard for the social fabric of cities.

The War on the Slums in the Southwest is an outstanding book that should be read in graduate seminars on urban history or the Southwest as well as in public-policy classes on housing and poverty. The primary research is exceptional. Fairbanks, however, may underestimate the importance of racial politics in the turn against federal intervention. For example: A section analyzing the role of the civil rights movement or fair-housing ideology in exacerbating both anti-federal and antiminority sentiment in the Southwest during the late 1950s and early 1960s could have provided a more forceful and provocative conclusion. Despite this criticism, the book is a great scholarly achievement that should be the definitive work on slum clearance and public housing in the Southwest for years to come.

Andrew M. Busch
Miami University

The Great Call-Up: The Guard, the Border, and the Mexican Revolution.

By Charles H. Harris, III and Louis R. Sadler. (Norman: University of Oklahoma Press, 2015. xiii + 559 pp. 35 halftones, maps, table, appendix, notes, bibliography, index. \$39.95 cloth, ISBN 978-0-8061-4645-4.)

The Great Call-Up examines the little-known history of a massive National Guard mobilization along the U.S.-Mexico border in June 1916. As the authors assert, the history of the call-up has been obscured by two signal events of the early twentieth century—the Punitive Expedition led by Gen. John J. “Black-jack” Pershing and the United States’s entry into World War I in 1917. The authors rightly point out the call-up, a wholly National Guard mobilization, was distinct from the latter two events, which were regular Army mobilizations. Harris and Sadler endeavor to make clear that the call-up was in many ways a more significant event for historical study than the Punitive Expedition, a mobilization involving no more than 12,000 regular troops as opposed to the 150,000 allocated for the call-up.

Harris and Sadler’s study provides relevant historical context for the more current troubled conditions along the international boundary, and they note that the recent deployment of National Guard troops under both the administrations of Pres. George W. Bush (2006) and Pres. Barack Obama (2010) were not the first of their kind. Recent political and social conditions along the border have certainly been tense, drug violence and economic instability have displaced hundreds of thousands over the last decade and resulted in massive illegal immigration to the United States. Harris and Sadler note that the call-up of guardsmen in 1916 represented the first instance in which the United States made it clear to Mexico that the border would be diligently protected against the violence of the Mexican Revolution raging just south of the border. More importantly, they argue that the call-up of June 1916 was significant because it made the National Guard an effective fighting force and provided the sort of training and preparation that would be so sorely needed in the European conflict to come.

The authors’ encyclopedic knowledge of military operations along the border in the early twentieth century is a result of their exceptionally rich source bases, located both in the United States and in Mexico. Organized into discreet thematic chapters, the book examines the call-up in four states and the main border zones of operation during the period including: Texas, New Mexico, Arizona, and California. Their treatment of these distinct case studies allows Harris and Sadler to flesh out the extent of the call-up and to support their larger argument that the call-up was wholly separate from the Punitive Expedition. The call-up was in fact a direct result not of the expedition but clearly a

response to the ongoing cross-border violence of the Mexican Revolution. Military and Borderlands historians should find Harris and Sadler's research informative and enlightening. *The Great Call-Up* will be a welcome addition to any graduate-level modern Borderlands seminar.

Julian F. Dodson

Washington State University

En Recuerdo de: The Dying Art of Mexican Cemeteries in the Southwest. By Bruce F. Jordan. With essays by Martina Will de Chaparro and Tony Mares. (Lincoln: University of Nebraska Press, 2014. xvi + 156 pp. 121 halftones, an interview with Bruce Jordan, contributors, technical notes. \$29.95 cloth, ISBN 978-0-8032-4588--4.)

En Recuerdo de: The Dying Art of Mexican Cemeteries in the Southwest is a poetic look at the often-ignored vernacular grave sites found in Mexican communities on both sides of the border. The images by Bruce Jordan in this intimate book are in black and white, a medium that Jordan uses in a masterful manner. All the pictures, like symbols of death, are dark and moody, printed with a low-key pallet. Although I always think of the light as being bright in the Southwest and Borderlands, Jordan seems to wait for the light and skies, which evoke a mood that works well with the tombstones and graves. He shoots for a mood that is appropriate for his subject matter. In the images which are shot and printed from full-frame negatives, Jordan does not crop; a level of discipline not often found in pictures shot digitally.

The photographs are a meditation on place and the patience of waiting for the light. While looking at these images, I was impressed by the subtle different qualities I found in the way the images worked together. It is fascinating to think about how Jordan used several different formats of cameras and their different aspects and qualities to create such a coherent whole. He worked with a 4 x 5-inch large format camera, a 2.5-inch square format, a traditional 35-mm camera, and even a Holga, a small plastic camera known for its soft focus and shallow depth of field. All are film cameras. With each camera, Jordan shows that he understands the aesthetics of possibilities, and uses each format based on its strengths. In all the work, there is a fidelity to Jordan's respect for the subject and the human details found in the graves. An excellent section included in the book explores technical details of photography. That discussion is especially important as digital photography becomes the new standard. One camera can mimic all the looks found in the book, but cannot imitate the soul found in images created with negatives. The images are still artifacts

and markers of time as much as the grave markers that this book so richly documents.

Often photographers believe that pictures are strong enough without words. The text in the book is valuable and provides significant meaning. A strong introduction written by Jordan and an excellent interview with the artist conducted by author, poet, and editor, Bryce Mulligan, captures Jordan's voice. This dialogue expresses the commitment and sensitivity that Jordan has for the beauty and meaning of these sites and for the people who created them. He provides great detail about the people and the process of how the monuments are created. Within the text of the photographs there are also two short narratives.

Finally, two excellent essays enrich the volume. Martina Will de Chaparro, who has written extensively on death and dying in the Spanish-colonial world, contributes "Relics of Time," a piece that creates a strong sense of the historical significance of these sites and compares them to more-traditional eastern colonial monuments. "Broken Whispers and Dying Laughter," the essay by poet-historian E. A. Mares, gives a more poetic and personal meaning of these monuments tying them to Meso American history, as well as to the familiar. His prose also voices the Latino significance of these cemeteries and their markers. This book is much more than just strong images; the author and editors have tried to understand and feel places that often appear abandoned. Mares implies, "You glance once or twice and drive on." This book is more than a glance.

Miguel Gandert
University of New Mexico

Old Blue's Road: A Historian's Motorcycle Journeys in the American West. By James Whiteside. (Boulder: University Press of Colorado, 2015. x + 282 pp. Maps, 45 halftones, index. \$19.95 paper, ISBN 978-1-60732-326-6.)

At first glance, historians might dismiss *Old Blue's Road* as yet another travelogue describing the journeys of a well-nourished, middle-aged man bent on a voyage to describe the beauties of the West, the anguish of a midlife crisis, or the meaning of life from the saddle of his Harley-Davidson. What the reader will find, however, are the excursions of a happily married history professor who had rarely ventured beyond the confines of his native Denver and sought during his summer respite to discover the unexplored landscapes and histories of the "West" he knew only from books.

In 2005, on the eve of his fifty-fifth birthday, author James Whiteside purchased a seven-hundred-pound, deep-red Heritage Softail and christened it "Old Blue." Between 2006 and 2009, with each tour commencing and terminating

in Denver, he embarked on four circuits through the Pacific Northwest, from western Kansas to northern New Mexico, into the Four Corners region, and east to the Dakotas. The regions inspired Whiteside to apply his book learning to down-on-the-ground encounters with local inhabitants, tourists, wildlife, landscapes, and landforms. His vast knowledge of not only western history but of geography, geology, art, and the built environment, supported by impressive documentation and embellished with uproarious humor and profound tragedy, produces a wonderful and riveting saga.

Whiteside's travels enabled him to raise many of the issues and debates important to historians and aficionados of the American West. Where does the "West" begin? With tongue-in-cheek, Whiteside suggests the ridge overlooking South Park in Colorado. Wherever the West begins, does it represent a place, a process, or a cultural ideal? Whiteside argues for all three. He communicates age-old debates concerning confrontations among landowners and lawmakers, preservationists, conservationists, Native peoples, and all who arrived thereafter. The debates include traditionalist versus assimilationist strands within indigenous communities. All the debates struggle to find the significance of Frederick Jackson Turner's frontier thesis, with its emphasis on individualism and conquest.

Whiteside is at his best when he discusses the West operating as a laboratory to illustrate how the powerful overwhelm the weak through their money and political clout. He tells the little-known story of the Colfax County War, which pitted Mexican and Euro-American squatters against agents of the Maxwell Land Grant Company. The company was in cahoots with a clique of New Mexican businessmen and politicians known as the Santa Fe Ring and their minions in law enforcement. Between 1875 and 1887, the weak and the powerful engaged in a vengeful series of murders, arson, vandalism, and cattle theft. The U.S. Supreme Court confirmed the land grant's legitimacy. "With no hope of support from either the territorial or federal government," Whiteside writes, "squatters had little choice but to buy or lease land at whatever price the company dictated, or they just left" (p. 109). With comic relief, an ability he duplicates throughout the book, Whiteside swiftly transitions from this penetrating account to an imaginative description of the Santa Fe Trail's Wagon Mound.

Whiteside could have more artfully maneuvered his tale of a man in motion to capture a larger phenomenon of American culture, namely the remarkable mobility of its people. The pioneering work of historians George W. Pierson and Everett Lee stimulate and direct the conversation regarding movement and migration in American life. Women receive little attention in *Old Blue's Road*, and Whiteside missed a grand opportunity to interpret his photograph of a sculpture depicting three women in Eads, Colorado. The white woman stands

tallest followed by her Hispanic and Native sisters respectively. When Whiteside turns his discussion to the twelve identical Madonna of the Trail statues scattered throughout the United States, he briefly yet perceptively notes how this sculpture “is as much a monument to the process of white American expansion westward as a celebration of women as agents of that expansion and, as such, is also a celebration of American conquest and empire building” (pp. 99–100).

This well-documented and insightful tome comes recommended with real enthusiasm. New Mexico receives the lion’s share of attention in this book, which serves as an engaging read for any devotee of the state as well as the whole of the American West.

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American Mythmaker: Walter Noble Burns and the Legends of Billy the Kid, Wyatt Earp, and Joaquín Murrieta. By Mark J. Dworkin. (Norman: University of Oklahoma Press, 2015. xv + 269 pp. 13 halftones, appendixes, notes, bibliography, index. \$29.95 cloth, ISBN 978-0-8061-4685-0.)

Few western authors can claim the kind of impact that Walter Noble Burns had on the mythologization of three of the West’s most famous gunslingers: Billy the Kid, Wyatt Earp, and Joaquín Murrieta. Burns’s three classics, *The Saga of Billy the Kid* (1926), *Tombstone: An Iliad of the Southwest* (1927), and *The Robin Hood of El Dorado: The Saga of Joaquín Murrieta* (1932), rescued these men from ambiguity and obscurity and crafted them into legendary western heroes whose stories continue to grip the popular imagination. Although Burns’s contribution to western popular culture may now be largely forgotten, his contribution to the field of western history has been obscured, ignored, or discounted altogether. With *American Mythmaker*, Mark J. Dworkin seeks to offer a corrective that gives credit to the man Dworkin sees as the most significant contributor to the lore of the Kid, Earp, and Murrieta. By examining Burns’s career, motivations, southwestern travels, research methods, and responses to his critics, Dworkin argues that, despite any shortcomings, Burns’s “influence on enduring western American myths” should not be understated (p. xi).

Dworkin discusses the passion and enthusiasm with which Burns approached his subjects, the care he took to acquaint himself with the regions that spawned the events in his works, and the attention he paid to his sources. Dworkin also highlights the lasting cultural impact of the trilogy by discussing folk songs, operas, films, and other cultural productions based on Burns’s sweeping tales and larger-than-life characterizations. Burns’s penchant for writing epic narratives and his

love of the West and its heroes made his books wildly popular, especially *Saga*, his first and most widely read work. Its success substantiates Dworkin's claim that Burns "turned the Kid into an international cultural icon" and shed light on what otherwise might have remained "a minor piece of arcane American folklore" (pp. 18, 19). Burns tackled the Earp and Murrieta stories with the same zeal. Although Wyatt's reputation had always teetered between that of lawman and outlaw, Burns's *Tombstone* unequivocally paints Earp as the quintessential western hero that Hollywood would later project on the silver screen. Additionally, he transformed the murderous Murrieta into a social bandit and revolutionary.

Despite Burns's fervent research methods, he clearly took liberties with events and the dialogue of his principal characters. He created captivating and dramatic stories at the expense of historical accuracy, and his proclivity toward melodrama led Susan McSween, the wife of one of the key players in the Lincoln County War, to call *Saga* "ridiculous" (p. 26). Further controversy abounded with Earp threatening legal action due to Burns's misleading Earp into believing his story would be about Doc Holliday. A number of critics alleged that all three works were plagiarized. Historians claimed that their stories had little semblance to historical truth. That said, as Dworkin demonstrates, Burns utilized the methodology of the history profession available at the time (interviews with contemporaries, newspaper articles, inquest reports, previous biographies) to craft richer and arguably more accurate characterizations of his three heroes. Indeed, prior accounts of all three men had been placed in the hands of dime novelists and tabloid journalists. For this reason, Dworkin argues that Burns deserves a place in western historiography, if not solely celebrated as the most important "American Mythmaker" of the twentieth century.

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Helen Andelin and the Fascinating Womanhood Movement. By Julie Debra Neuffer. (Salt Lake City: The University of Utah Press, 2014. xi + 190 pp. 11 halftones, line drawing, notes, bibliography, index. \$19.95 paper, ISBN 978-1-60781-327-9.)

In the early 1960s, a young California housewife was unhappy. Her husband and multiple children did not appreciate her. She fell into a dark depression. Other women across the country were experiencing similar disenchantment with the domestic bliss promised to them after World War II. Helen Andelin, however, did not join what later would be called the "woman's movement." Instead, she was given a set of booklets on femininity that lead her to improve her marriage.

Inspired by her success, she taught other women techniques of hyper-feminine display, girlish innocence, and complimenting even the most difficult of husbands. The book that resulted from Andelin's classes, *Fascinating Womanhood* (1963), sold millions and provided an alternative to second-wave feminism's emphasis on female independence and assertiveness.

Julie Debra Neuffer, a historian at Eastern Washington University, tells the story of the person behind the book. Neuffer had unprecedented access to the papers of Helen Andelin and interviewed her extensively before she died in 2009. Neuffer describes Andelin's hard-scrabble early childhood in a Latter-day Saints family from Mesa, Arizona; her marriage to a man whose business aspirations exceeded his actual abilities; and her struggles to raise eight children in multiple western homes while spreading her message of wifely submission. Helen Andelin always felt that God had chosen her to improve the nation's marriages. Compelled by holy zeal, she was unwilling to interfere with her husband's management of their growing business. The Andelins never successfully capitalized on the success of their books. Harsh feminist criticism did provide good fodder for publicity, but Neuffer reveals how difficult it is for average people to manage newfound wealth. Even Latter-day Saints Church leaders did not take the Andelins seriously. Andelin and her husband Aubrey eventually withdrew to a farm they purchased in Missouri. When Helen died shortly before her eighty-ninth birthday, she seemed disappointed with the failure of her ideas to take hold. Neuffer, however, in her last chapter provides ample evidence of Andelin's enduring legacy in contemporary advice literature.

Neuffer's reliance on Helen Andelin is both the strength and weakness of this book. Colorful and crotchety, Andelin expressed her ideas in person to Neuffer as well as in books, newsletters, and teaching materials, defining her place in the gender wars of the 1970s and 1980s. This presentation is rich and thorough, but it is mostly uncontested. This slender book might have been more useful to scholars of the U.S. West if Neuffer had developed other voices involved in the *Fascinating Womanhood* movement or who worked with the Andelins. There are many success stories recounted, but what about the failures? When the Andelins treated their teachers unfairly, how did that alter the teachers' commitments to *Fascinating Womanhood* principles? We hear Andelin's descriptions of her encounters with unhelpful Latter-day Saints authorities, but what did other Mormons think of her and her ideas? In spite of its limits, Neuffer has delivered a fine contribution to understanding the place of western women in constructing modern conservatism.

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