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Book Reviews

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The American West in 2000: Essays in Honor of Gerald D. Nash. Edited by Richard W. Etulain and Ferenc Morton Szasz. (Albuquerque: University of New Mexico Press, 2003. viii + 208 pp. Table, notes, index. $29.95 cloth, ISBN 0-8263-2943-8.)

The American West in 2000 honors a scholar who escaped persecution, endured the hardships of immigration, seized a myriad of academic opportunities (starting with admission to the prestigious Stuyvesant High School in New York City), encountered instability as a young professor, and provided scores of western historians with new insights and ideas over a forty-year career as scholar and teacher. Given the complex and eclectic nature of Gerald Nash's background, it is unsurprising that the nine essays in this book cover a wide array of topics on the post–World War II American West from multiple perspectives. In addition, three brief reflections—Ferenc Szasz's "Introduction," Gerald Nash's "Autobiography," and Richard Etulain's "Gerald Nash and the Twentieth Century West"—provide context and cohesion for these carefully researched and well-written essays.

A close reading of the core essays in *The American West in 2000* reveals a number of themes: transnational history ("The Cultural Renaissance in Native American and Celtic Worlds, 1940–2000" by Margaret Connell-Szasz); local lore ("The Cultural Life of Boise, Idaho, 1950–2000" by Carol Lynn Macgregor); and urban sprawl ("Angels and Apples: The Late Twentieth-Century Western City, Urban Sprawl, and the Illusion of Urban Exceptionalism" by Roger Lotchin). These essays identify the American West as "place" by generating national and international comparisons that clearly debunk the charge of provincialism among historians of the American West. The role of the federal government in the American West is clearly delineated through compelling analyses of federal bureaucracy ("Will the Circle Be Unbroken?: Tourism and the National Park System in the Twenty-First-Century West" by Arthur Gomez and "The Bureau of Reclamation and the

West, 1945–2000" by Donald Pisani) and a reexamination of the influence of federal laws on the region ("Squeezing Out the Profits: Mining and the Environment in the U.S. West, 1945–2000" by Christopher J. Huggard). These scholars provide insights into MacGregor's query, "Why is it that the land of rugged individualism has been so dependent on the federal government for support in the twentieth century?" (p. 3). The final trio of essays delves into robust feminism ("Activist Women in the West and Their Fight for Political Equity, 1960–2000" by Marjorie Bell Chambers), religious pluralism and adaptation ("Organized Religion and the Search for Community in the Modern American West" by Ferenc Szasz), and risky prognostication ("The American West, the World, and the Twenty-First Century" by Gene Gressley).

Although the essays cover a wide range of topics and views on western history between World War II and the present (or 2150 if you tread on the virtual ledge erected in Gressley's essay), each scholar remains faithful to Nash's scholarly impulse and specifically mentions how his intellectual influence comes to bear on their present topic. The fact that a single individual could affect and shape the thinking of such a myriad group of scholars justifies the tribute that they have provided him in *The American West in 2000: Essays in Honor of Gerald D. Nash.*

The editors—Richard Etulain and Ferenc Szasz—are commended for organizing and editing high-quality essays that will continue to engender scholarly debate and highlight the important scholarly lacuna—the postwar American West—filled out by Gerald Nash.

James T. Carroll
Iona College

Promised Lands: Promotion, Memory, and the Creation of the American West. By David M. Wrobel. (Lawrence: University Press of Kansas, 2002. xi + 322 pp. Halftones, maps, notes, bibliography, index. $34.95 cloth, ISBN 0-7006-1204-1.)

The evolution of regional images and myths has fascinated scholars who study the history and cultures of the American West. Despite this interest, the role of promotional writing and pioneer reminiscences in the production of western images and identity has received little scholarly attention.

Although these forms of literature have been examined for promoters' lack of veracity, David Wrobel argues that they had a significant influence

on the development of a western identity. Wrobel is not interested in pursuing the truth of the promotional claims; his goal is to show how the promoters contributed to the images of the West in the American mind. Promotional literature, Wrobel contends, contributed greatly to shaping the images of the West in the minds of migrants and even easterners who never went west.

The efforts of promoters and those in the West who supported them "undermine notions that western places were simply created, colonized, and generally 'acted upon' by outside forces." Wrobel and other historians have found that, beginning in the early nineteenth century, frontier settlers were an equally important part of western promotion. While Wrobel examines more formal published writing, other scholars consider letters sent by settlers to family members left behind, communication that often encouraged further migration. Conevery Valencius has found in those letters an obsession with the healthfulness (or "salubrity" in nineteenth-century nomenclature) of western spaces. Like Valencius, Wrobel also finds western health discussed in promotional literature; his research, however, extends later into the nineteenth century.

After the promoters imaginatively created the West, reminiscers, as Wrobel calls them, re-created the image of the region. Pioneer reminiscers told a story of hardships on the journey west and during the settlement of the land. They needed to tell such stories in order to remind the next generation—accustomed to the successes of the post-frontier West—of their parents' trials and tribulations. Wrobel places the reminiscers among those Americans who had grown anxious about the industrial and urban changes at the turn of the twentieth century. The passing of the frontier only heightened their anxieties.

Pioneers' reminiscences and the collective memory of pioneer societies were early contributors to the belief in the significance of the frontier for American development. One of the most important aspects of Wrobel's argument is the placement of Frederick Jackson Turner's frontier thesis in the context of popular culture. The reminiscers, according to the author, presented the frontier as the source of democracy and individualism before Turner did. Wrobel, in fact, notes that this idea was apparent during Turner's boyhood in post–Civil War Wisconsin.

The concept of westernness found among promoters and pioneers, Wrobel argues, was "largely the intellectual property of white Americans"; his discussion of "wonderlands of whiteness" and "wonderlands for whiteness" illustrates this point. The problem for promoters was how to address

racial issues while attracting new immigrants to the West. In western areas, which were less racially diverse, promoters imagined wonderlands of whiteness where Whites would be uninhibited by racial challenges. In other areas, the literature portrayed cultural diversity as a quaint backdrop to the opportunities for White Americans. In the latter case, the promotion of a western region as an arena for the advancement of White people was tied to the creation and preservation of White and non-White cultural heritage.

Promised Lands offers a new look at western promotion and pioneer reminiscences and is a significant contribution to our understanding of the creation of western heritage and identity.

Joseph Key
Arkansas State University

Across the Great Divide: Cultures of Manhood in the American West. Edited by Matthew Basso, Laura McCall, and Dee Garceau. (New York: Routledge, 2001. x + 308 pp. Halftones, notes, index. $80.00 cloth, ISBN 0-415-92470-7, $22.95 paper ISBN 0-415-92471-5.)

Gradually, postcolonial, gender, and other recent theories and methodologies are reshaping the way western history is conceptualized and written. Although not all topics benefit from the application of theory, western manhood is one that does. *Across the Great Divide* brings together thirteen analytical essays regarding the construction of masculinity in the American West. The essays examine men involved in the California Gold Rush at the Comstock Lode, in ranching, in mining, and during wartime. The editors have made a concerted effort to consider manhood across cultures; articles examine concepts of manliness among colonial Mexicans, Hispanics, Chinese, Asian Americans, and Native Americans.

In the introduction, editor Laura McCall does a superb job of setting up the debate. She juxtaposes Theodore Roosevelt's transformation from upper-class wimp to the "Cowboy of the Dakotas" with growing American nationalism. She suggests that the increasingly imperial United States demanded male icons who possessed both strength and courage. McCall notes that another brash and bold male figure that appealed to late-nineteenth-century Americans was Gen. George Armstrong Custer, the personification of western masculinity. In addition, McCall pinpoints two unifying themes in the essays: the process of shaping a culture of hegemonic manhood in the West, and the connection between manhood and a nationalism with expansionist aspirations.

The essays that follow vary in length and tone, but each is provocative. Using sources ranging from formal historical documents such as legislation to newspapers, popular literature, and films, the authors explore what it meant to be a man in a wide variety of western cultures. Several articles also confront the issue of cultural appropriation of images by the dominant White culture. For example, in "White Men, Red Masks," David Anthony Tyeeme Clark and Joane Nagel offer a sociohistorical explanation of how and why White Americans reconstructed Indians in a way benefiting themselves, as well as how Indians responded to White appropriation by reshaping White discourse to suit their own realities.

Other authors who raise equally intriguing issues are Ramón A. Gutiérrez, Susan Lee Johnson, Gunther Peck, Durwood Ball, Karen J. Leong, Dee Garceau, Karen R. Merrill, Matthew Basso, Craig Leavitt, Steven M. Lee, Brian Klopotek, and José E. Limón. In combination, their analyses demonstrate how the application of theory can open new windows on old topics. This volume represents the third major stage in the writing of western history: the first presented mostly White and male figures; the second added White women and peoples of varied race, ethnicity, and social class; the third delves into what these groups' discourse and constructions meant for themselves and their relations with other groups and cultures. Although relatively young, this third phase promises to be enlightening and enticing, so that the writing of western history will be once again enlarged in unforeseen ways.

Glenda Riley
Ball State University

Reading The Virginian *in the New West*. Edited by Melody Graulich and Stephen Tatum. (Lincoln: University of Nebraska Press, 2003. xix + 300 pp. Halftones, bibliography, index. $39.95 paper, ISBN 0-8032-7104-2.)

If there is one work in western literature that most scholars think they have "figured out" (usually meaning "dismissed"), it is Owen Wister's *The Virginian* (1902). The novel is generally remembered as the prototypical western mixture of violence, local color, and romance, culminating in the classic walkdown confrontation between the nameless hero of the title and the villain Trampas, and including the much-quoted and parodied line, "When you say that, smile!"

Although *The Virginian* spawned a multitude of shallow drugstore bookrack Westerns beloved by truck drivers and presidents alike, serious students of western literature have always known that the novel's surface features mask a much deeper complexity. The essays in this stimulating collection revisit many of those complexities in light of recent insights and methods developed in literary and film criticism, gender studies, and the New Western History. Taken together, the contributions offer strong incentive for those who have pigeonholed and dismissed *The Virginian* to dust off their copies and delve deeper.

Although the essays diverge widely in their focus, they all generally reveal a deeply conflicted Wister attempting to grasp the cultural dislocations of his day: the Industrial Revolution with its materialism and social conflicts; the concomitant consequences of the displacement of the eastern aristocracy of which he was a member; and the reorientation of gender relations inherent in the rise of the liberated New Woman. Readers' reactions to these and other themes within the book will largely be determined by their feelings about the sometimes controversial methods employed (including deconstruction, which this reviewer finds limited in validity) and the explanatory value of factors like race, class, and gender (the tripod upon which rests the New Western History). Some of the essays will stimulate and challenge every reader.

My favorites include Stephen Tatum's examination of the interplay between Wister's text and the illustrations by Frederic Remington, Charles M. Russell, and especially Arthur Keller, who illustrated the first edition. Gary Scharnhorst, demonstrating that "rarely are westerns only about the West" (p. 114), shows how Wister's revulsion to the Pullman strike of 1894 carried over to his portrayal of the villain Trampas as a labor radical along the lines of Eugene V. Debs. Susan Kollin strikes one of the fundamental notes of the collection by showing a continuity between many of the Old West issues in *The Virginian*—ranchers vs. homesteaders, capital vs. labor, exploitation of the land, subjugated races, and subservient women—and their New West counterparts with which Wister was attempting to come to grips when he wrote the book.

Although readers will find some of these essays more persuasive than others, the book as a whole eloquently demonstrates that western literary studies, like western history, is a vibrantly creative field. We historians are well advised to stay in touch with our literary colleagues.

A final ascerbic observation: from where I am sitting I can see my ninety-five cent copy of *The Pickwick Papers* and my seventy-five cent *Great*

Dialogues of Plato, both purchased during the "paperback revolution" of the 1950s. When the University of Nebraska Press asks readers to pay nearly forty dollars for a paperback far slimmer than either of those, even in view of the vastly inflated production costs over the intervening years, I can only advise readers to check this one out of the library.

Gary Topping
Salt Lake Community College

The Hollywood West: Lives of Film Legends Who Shaped It. Edited by Richard W. Etulain and Glenda Riley. (Golden, Colo.: Fulcrum Publishing, 2001. xiii + 239 pp. Halftones, notes, bibliography, index. $17.95 paper, ISBN 1-55591-343-9.)

William S. Hart: Projecting the American West. By Ronald L. Davis. (Norman: University of Oklahoma Press, 2003. xvi + 269 pp. Halftones, filmography, notes, index. $29.95 cloth, ISBN 0-8061-32558-1.)

If the Western film is a formula responsive to changing times, its representative heroes from different eras usefully suggest how it adapted and continued to appeal to audiences throughout the twentieth century. Such is the underlying premise in *The Hollywood West*, a collection of original essays dealing with Western actors from Bronco Billy Anderson to Clint Eastwood (who, as every Eastwood fan knows, starred in a light-hearted tribute to Western showmanship, *Bronco Billy*) and director John Ford, who in the history of the Western film shines as bright as his brightest star, John Wayne. Conventional wisdom says that the study of Westerns bit the dust when the genre's mass popularity waned a generation ago, but the success of *Lonesome Dove* as a novel and television series, the fact that two films set in the Old West (*Dances with Wolves* and *Unforgiven*) won best picture awards in the 1990s, and the centennial of Owen Wister's *The Virginian* in 2002 have given a shot in the arm to serious study of Western fiction and film. As *The Chronicle of Higher Education* summed up in a December 2002 headline: "At 100, the Western Still Spurs Scholars."

The quality of the resulting scholarship varies, of course, and this collection is a case in point. Omnibus essays by coeditor Richard Etulain and contributor Gretchen Bataille treat, respectively, three stars of the silent Western (Bronco Billy, William S. Hart, and Tom Mix) and three American

Indians who succeeded in Hollywood (Jay Silverheels, Iron Eyes Cody, and Chief Dan George). Each is a useful contribution, although depth is necessarily sacrificed to breadth of coverage. Ronald L. Davis, a prolific writer on film history, has recently published *William S. Hart: Projecting the West,* which fills the need for a reliable biography of the enigmatic Hart (1864–1946) and suggests some of the themes that need exploring.

After a career on the stage, including roles in *The Squaw Man* and *The Virginian,* Hart turned to movies in 1914, and by 1920 was at the peak of his fame as a Western star. Hart's roles combined action, exaggerated posturing and emoting, and a Boy Scout's code of morality that made him a role model for the nation's youth. After filming *Tumbleweeds* in 1925, he abruptly retired, convinced not that he was out of step with a fast-changing industry but that he had been betrayed by it, despite his loyal legion of fans. In his own mind he was the pure product of an Old West that shaped America. He hero-worshipped historical exemplars like Davy Crockett and Wild Bill Hickok and had personal acquaintances with Bat Masterson, Wyatt Earp, Charles Siringo, and Charles M. Russell, who for him were living links to an idealized past. Hart's screen persona rested on poker-faced rectitude; meanwhile, the actor's personal life was a mess. On paper, he gushed emotion. He trusted kids and animals more than the men he knew and was often angry, even paranoid. In his relations with women he swung between juvenile antics and a mannered courtliness, and he remained most attached to a sister who never left his household. His letters to a young actress with whom he fell head-over-hells in love reveal a chilling desire for control coursing beneath the puerile prose. Hart married once, in 1921 at the age of fifty-seven, but left his pregnant, twenty-two-year-old wife six months later and retreated to what became his domestic fortress (Horseshoe Ranch outside Newhall, California), inhabited only by his sister and his four-legged companions. Although he wrote Western books aimed at boys, he never had a real relationship with his son, William S. Hart Jr., and left him out of his will.

This piece offers a great story with all the pathos of a Hart Western, and Davis has amassed a considerable fund of material, mining research collections and garnering insights from interviews with Hollywood old-timers. His biography follows a strictly chronological arrangement to the detriment of several narrative threads that are intermittently picked up and dropped as the book plows ahead. The reader will come away mystified by Hart's vast popular appeal because Davis's capsule summaries of individual films tend to focus on critical reviews and the flops rather than the successes. Finally,

since Hart is portrayed so earnestly humorless, it is only just to recall his quip (unreported in the text) that while his friend Will Rogers said he never knew a man he did not like, "I knew a lot of men Bill hated." Criticisms aside, *William S. Hart* is the kind of in-depth study that effectively penetrates the mask concealing a Western screen legend.

The essays in *The Hollywood West* have more modest ambitions. Raymond White's piece on Roy Rogers and Dale Evans is good at untangling the complexities of their professional lives, but his essay is light on analysis and downplays the fact that the King of Cowboys was twice married and his queen thrice married when they tied the knot in 1947. After their marriage, the couple began a fifty-year reign devoted to family values and, increasingly, evangelical Christian proselytizing. White's references to Rogers's canny grasp on a mythic, romantic West are promising, but need development. Jack Nachbar's essay on Gene Autry has more bite, tracing Autry's calculated careerism and noting his trademark fusion of past and present in stories set in "mythic time" (p. 52). Since Autry was the original singing cowboy, played himself by name on the screen, and established the convention of a comic sidekick, he logically belongs before Roy Rogers. The reverse sequencing here reminded me of an old "Knock-knock" joke: "Who's there?" "Kilroy." "Kilroy who?" "Kilroy Rogers, I'm a Gene Autry fan." It was possible to like both equally, but no one did, and some interplay between the essays focusing on their rivalry would be welcome.

High spots in *The Hollywood West* include a close reading of Ford's Westerns and their mythic message by Hart's biographer, Ronald Davis, and John Lenihan's even-handed treatment of John Wayne—no hero in real life—who created a heroic screen persona with enduring appeal. It is hard to say much new about either man, but both essays make a contribution. Adding gender balance and comparative novelty are coeditor Glenda Riley's discussion of Barbara Stanwyck, whose tough, independent frontier woman paved the way for the "feminist Westerns" of the 1990s, and Cheryl Foote's treatment of Katy Jurado, who in the forties and fifties set the standard for the Mexicana "spitfire." These essays, and Louis Tanner's piece on Gary Cooper (who starred with Jurado in *High Noon*), remind us that some of the biggest names in Westerns appeared in other genres, too. Westerns comprised only a third of Cooper's major films, for example, and Clint Eastwood, the subject of Jim Hoy's concluding essay, is as famous for his role as the maverick cop Dirty Harry as for any of his Westerns. Still, it was *Unforgiven*, Eastwood's darkly compelling study of an aging gunfighter, that won the Academy Award for best picture in 1992.

Hoy hopes that with the success of *Unforgiven* Eastwood has hung up his six-guns for good, for "it is difficult to imagine a film that more perfectly epitomizes his own Western screen career" (p. 194). One hears in this judgment the familiar sound of curtains ringing down on the Western, as though the forces that energize it have achieved final form, exhausting the genre of potential. If anything, *Unforgiven* establishes the opposite. By proving the continuing vitality of the tradition documented in *The Hollywood West*, it augurs well for the Western's future. Strap on those six-guns, cowboy; a new millennium beckons.

Brian Dippie
University of Victoria, BC

GhostWest: Reflections Past and Present. By Ann Ronald. Literature of the American West Series, vol. 7. (Norman: University of Oklahoma Press, 2002. 246 pp. Map, bibliography, index. $29.95 cloth, ISBN 0-8061-3390-2.)

Ghosts seem out of place in the American landscape. From Henry James's distress over the barren American scene a century ago to Jean Baudrillard's recent delight in our deserts purged of the past, a host of critics have contrasted America's transient vistas to more history-haunted lands. While visiting the United States in 1943–1944, Chinese sociologist Fei Xiaotong brilliantly captured the strengths and weaknesses of living in a "land without ghosts." Admiring the bold assurance with which Americans tackled the future, yet lamenting the reckless haste with which they trampled the past, Xiaotong concluded that "In a world without ghosts, life is free and easy. American eyes can gaze straight ahead. But I think they lack something and I do not envy their lives."

In *GhostWest: Reflections Past and Present*, Ann Ronald finds a myriad of phantoms in the land and convincingly argues that life becomes richer by acknowledging their presence. Echoing the tragic temper of recent western history, *GhostWest* reveals a terrain of sorrowful reminders—piles of bones, earth wounds, vanished species, broken dreams—that westward-yearning Americans try to forget. Yet rather than mount a finger-pointing diatribe, this author takes a different tack, eulogizing these ghostly relics in delicate, wistful prose that becomes an all-encompassing meditation on mortality and our common shortcomings. Commenting on the tragic optimism of the Donner Party, Ronald writes, "The new settlers acknowledged few ghosts

but, in truth, ghosts preceded them everywhere—ancestors of the American Indians, the dinosaurs that vanished, the glaciers that gave way to valleys filled with ancient trees. . . . I myself, in fact, am becoming my own ghost, even as I write this page. An ongoing process, this creation of ghosts, and one that has made the West both a haunted land as much as one of promise, a land of pasts and futures intertwined" (p. 6).

Each of *GhostWest*'s seventeen chapters is tightly focused on a history-laden place within every state from the Plains to the Pacific (excluding Alaska and Hawaii). A few of these spectral spots, such as Montana's Little Bighorn Battlefield, California's Death Valley, or Oklahoma City's Alfred P. Murrah Federal Building are necessary and compelling choices. Others are either humble places or proud monuments whose tragic meanings are more powerful because they are so subtle and commonplace. Ronald's images of crumbling pioneer museums in North Dakota, of Paiute bones percolating upward through Nevada's desert pavement, of Lake Powell drowning resplendent Glen Canyon, of a Tucson development "where fifties-style ranch houses sit on forgotten Hohokam mounds" are riveting portraits that imbue her thoughtful and important book (p. 132).

Like Georgia O'Keeffe, who "saw beneath the skin of the earth, [and] disinterred the skeleton below" (p. 155), Ann Ronald opens our eyes to shadows that haunt the land. After reading her poignant book, it is impossible to see the West as "a land without ghosts" and equally impossible to ignore the profound sense of place, humility, and limits that these necessary spirits whisper in our ears.

Michael Steiner
California State University, Fullerton

Riding Buffalos and Broncos: Rodeos and Native Traditions in the Northern Plains. By Allison Fuss Mellis. (Norman: University of Oklahoma Press, 2003. xvi + 266 pp. 32 halftones, maps, notes, bibliography, index. $34.95 cloth, ISBN 0-8061-3519-0.)

In recent years, the popularity of Indian rodeo has grown enormously and has attracted increased attention from both academics and the general public. Peter Iverson and other scholars have concluded that rodeo, like cattle ranching, has reinforced Native American ties to a traditional horse culture and become a fundamental part of reservation life. In her book,

Riding Buffalos and Broncos, Allison Fuss Mellis considers the significance of rodeo contests for Crows, Northern Cheyennes, and Lakotas. For these Native Americans, arena competitions have replaced the summer gatherings of prereservation days as the year's most important social events and serve as celebrations that strengthen communal bonds and demonstrate tribal unity. Furthermore, as Mellis suggests, rodeos have provided opportunities for Native Americans to outmaneuver overbearing agents and resist assimilationist policies imposed by the federal government.

Divided into five chapters, the book begins with the confinement of the three tribes to reservations in the 1880s. At that time, federal agents envisioned a transition in which Native Americans would give up their nomadic lifestyle and learn to support themselves through farming and ranching. As agricultural skills improved, agents organized industrial fairs to demonstrate Native American accomplishments in crop production and homemaking. Despite official displeasure, the fairs turned into tribal reunions, festive occasions that featured games, feasting, and dancing. The celebrations also included horse races and bronc riding contests that were especially popular. During the same period, some Native Americans began to travel widely as performers in Wild West shows and early rodeos. When contestants such as Jackson Sundown and Tom Three Persons won championships at Cheyenne or Calgary, they served as role models for friends and family back home.

After 1920, and as the industrial fairs faded away, rodeo became increasingly important to reservation society. Organized and controlled by Native Americans, events such as the Crow Fair and the Pine Ridge Rodeo developed into major spectacles for both tribal members and neighboring White communities. During the New Deal Era, Crow superintendent Robert Yellowtail, the first Native American to take charge of his home agency, vigorously promoted the Crow Fair and rodeo as a national tourist attraction. Thanks to policy changes initiated by Comr. Ind. Affs. John Collier, Yellowtail received solid support in his efforts to further economic growth for the Crows.

Following World War II, authorities in Washington replaced Collier's programs with a plan for Indian reform known as "termination," in which federal trust responsibilities for Native Americans were to be largely eliminated. In her final chapters, Mellis discusses the emergence of Indian rodeo as a source of intertribal solidarity and a counterweight to termination. In the 1960s, representatives from various tribes across North America organized the All-Indian Rodeo Cowboys Association to promote regional competitions for Native American riders and ropers throughout the United States

and Canada. Modeled on the governing body of non-Indian rodeo, the association also produced an annual national finals rodeo in which winners from the local contests came together to determine the grand champions in each event. The finals rodeo gave Native Americans an opportunity to meet and discuss problems of mutual interest. Representatives of the northern plains tribes participated enthusiastically in these developments.

Riding Buffalos and Broncos is the result of extensive research and is a welcome addition to recent studies concerning Indian rodeo. Mellis has included an excellent collection of archival photographs and three useful maps. In addition to rodeo fans, her book will interest readers exploring the development of federal Indian policy.

John O. Baxter
Santa Fe, New Mexico

Army Regulars on the Western Frontier, 1848–1861. By Durwood Ball. (Norman: University of Oklahoma Press, 2001. xxxi + 287 pp. Halftones, maps, tables, notes, bibliography, index. $34.95 cloth, ISBN 0-8061-3312-0.)

Many accounts of the frontier army unfold through a soft sepia haze. Critical readers, however, have noticed an often striking difference in voice and tone between the journals, diaries, and letters written before the Civil War and the memoirs written in the waning years of the nineteenth century. Antebellum accounts often have a sharpness missing from later nostalgic accounts; they also deal with issues and situations erased by the experiences of the Civil War. Durwood Ball's *Army Regulars on the Western Frontier* makes a major original contribution to the literature of the frontier army by giving free rein to the distinctive voices of the men who consolidated America's conquest of New Mexico, California, and the Oregon Territory. We see them, not in the context of the broad sweep of nineteenth-century expansion, but in the narrower context of the turbulent and politically charged 1850s.

Ball begins with an explanation of the army's role in fighting Indians on the western frontier. Although army officers clearly understood that Indian wars were most often provoked by rapacious Whites, Ball argues that frontier regulars shared the basic Euroamerican vision of continental expansion and "overcame any personal reservations against the immoral and un-Christian treatment of indigenous people" (p. 13). This perspective, however, was not

accomplished within a unified, cohesive military institution. "Regular officers were proud, vain men," Ball writes, "and their petty jealousies and vindictive backbiting slowed army professionalization" (p. 85). The second and third sections of Ball's book, "Border Constabulary" and "Civil Intervention," provide case studies of army operations in the decade before the Civil War. Included are accounts dealing with vigilantes and filibusters in California, the Mexicans along the Rio Grande in Texas, the British on San Juan Island, the Mormons in Utah, and "Bleeding Kansas." All of the episodes are fascinating and benefit from Ball's focus on contemporary records, attitudes, and the personal and political relationships that were never far below the surface of the officer corps.

This work is not without some problems, however. Ball attempts a great deal in less than two hundred pages of actual text and some readers may be irritated by the occasional whiff of political correctness, as when he describes the "suppression of indigenous populations" as "a martial campaign of terror"—although arguably it was (p. 205). More serious is Ball's judgment that the antebellum army suffered from "structural flaws and ideological weaknesses" (p. 84). In this judgment he succumbs to an Uptonian view of the army wholly inappropriate to the context of the 1850s and the army's—and the nation's—understanding of its role in the antebellum Republic. Nevertheless, this is an exciting and important book that will help both specialists and general readers better understand the army of the 1850s as it was, not as it would remember itself.

Ronald L. Spiller
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The Indian Frontier, 1763–1846. By R. Douglas Hurt. Histories of the American Frontier Series. (Albuquerque: University of New Mexico Press, 2002. xvii + 300 pp. 34 halftones, 10 maps, chronology, notes, bibliography, index. $45.00 cloth, ISBN 0-8263-1965-3, $21.95 paper, ISBN 0-8263-1966-1.)

The Indian Frontier, 1763–1846, the newest publication in the long-running Histories of the American Frontier series from the University of New Mexico Press, offers a fine summary and analysis of Indian "lifeways" and multiple nations' Indian policies spanning from the late eighteenth century to the mid-nineteenth century. Covering a broad expanse of time and space, the book presents a succinct, well-reasoned, and compelling

narrative of the development of Indian-White relationships and imperial and national policies.

The first four chapters review British American policy following the fall of New France; summarize Spanish policy in the Southwest and in Alta California; and survey Spanish, British, and American activities in the Pacific Northwest. Other chapters treat the "Trans-Appalachian Frontier," the "Southern Nations," the "Black Hawk War," the "Great Plains," and the "Far West."

Hurt pulls no punches, delivering blunt, unambiguous assessments of the effectiveness of Indian policy during this time period. Describing the squalid processes by which the United States dispossessed the Cherokee Nation of its land, he writes, "The Treaty of New Echota was nothing less than an illegal act perpetrated on the Cherokees by the federal government and a renegade faction" (p. 160). Likewise, when recounting the removal policy implemented during Andrew Jackson's presidency, Hurt observes that southern states "illegally shaped American Indian policy, if only by causing the federal government to react to state-initiated directives" (p. 245). He consistently cites pertinent quotations to support his evaluations. For instance, when describing attitudes that shaped Spanish policy in Alta California, he quotes a Catholic priest's characterization of Indian life in the Central Valley as "a republic of hell and diabolical union of Apostates" (p. 63).

Hurt presents a useful review of Spanish Indian policy as it developed in New Mexico under such leaders as Gov. Juan Bautista de Anza and draws contrasts with policies employed in California and Texas during the Spanish and Mexican eras. His discussion of Anglo-Texan policy during the brief Republic of Texas era, which sought extermination or total removal of Wichitas and Comanches, clarifies a complex and bloody process. Hurt devotes two chapters to the years of conflict that pitted Britain against the early United States—each sought Indian alliances and Americans attacked British Indian allies from 1776 through the War of 1812—and how Native leaders such as Tecumseh responded to the crisis. Indeed, one refreshing aspect of this book is that Hurt purposefully casts Indians in leading roles when he treats interethnic relations and policy evolution. He points out cultural characteristics that shaped Indian behavior toward Whites, and vice versa. He likewise identifies significant differences among Native nations, noting that intertribal strife often furthered Whites' goals by impeding Native unity. Cultural misunderstandings, as well as racism and greed for land, fueled the violence that plagued Indian-White relations and the formulation of policy.

No single volume can cover all aspects of such a large story, but Hurt's excellent account belongs in college classrooms and would make illuminating reading for the interested public as well.

Barton H. Barbour
Boise State University

High and Dry: The Texas–New Mexico Struggle for the Pecos River. By G. Emlen Hall. (Albuquerque: University of New Mexico Press, 2002. xii + 291 pp. Halftones, map, charts, table, notes, index. $39.95 cloth, ISBN 0-8263-2429-0.)

High and Dry is a colorful account of the events and personalities shaping a precedent-setting decision of the U.S. Supreme Court in *Texas v. New Mexico*, the case concerning an interstate water dispute over the Pecos River. The book also describes the struggle of the author, one of the New Mexico attorneys in the lawsuit, to reconcile the arcane hydrological, legal, and political complexities of western water issues with the simpler value of irrigating land with water. *High and Dry* is remarkably successful in both endeavors within the context of the author's acknowledged biases towards New Mexico and its principal protagonist, Steve Reynolds, the legendary state engineer of the upstream state.

The book, however, is historically incomplete at both levels because the final denouement of both tales has yet to occur. Certainly, New Mexico has not fully digested the Court decision and an interstate equilibrium on the Pecos has not been reached either. Similarly, the West—and, for that matter, the nation and the world—as a whole has yet to reconcile the conflicting human desires to allocate water efficiently like any other commodity with its passionately accorded special status as the "lifeblood of Mother Earth." The incompleteness of the stories, however, does not detract from the value of the book as written; it simply whets the appetite for more, particularly in Hall's highly readable prose.

From a scholarly perspective, the book is especially valuable for the light it shines upon interstate water litigation, enormously expensive and lengthy disputes, which under the Constitution must originate in the U.S. Supreme Court. Faced with the Court's practice of appointing special masters to act as trial judges, two of whom did not survive the litigation in *Texas v. New Mexico*, litigants must gauge both the perspectives of the special master(s) and ultimately of the Court itself. The vicissitudes and nuances created by

this arrangement are amply documented in the book, including the relationship between the Court and its master appointees.

High and Dry also captures the dramatic confrontation of ideas and personalities between two of the more prominent and distinctive figures in modern western water affairs: Steve Reynolds and Charles Meyers. As leading architects of the physical and institutional infrastructure on the Colorado River known as the "Law of the River," they were allies in stoutly defending that massive system with the phrase, "If it ain't broke, don't fix it" when challenged by younger advocates of change. On the Pecos, however, their fundamental philosophies collided with reverberations felt immediately in Colorado, Kansas, Wyoming, and Nebraska and more gradually throughout the West in general.

F. Lee Brown
University of New Mexico

Racial Frontiers: Africans, Chinese, and Mexicans in Western America, 1848–1890. By Arnoldo De León. Histories of the American Frontier Series. (Albuquerque: University of New Mexico Press, 2002. ix + 150 pp. Halftones, tables, notes, bibliography, index. $39.95 cloth, ISBN 0-8263-2271-9, $19.95 paper, ISBN 0-8263-2272-7.)

Racial Frontiers, one of the latest installments in the Histories of the American Frontier Series from the University of New Mexico Press, is a recent contribution to a growing body of literature that examines the history of racial minorities in the American West. Arnoldo De León's work looks at Africans, Chinese, and Mexicans as they crossed paths, interacted, and competed with each other and with White Americans and U.S. institutions between 1848 and 1890. The primary question *Racial Frontiers* asks is "What came of the different kinds of interracial contacts that entangled four different races on the frontier?" (p. 4). De León posits that Africans, Chinese, and Mexican cultures arrived in the West—a sparsely populated region to which people came with high expectations for advancement—and began to initiate themselves into a larger American culture dominated by Whites. They competed for physical and social space and jockeyed for social, economic, and political power in an effort to secure and give meaning to freedom. De León demonstrates that many people of color who made their home in the region were driven to find their own unique place in an expanding America.

They took advantage of the region's more fluid race relations and labored to make real its promise of greater economic opportunity.

Although racial minorities became very much a part of the region's cultural landscape, they seldom relinquished their folklore, customs, cultural identity, and desire to socialize primarily with members of their racial group. Indeed, as De León demonstrates, despite the fact that interracial liaisons and marriages occurred, minorities maintained very distinct cultures while integrating themselves into the larger fabric of American society. Depending on the situation, the ultimate result of different racial groups converging on the western frontier was adaptation and forced change.

De León attempts to produce an original history and a synthesis of prevailing literature on the experiences of Africans, Chinese, and Mexicans in the West. He begins with the Mexican-American War, follows through the Gold Rush, which brought many races and nationalities into the region, and ends in 1890, the oft-cited year that marked the closing of the frontier. De León's thesis holds that "the contact point for Africans, Chinese, Mexicans, and Anglos in the West was a 'racial frontier' in that interaction, both incidental and otherwise, involved distinctly identifiable races converging in a specific place. Therein, they sought to live side by side—either in a cooperative or adversarial posture—as well as with the immediate setting" (p. 3).

Drawing from a wide array of primary and secondary sources, De León posits that myriad social, economic, and political circumstances inspired African Americans, Chinese immigrants, and Mexicans to relocate to the American West. He cites the discovery of gold at Sutter's Ranch on 24 January 1848, the ensuing global rush to capitalize on the strike, and the "American dream" of freedom and prosperity as the most powerful "pull" factor attracting racial minorities to the region. In fact, despite generations of scholarship that have posited that racial minorities, particularly the Chinese, were unwillingly pushed to the American West by choices and circumstances not of their making, De León makes it is clear that most "made a calculated judgment to emigrate, and they arrived on the frontier with a 'vision' of the sacrifice and effort required for success in the U.S. West" (p. 12).

Although racial minorities made strides in populating the region, creating and sustaining many of its institutions, and contributing to the region's growth, De León maintains that they were routinely viewed as foreign elements. More often than not, minorities were relegated to segregated com-

munities, while Whites dominated the economic and political economy of the trans-Mississippi West. "While the political system of the West recognized freedoms guaranteed under the Constitution, allowed for minorities to engage in the political maneuvering, and permitted duly elected minority officials to assume office," De León writes, "the vested interest of whites was not in permitting political equality to people they deemed un-American" (p. 46). Racial minorities were marginalized by virtue of their race, class, gender, and national origin.

Although they found greater opportunities in the West, most minorities came to find that the best opportunities were almost exclusively for Whites. Discrimination barred people of color despite their versatile experience as day laborers, skilled craftspeople, merchants, and farmers. Although racial minorities competed with each other, competition and conflict between Whites and people of color were customary, if not systematized. Racial minorities usually emerged as the casualties of this competition and conflict. Although there were exceptions—such as African American entrepreneur Mary Ellen Pleasant, Chinese American activist Joseph Tape, and Mexican American entrepreneur Refugio Amador—"as racial groups, Africans, Chinese, and Mexicans lived with the stigma of being mainly suited for work of the hardest, dirtiest, and cheapest sort. Race exploitation for them existed as a grim comparison to the high expectations so many had harbored about reversing their fortunes once entering the trans-Mississippi West" (p. 66).

De León confirms that people of color, although they suffered from institutionalized discrimination, made use of the American political system and the courts to fight inequity and injustice. He also addresses the importance of culture as a bulwark against racial, ethnic, religious, social, economic, and political oppression. He argues that in "pockets of cultural homogeneity" that "people of color made adjustments essential for success within mainstream society" (pp. 86–87). No matter how subjugated people of color were or perceived themselves to be, racial enclaves satisfied their inhabitants' image of the frontier as a place to root their own cultural practices and reaffirm their group identity.

As with all of the books in the Histories of the American Frontier Series, *Racial Frontiers* is intended to provide the reader with a solid, absorbing narrative of one aspect of the region's frontier heritage and to offer students, scholars, and lay readers an account connected to the larger history of America's development. De León accomplishes this task admirably. The book is both an original work and a solid synthesis of relevant secondary

literature, including trailblazing work by scholars such as Albert Camarillo, Douglas Daniels, Quintard Taylor Jr., Judy Young, and the author.

The book has several weaknesses: overuse of a few outdated secondary sources; De León's nonattention to the social construction of Whiteness and the important role it played in shaping the region and its race relations; his tendency to give "frontier" Whites too much power at times, and too little at others; and his delay in stressing the importance of culture as a bulwark against racial, ethnic, religious, social, economic, and political oppression (chap. 5). These are minor shortcomings given the author's aims and the general strength of the text. Overall, *Racial Frontiers* is a wonderful contribution to an area of inquiry that will continue to yield illuminating analyses of the American West's diverse and complex history. It should be read in conjunction with Sucheng Chan's *Peoples of Color in the American West* (1994).

Matthew C. Whitaker
Arizona State University

The Piikani Blackfeet: A Culture Under Siege. By John C. Jackson. (Missoula, Mont.: Mountain Press Publishing Company, 2000. ix + 276 pp. Halftones, maps, appendixes, notes, bibliography, index. $18.00 paper, ISBN 0-87842-386-9.)

In powerful images and vivid language, Jackson presents the meteoric rise and decline of Piikani (Piegan) Blackfeet Plains culture from the mid-eighteenth to the late nineteenth century. This rise occurred in an already violent and politically charged atmosphere of intertribal rivalries, which intensified with the arrival of competing fur trade companies and free trappers. The introduction of new sources of trade widened intertribal hostilities in competition for western material goods that brought cultural fluorescence to the Piegans, as well as to other Plains tribes.

The author evokes the Piikani world during the early period of contact with Euroamericans, a world that abruptly changed with the arrival of smallpox, only to be revitalized and revolutionized with the arrival of the horse. Focusing primarily on the Piikani role in the power struggles from the late eighteenth to the mid-nineteenth century, the work presents a detailed account of interaction between exploratory expeditions, competing fur trade houses, and international rivalries for the control of the Northwest. Unsuc-

cessful in the beaver fur trade, the Piikani succeeded as buffalo robe traders, but ultimately only to their detriment—alcohol and warfare hastened the demise of the buffalo hunting days.

This demise accelerated in 1869 following the removal of Hudson's Bay Company from the Northwest and the appearance of "whiskey forts" that fueled murderous violence. This instability led to the establishment of reservations. By 1884, almost fifty years after its inception, the buffalo trade had vanished and the nomadic Plains culture it had sustained was transformed.

Jackson presents an unflinching, unapologetic view of the Piikani people and their culture, mercifully free of postmodern cultural pablum and the neo-"mystic warrior" images. As described, these people were both the beneficiaries and the victims of their predilections toward violence that typifies other male-centered, mounted societies. As Jackson astutely observes, "[t]he chivalrous myth of the mystic warriors of the plains was an imported construct that masked the reality of self-destructive contest for a rapidly dwindling vital resource" (p. 192).

This work is a welcome addition to both the tribal histories shelf as well as to the fur trade section, and this reviewer has only a few minor quibbles. The author, an independent scholar and writer of Native ancestry, is at his best in the beginning and conclusion of the book where he describes the tribal world and makes incisive observations about Blackfoot culture and cultural change. These elements could have been integrated more felicitously into the narrative to break up the eye-glazing details of "who-ambushed-what-fur trapper(s)-and-where," which fills the middle of the volume. The work is skimpiest in describing the process of the decline of the bands at the end of the nineteenth century, but this shortcoming does not detract from a well-researched and well-written treatment.

Hana Samek Norton
Albuquerque, New Mexico

Feeding Mexico: The Political Uses of Food Since 1910. By Enrique C. Ochoa. Latin American Silhouettes Series. (Wilmington, Del.: Scholarly Resources, 2000. xiii + 267 pp. Tables, notes, bibliography, index. $55.00 cloth, ISBN 0-8420-2812-9.)

The state that the Mexican Revolution created was a product of varied and often conflicting visions of the future. Politicians made many promises

to the people, including "economically emancipating the peasantry," giving land to the people who tilled it, supporting trade unions, and improving the lives of the working class, educating the masses, and building a prosperous, industrialized capitalist economy controlled by Mexicans instead of foreigners. Each Mexican president attempted to advance one or more of these agendas but also modified their policies to address the demands of different segments of the populace. Mexico's leaders constructed an interventionist state that managed a massive land reform, created a social security system, built federal schools, and controlled the petroleum, transportation, and agrochemical industries.

In *Feeding Mexico*, Ochoa carefully traces the history of the State Food Agency (CONASUPO and its predecessors). Using many different Mexican sources, such as presidential and private archives, government reports, newspapers and magazines, statistical data, and records from the U.S. National Archives, Ochoa places the Agency's more recent policies into historical context by tracing their origins in the 1930s, 1940s, and 1950s. By examining the State Food Agency, the author describes how Mexico's welfare state worked. Rather than portray a powerful one-party state run by authoritarian presidents, Ochoa demonstrates that popular discontent made many government leaders modify their plans for the State Food Agency. For example, inflation led to union demands for wage increases that forced pro–free market president Miguel Alemán (1946–1952) to expand the agency and increase spending on basic foodstuff subsidies.

Ochoa provides many other insights into Mexican politics and the roles that food and farmers played in it. Agricultural policy favored urban rather than rural interests. Concerned about the problems of urban consumers, the great land-reform president Lázaro Cardenas built State Food Agency granaries near large cities and supported union stores in working-class neighborhoods to keep food prices low. Although stresses appeared by the late 1950s, Mexico's political system was remarkably stable after 1920, partly because the populist state promised improvement with each new administration, including a chance to obtain land, even if the current president did little to help the poor. For example, Ochoa discusses the *graneros populares*, conical warehouses CONASUPO built in remote rural areas during Gustavo Díaz Ordaz's administration (1964–1970), which were so poorly planned that most stored no grain; the warehouses still served as a symbol of the state's commitment to solve the problems of small rural producers. I agree with Ochoa's conclusion that the dismantling of the welfare state, includ-

ing the State Food Agency, by neo-liberal presidents Miguel de la Madrid (1982–1988) and Carlos Salinas de Gortari (1988–1994), contributed to Mexico's crisis of the 1990s, characterized by a crime wave, rampant drug trafficking and police corruption, the collapse of the peasant sector, and rising basic food and transportation costs for the urban poor.

Mexico's welfare state had some successes, not the least of which was to provide jobs in the bureaucracy for the growing middle class, tying this class to the state. Mexico still confronts the serious social problems of poverty, crime, homelessness, and corruption. Ochoa asserts that the State Food Agency was never an antipoverty program and failed to address this problem, but it did give some of Mexico's poorest citizens access to low-cost food. Although the state often claimed that the agency wanted to help small-scale food producers, working with the better organized and more affluent farmers (such as Sonoran wheat growers) was easier and more efficient than trying to reach the diverse and dispersed population of *campesino* (peasant) corn growers. Ochoa also concludes that corruption harmed the State Food Agency, but as always this problem is difficult to document, leaving a challenging task for future historians. *Feeding Mexico* is an excellent study of Mexican politics that all scholars interested in welfare state programs and twentieth-century Mexico should read.

Joseph Cotter
Augusta State University

Hecho a Mano: The Traditional Arts of Tucson's Mexican American Community. By James S. Griffith. (Tucson: University of Arizona Press, 2000. xxi + 104 pp. 24 color tones, 27 halftones, notes, bibliography, index. $29.95 cloth, ISBN 0-8165-1877-7, $17.95 paper, ISBN 0-8165-1878-5.)

Few books document and explore Latino, Hispanic, Mexican American, and Chicano artistic traditions, whether they are of a "folk" or a "fine art" nature. In *Hecho a Mano,* James Griffith makes a valuable contribution to the existing scholarship with his attempt to define the artistic manifestations of a shared traditional and cultural identity in Tucson, Arizona.

Griffith, the author of several other books that deal with Arizona and Sonora as well as the Greater Southwest (*A Shared Space, Beliefs and Holy Places: A Spiritual Geography of the Pimería Alta; Southern Arizona Folk Arts;* and *Saints of the Southwest*) is beginning to amass a body of work that

will help future scholars and researchers. *Hecho a Mano* ("made by hand") is no exception. New Mexican readers often think there is something special in the cohesive Hispanic artistic identity and attention to traditions going back hundreds of years. As a more transient town, Tucson, Arizona, conjures up visions of cowboys, westerns, and "snowbirds" rather than artistic traditions harking back to the past. Such an artistic legacy has, until now, seemed much more difficult to define in the Arizona context, despite shared histories and experiences.

Griffith divides the various art forms in *Hecho a Mano* according to the creator and the part they play in community life. The chapter on arts is divided into three essential parts: "El Hogar" (the home), "El Taller" (the workshop), and "La Comunidad" (the community). Each of these studies showcases the elements of *Mexicanismo* and the Mexican aesthetic that contribute to the shaping, affirmation, and retention of identity.

"Women's work" comprises the traditions in *el hogar* (the home) including home *altares* (altars), embroidery, *deshilado* (drawn work), and crochet. Griffith addresses more than just the obvious "arts," and his writing engages the reader and evokes a feeling of being surrounded by art and the need to hang on to these art forms as a means to maintain identity and culture.

The section on *el taller* records "men's work" and includes the master craftsmen who make hand-forged iron gates, doors, burglar bars, and *camposanto* (cemetery) crosses. Ornate leatherwork, especially hand-made boots and belts, is another important craft tradition. The author also documents makers of neon signs and elaborate woodwork in this section.

When Griffith describes the everyday artistic traditions in *la comunidad*, the book comes together. He explores food ways including mobile taco stands, *paleta* (frozen fruit bar) vendors, *pan dulce* (sweet bread) made fresh in the local bakeries, and wedding and *quinceañera* (traditional fifteenth birthday celebrations for girls) cake decorating (an art form in and of itself in Latino communities!). *Cascarones* (hollowed out eggs that are decorated and filled with confetti) and low riders are also included here.

The work of Pulitzer-prize winning photographer José Galvez adds a wonderful and genuine dimension that does not romanticize the "quaintness" of the "folk." I was especially impressed with the visual images of the artists in their studios and creative spaces. Too often scholarship removes "folk" artists from the objects they create. These images are an important contribution to the book.

In *Hecho a Mano* James Griffith increases the reader's awareness of art and tradition in everyday life, which is often taken for granted. As one who

is constantly trying to gain recognition for Nuevomexicano and Latino artists who create what is conventionally considered "folk" art, I admire Griffith for recording those who may have been forgotten if not for his efforts and those of the local Mexican American community.

Tey Marianna Nunn
Museum of International Folk Art
Santa Fe, New Mexico

Women's Tales from the New Mexico WPA: La Diabla a Pie. Edited by Tey Diana Rebolledo and María Teresa Márquez. (Houston: Arte Público Press, 2000. vii + 454 pp. Appendix, notes, bibliography, glossary. $17.85 paper, ISBN 1-55885-312-X.)

Women's Tales from the New Mexico WPA allows us to hear some of the ancestral voices of New Mexico and provides us with an intimate knowledge of the region and its peoples. The tales, collected in the late 1930s and early 1940s under the sponsorship of Franklin D. Roosevelt's New Deal, were part of the Works Project Administration, a program initiated to put destitute writers to work. Although the writers who interviewed and recorded the *ancianos* (elders) of New Mexico were untrained and more interested in the quantity rather than the quality of their work, their recordings reveal valuable insights into the local historical and cultural details of New Mexican life. Most importantly, readers are allowed access into the lives of some of the women of the area and witness their enduring influence in this region.

In her introduction to the text, Rebolledo explains the process by which the WPA and, in the case of New Mexico, the New Mexico Federal Writers Project researched and recorded information about the region. She acknowledges that there are problems with the data collection and that caution should be exercised when interpreting these texts. Mistranslation of the works from Spanish to English, the literary license taken by interviewers, and administrative influences often resulted in romanticized and overly creative accounts. Rebolledo states, "Most of the stories are bastardized texts, at times creatively imagined by the interviewer, often romanticized. . . . By the time the stories were deposited, in English, in the WPA repository, many layers of editing had already taken place" (p. xxvi). Many of the New Mexicans interviewed were inhabitants of the original Spanish and Mexican land grants; they survived Euroamerican expansion into the territory and were

forced to negotiate their presence in a territory transformed by a capitalist economy and Euroamerican social structure. Hispanos, disillusioned after years of abuse and corruption at the hands of the federal government in the region, were critical of this New Deal program. The attitudes of WPA interviewers—who were mostly concerned with quantity and compensation—only added to this mistrust. Hispanos articulated such mistreatment, in part, through phonetic and linguistic play, pronouncing the phrase "the WPA" as "la diabla a pie"—"the standing she-devil." Despite these problems, the stories are valuable for preserving the collective memory of Hispanic women and men of New Mexico.

Approximately fifty-five interviewers collected the stories of these Hispanos. Rebolledo and Márquez include only the interviews conducted by Annette Hesch Thorp and Lou Sage Batchen, for these stories directly relate the female experience in New Mexico. The stories provide detailed information about traditional female roles, including herbal recipes, manners of dress, and children's games. As Rebolledo notes, the book provides readers with tales of women's agency, many times masked by humorous and at times cautionary undertones that must be read in a critical and oppositional fashion. For example, the story entitled, "The Year it Rained Tortillas," as told by Grace Trujillo, Pedro Gurulé, and Dave Trujillo in 1942, tells of a married couple named Diego and Sareta who lived near Las Huertas. Although it never actually rained tortillas, Sareta, in her quick-thinking manner, was able to trick her husband and the local townspeople into believing that it had indeed rained tortillas so that her husband and she could keep a treasure he had found in nearby mountains. In another account, as told by Catalina Gurulé, José Trujillo, and Patricio Gallegos, a woman named Eufemia saved her own life when she fed a "wild Indian" sopapillas through her fireplace as he struck his spear through the chimney to attack her. In addition, the accounts frequently mention *curanderas* (female healers) and *parteras* (midwives). References to the spiritual world and to the travels of these women throughout the region highlight an important aspect of New Mexico history often left out of male-dominant discourse. The proximity of the spiritual world counters dominant discourses based on Western rationality and scientific positivism that often disempower women in New Mexican Hispano and mestizo society.

Women like Sareta, Eufemia, the curanderas, and the parteras were survivors in the face of hostile people and environments. By reading these stories critically, readers can begin to unravel the complexities of race, class,

sex, and gender in late-nineteenth and early-twentieth century New Mexican society. Many of the women in this text, although excluded from the structural and political realm, were able to control aspects of the personal sphere that directly and indirectly affected society as a whole. Rebolledo notes, "These are women who confronted a repressive society and defied it. They often tried their best to meet their obligations but either made mistakes or openly resisted" (p. li).

Although the text is lengthy—454 pages including a glossary of terms—it is worth reading. Rebolledo and Márquez, I am sure, could spend a lifetime analyzing the stories collected. Although Rebolledo's introduction is insightful, I feel that those of us interested in *transfrontera* studies, the Southwest, and Chicana/o Studies in general, need to interrogate and analyze further these detailed and historically rich accounts. These stories help to deessentialize Hispano identities, for they demonstrate how people are influenced by the dominant economic, political, cultural, and structural influences of their times. The stories contribute to a counter hegemonic discourse that dispels the myths of Manifest Destiny and virgin land. Most importantly, they provide us with the means to partake in an alternative reading based on a gendered subject, in which women's agency is at the core of the scholarship.

Jennifer R. Mata
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A Sweet Separate Intimacy: Women Writers of the American Frontier, 1800–1922. Edited by Susan Cummins Miller. (Salt Lake City: University of Utah Press, 2000. xiv + 447 pp. Notes, bibliography, index. $59.95 cloth, ISBN 0-87480-637-2, $21.95 paper, ISBN 0-84780-638-0.)

In the past two decades, some of the finest scholarship in United States history and literary criticism has focused on the subject of women on the American frontier. The pathbreaking monographs produced by Julie Roy Jeffrey, Glenda Riley, Sandra Myers, Vicki Ruiz, and Annette Kolodny provided essential theoretical underpinnings and cultural analyses. Susan Armitage and Elizabeth Jameson collected numerous historical renderings in *The Women's West* (1987) and its second edition, *Writing the Range* (1997). Judy Alter and A. T. Row assembled classic short fiction about women in the Old West in *Unbridled Spirits* (1994), and Kathryn Ptacek published a

similar collection of contemporary writers. Susan Cummins Miller's *A Sweet Separate Intimacy* fits into this anthologizing tradition but also gives the reader something unique.

Miller's selections are wonderful: the anthology begins in 1800 and her authors include poets, journalists, novelists, and political activists. She garners writings from some of the exemplary women of western American literature, such as Willa Cather, Mary Austin, Helen Hunt Jackson, and Gertrude Atherton. She introduces readers to Caroline Kirkland, Margaret Fuller, and Alice and Phoebe Cary, who wrote about frontier Michigan, Illinois, and Ohio respectively. The collection branches out to include Frances Barker Gage, the abolitionist and women's rights advocate who recorded Sojourner Truth's "Ain't I a Woman?" speech. Native Americans are represented by Jane Schoolcraft, Sarah Winnemucca, Susette La Flesche, and Gertrude Simmons Bonnin; Asian-Americans by Sui Sin Far; and Hispanos by María Amparo Ruiz de Burton. Miller demonstrates her familiarity with the literature and is fully vested in the larger works from which many of her excerpts emanate.

Rather than focusing solely upon "the female experience in the American West," Miller describes women who encountered all the facets and curiosities of frontier life. Her anthology disproves the notion that women confined their interests to home, family, religion, or moral reform; they wrote about the dispossession of indigenous peoples, tribal life, political machinations, and feminine self-determination beyond the hearth. The majority of these women do not fit the image of the Anglo-American "reluctant pioneer woman," who was forced into a hostile and unforgiving land by domineering and unsympathetic husbands or fathers; instead, Miller's women were fearless, curious, assertive, adventurous, and diverse. Of the thirty-four women discussed in the anthology, five never married and six subsequently divorced.

Unfortunately, Miller leaves these interpretations and revelations to the reader. Her introduction and the editorial comments that precede each author's work fail to raise several important questions. The chronological arrangement of the selections, for example, reveals the shift from romanticism to realism in American landscape writing, which occurred during the middle decades of the nineteenth century. We also observe changing attitudes toward the environment and Native Americans, but Miller's editorial remarks fail to note these transformations. Her book illustrates the concept of the "moving frontier" and compels her readers to consider the impor-

tance of place, time, and cultural expectations. Furthermore, although Miller holds degrees in history, anthropology, and geology, her factual material and her attempts to place these writers within a historical context are sometimes spongy and occasionally inaccurate. She misspells the names of literary giants Edward Abbey and Louise Erdrich, and her introduction to California native Milicent Washburn Shinn spends two paragraphs discussing the Lincoln-Douglas Debates of 1858 simply because that was the year Shinn was born. These debates, the slavery issue, and the Civil War had no influence upon Shinn's childhood or adult work.

In her chronological approach, Miller should have included the dates of publication alongside each selection instead of forcing the reader to search the bibliography for exact dates. Miller's use of reprints issued long after actual writing took place makes some publication dates impossible to determine.

Anthologies, by their very nature, suffer from inconsistencies and omissions. They reflect, however, an extraordinary amount of time-consuming thought and diligence. Unlike monographs, which are encased within certain boundaries and parameters, anthologies often lack concentration; what they lack in depth, they recover in breadth and entertainment quality. For the remarkable selections alone, *A Sweet Separate Intimacy* should grace the bookshelves of every scholar and aficionado of the American frontier.

Laura McCall
Metropolitan State College of Denver

Women and Warriors of the Plains: The Pioneer Photography of Julia E. Tuell. By Dan Aadland. (Missoula, Mont.: Mountain Press Publishing Company, 2000. xix + 182 pp. Colorplates, 152 halftones, notes, bibliographic essay. $18.00 paper, ISBN 0-87842-417-2.)

On 13 April 1901, Julia Toops, age sixteen, married government teacher P. V. Tuell, age forty-one, at her family home in Louisville, Kentucky. The couple immediately left for Vermilion Lake, Minnesota, where Julia birthed her first daughter and her husband taught Chippewa children for two years. The couple then moved to the Sisseton Sioux reservation in eastern South Dakota, where Julia bore a second daughter. They then moved west to the Northern Cheyenne community at Lame Deer, Montana, where she lost a son in childbirth and bore a second son; then south to live for a short

time with the Sac and Fox at Stroud, Oklahoma; and, finally to the Lakota Rosebud reservation in south-central South Dakota, where she bore her fourth child.

Julia Toops Tuell spent nearly thirty years living and working with Native people: she taught in day schools and worked as a field nurse, missionary, and matron of an Indian boarding school. She drove and repaired the family car and became an expert shot with a .22 Winchester. In 1906 she bought an Eastman Kodak 8 x 10 glass-plate camera and learned to develop, print, and hand tint photographs.

Women and Warriors of the Plains is not what I expected from the title. The first chapter, titled simply "Julia," traces her life and illustrates it with thirty-five briefly captioned photographs, but there is little sustained analysis of Julia Tuell's life. Although the author worked with Julia's youngest son Varble, the preserver of his mother's photographs, there is only one section in Varble's words, a long and lively account of how his mother drove and hand-cranked their 1917 Model T and repaired its many flats. A brief two-paragraph description of her photographic techniques offers little context for her photography. There is no analysis of how her images changed over time. We also do not know the extent of this photographic collection or how the selections were made for the book. Students of cross-cultural photography would benefit from a closer reading of these photographs and the entire body of her work than that presented here. Historians could have learned much from a careful analysis of the life of this woman and her teacher husband, a couple who knew reservation life well during the critical years when the government exercised so much control over Native education and ceremony.

The other chapters of the book, "The Women," "Daily Life," and "Warriors, The Other Life," are what the book's title suggests, an explanation of the life of Native people on the Plains illustrated with photographs by Tuell. Astute students of Plains history may be disappointed at the general if respectful account of the Cheyenne and Sioux, the principal peoples described in the text. There are some wonderful photographs, such as a World War I image of a ceremony welcoming Indian soldiers back from overseas, with a "Damn the Kaiser" banner displayed prominently, and a 1928 photograph depicting the girl's basketball team as an example of warrior competition. There are some confusing passages, however, such as the conclusion to the chapter on daily life: "Perhaps after all, the Romantics were more on target than off in their assessment of Plains Indian life . . . [but] maybe the free-roaming existence of the Sioux and the Cheyenne was almost too good

to be true, was doomed as the world's population of human beings expanded" (p. 102). This book is aimed at a popular audience rather than at readers interested in current scholarship on the history of women, photography, or Native cultures. Despite these shortcomings, *Women and Warriors of the Plains* contains a wide range of interesting information about each of these subjects and is suitable for the general reader.

Joan M. Jensen
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Culture in the Marketplace: Gender, Art, and Value in the American Southwest. By Molly H. Mullin. Objects/Histories: Critical Perspectives on Art, Material Culture, and Representation Series. (Durham, N.C.: Duke University Press, 2001. 232 pp. Halftones, notes, bibliography, index. $64.95 cloth, ISBN 0-8223-2610-8, $19.95 paper, ISBN 0-8223-2618-3.)

Based on what she calls "eclectic research methodology" (p. 7), Molly H. Mullin provides readers with a unique, interesting, and engaging look at the world of art patronage, cultural production, and taste-making in the American Southwest—specifically in Santa Fe, New Mexico. At the center of this story are two sisters, Amelia Elizabeth and Martha Root White, who traveled to and put down roots in Santa Fe in the early 1920s. Establishing themselves in a community of like-minded philanthropists who worked to bolster standards and appreciation for "authentic" Indian arts and crafts, the White sisters endeavored to assist southwestern indigenous peoples through the promotion of their arts and crafts and in the process to create rewarding, productive lives for themselves.

The Whites' story drives the main narrative of the book. Specifically, the author considers how different philanthropic threads were woven together by like-minded women (usually graduates, like the Whites, of Bryn Mawr College). Underlying this narrative, the categories of gender, art, and value provide structure and theory for three important subtheses of the book. First, Mullin argues that "women moved into new spaces of influence by using the skills developed in the private sphere of the bourgeois household" and department stores. Next, she illustrates that around the 1920s, a new generation of women began to think of culture in active terms, viewing it as an endeavor to be achieved through action. A select group of educated Anglo women attempted to preserve Indian "culture" by teaching uninformed

buyers what constituted "authentic" Indian arts and crafts. Finally, this form of culture making was valuable on two separate levels: art collection (and dog breeding, another hobby of the White sisters) gave the sisters a place of power and authority within their own class and, as Mullin persuasively argues, gave legitimacy to Native American art as art and "not ethnology" (p. 91). Although the first subthesis will not seem new to most historians, the manner in which Mullin links it to the other two should be of interest to women's historians, art historians, and scholars who focus on material culture.

Scholars of the Southwest will find much in chapters 2 through 4 to pique their interest. Efforts to preserve American Indian culture, although biased and limited, were intertwined with the creation of Santa Fe as a unique city where Anglo women of a certain status experienced increased social, economic, and political mobility. Mullin, however, fails to provide as much context as a historian might prefer and several questions arise. What, for example, made Santa Fe so appealing to these women in the first place? Those familiar with the literature on Santa Fe will know that tourist promoters like the Fred Harvey Company and the Atchison, Topeka, and Santa Fe Railway played an important role in transforming Santa Fe into a popular destination that was a safe, "exotic" destination for single women. Readers might wonder how much the patron-philanthropists gained from this environment even as they sought to distance themselves from it. In turn, since Mullin uses gender as a category of analysis, one might ask what role men played in patron-philanthropy or in the creation of a relatively less patriarchal environment in Santa Fe?

Despite such questions, there is still much to appreciate in this book. Chapter 5, on the present-day Indian Market, is one section that could be read independently of the rest. Here, Mullin foregrounds the concerns of Indian artists; she asks, and artisans answer, some of the most penetrating questions of the book. Elsewhere in the book, Mullin's lengthy discussions on the concept of culture often leave the reader asking what the Native American artists, who were the objects of such keen scrutiny during the 1920s and beyond, actually thought of being judged by Whites, who ultimately determined the value and authenticity of Native work based on ancient examples housed in museums or in the Laboratory of Anthropology. Contemporary silversmith Yazzie Johnson points out that, ultimately, it is alright for Whites to "judge" in this realm, for "It's White people who buy [the articles being judged]" (p. 151).

Mullin provides some of the most fascinating analysis in the book in the epilogue where she links dog breeding with the collection of Indian art.

Both dogs and art, Mullin contends, "fit uncomfortably into the category of commodity." She later asserts, "For the Whites, the value of both art and dogs was less in the individual creatures or objects than in the endeavors surrounding them" (pp. 183–84). Mullin is correct in noting our discomfort with linking such categories, but she provides a thought-provoking look at the ways distinct categories and groups were linked when "culture" became a phenomenon of the marketplace.

Erika Bsumek
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With Badges and Bullets: Lawmen and Outlaws in the Old West. Edited by Richard W. Etulain and Glenda Riley. Notable Westerners Series. (Golden, Colo.: Fulcrum Publishing, 1999. xvi + 223 pp. Halftones, bibliographic essay, index. $17.95 paper, ISBN 1-55591-433-0.)

Biographies of lawmen and outlaws traditionally contained little more than names and body counts, and the tallies of the dead were little more than estimates. *With Badges and Bullets* by Richard W. Etulain and Glenda Riley, however, offers more analysis and contains far better writing and research than what we ordinarily see in the field.

The subjects are the usual rascals, with some exceptions. Billy the Kid, Wild Bill Hickok, Wyatt Earp, Doc Holliday, Pat Garrett, and Jesse James are easily recognized names for those familiar with Wild West literature. Included are most of the top guns, plus the protagonists in the Lincoln County War, the Gunfight at the OK Corral, and the West's most noted bank and train robber. Lesser known is the outlaw Joaquín Murietta, whose activities took place primarily in frontier California. Tom Horn, Belle Starr, and Pearl Hart round out the characters; these figures are significant but walk along the edges of instant recognition. The authors follow political correctness by including men and women and offer a dab of spice and an intriguing view of these traditional lawmen and outlaws.

All of the subjects were enticing and controversial during their lifetimes, and several have been topics of numerous biographies. Many straddled both sides of the law, and depending upon one's point of view could be considered both outlaw and lawman.

Most of the authors are also recognizable: Gary Roberts, Joe Rosa, and Larry Ball tower among the better known, although all know their subject

well and are familiar writers to those interested in the Wild West. Each biographer has done excellent work, and their prose is exceptional. For further reading, each author has provided meritorious references documenting virtually every source imaginable.

While each of these figures—except possibly Pearl Hart—has been the subject of full-length biographies, the subject material featured in *With Badges and Bullets* is condensed. Richard Etulain's introduction is one of the best I have read, although some of his comments might occasionally spark polite disagreement.

The subjects themselves have been controversial for over a century, which is one reason why they remain popular. In most instances, all wore different hats during their lifetimes. Their life circumstances, personalities, strengths, and weaknesses have contributed to the idea we have come to accept as the good "badman."

Even the cover art by Thom Ross depicts the dilemma of defining true natures. We see the McLaury brothers, the Clantons, and Billy Claiborne walking exaggeratedly across Allen Street to meet the Earp Brothers and Holliday at the OK Corral. Had all those "bad guys" actually been as determined, expectant, and heavily armed as illustrated, the OK Corral gunfight probably would have ended differently.

One could argue and quibble over why other or additional lawmen/outlaws were not included in this book, but *With Badges and Bullets* offers a fine selection. The book's points are exceptionally well made.

Leon Metz
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Apache Days and Tombstone Nights: John Clum's Autobiography, 1877–1887. Edited by Neil B. Carmony. (Silver City, N.Mex.: High Lonesome Books, 1997. 185 pp. Halftones, maps, notes, bibliography, index. $12.95 paper, ISBN 0-944383-41-6.)

Neil Carmony has recently edited several interesting diaries dating from the early territorial years of southern Arizona. Carmony's claim that *Apache Days and Tombstone Nights* is the autobiography of one-time Indian agent and Tombstone mayor John Clum is a bit of a stretch. Slightly more than half of the text is Carmony's own work, including his introduction, epilogue, and two of Clum's articles, reprinted from the January 1928 and January 1931 issues of the *New Mexico Historical Review*.

The editor's intention is to provide readers with a partly autobiographical account of John Clum's adventurous life before and after his term as Indian agent at the San Carlos Apache Reservation (1874–1877). For the years before 1877 and after 1886, Carmony draws upon the research collections and writings of several biographers and writers, whom he credits in the acknowledgments but does not cite specifically.

John Clum's son Woodworth found a twenty-two-chapter manuscript on his father's desk; fourteen of the chapters cover the period up through 1877. Woodworth used these chapters as the basis of his book, *Apache Agent* (1936). The unpublished chapters, printed here for the first time, cover Clum's efforts to establish a newspaper at Florence and Tucson, Arizona (chap. 1), and life in Tombstone between 1880 and 1882 (chaps. 2–6). Chapter 3, "Geronimo Breaks Loose," is a shortened version of his article, "Geronimo," published in the April 1928 issue of the *New Mexico Historical Review*. The editor provides us with many helpful annotations, both as endnotes and as bracketed explanations within the text. These addenda comment on events or circumstances, identify individuals, point out errors, and supply or correct dates.

Nearly all of Clum's own writings cover the years he spent in Tucson, Florence, and Tombstone between 1877 and 1882. He wrote little about the time he lived in Washington, D.C., from mid-1882 through 1884, or his life after he left Tombstone near the end of 1886 (Clum died in 1932). Some of Clum's writing will be new and probably of greatest interest to the followers of Tombstone's early days. Carmony's notes remind us to proceed with caution in light of Clum's tendency towards exaggeration. We do not know why the editor chose to reprint two articles out of the twelve that Clum wrote for the *New Mexico Historical Review* and four more that appeared in the *Arizona Historical Review* between 1929 and 1931.

The book is attractive, well-printed, and very readable. It provides a measure of background about John Clum and his views on early Tombstone, and serves as a complement to both his own articles in the *New Mexico Historical Review* and the *Arizona Historical Review* and the biography that his son constructed and published as *Apache Agent*. Tombstone scholars will especially welcome it.

John P. Wilson
Las Cruces, New Mexico

Napoleon III and Mexican Silver. By Shirley J. Black. (Silverton, Colo.: Ferrell Publications, 2000. xii + 156 pp. Halftones, maps, bibliography, index. $23.95 cloth, ISBN 0-9676777-0-X.)

Gold and silver mining and national monetary policies often have a significant impact on history. In *Napoleon III and Mexican Silver*, Shirley Black proposes that such interconnections were responsible for the French incursion in Mexico during the 1860s. Discoveries of gold in California and Australia made silver relatively more valuable in international commerce. The result was monetary instability in France throughout the 1850s, which was manifested in a shortage of silver coinage. Adding to France's problems was the American Civil War, which cut off the supply of cotton from the South, forcing French mills to buy cotton from India and to pay for it with silver. Napoleon III thought he saw a solution to France's monetary difficulties in the fabulously rich silver mines in the Mexican state of Durango. According to the author, Napoleon III invaded Mexico in 1862 and later installed Maximilian as emperor in pursuit of this silver. Ironically, Maximilian prevented the French from annexing Durango, for he had sworn to preserve the integrity of the Mexican nation. But Napoleon III got what he wanted: French imports of Mexican silver in the 1860s were forty times greater than they had been in the late 1850s.

This interesting book was the author's dissertation, which she substantially revised before her death in 1996. She did an impressive amount of research in primary and secondary sources, although at times her writing about the big picture gets lost in the details.

The author quotes Napoleon III in an 1866 letter to Maximilian: "The interest which we have in creating a great Empire in Mexico has never been fully appreciated in France" (p. 1). However, Black's argument that one must look to an economic interpretation for the French intervention would seem to provide the answer.

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Booknotes

Ancient Burial Practices in the Southwest: Archaeology, Physical Anthropology, and Native American Perspectives. Edited by Douglas R. Mitchell and Judy L. Brunson-Hadley, forward by Dorothy Lippert. (Albuquerque: University of New Mexico Press, 2004. xii + 264 pp. Line drawings, 8 maps, graphs, tables, bibliography, index. $32.95 paper, ISBN 0-8263-3461-X.)

Aztecs, Moors, and Christians: Festivals of Reconquest in Mexico and Spain. By Max Harris. (Austin: University of Texas Press, 2000. x + 309 pp. Halftones, notes, bibliography, index. $55.00 cloth, ISBN 0-292-73131-0.)

Bailing Wire and Gamuza: The True Story of a Family Ranch Near Ramah, New Mexico, 1905–1986. By Barbara Vogt Mallery, forward by John Nichols. (Santa Fe: New Mexico Magazine, 2003. 135 pp. Colortone, halftones, maps. $24.95 cloth, ISBN 0-937206-62-8.)

Banana Wars: Power, Production, and History in the Americas. Edited by Steve Striffler and Mark Moberg. American Encounters/Global Interactions Series. (Durham, N.C.: Duke University Press, 2003. x + 364 pp. Halftones, maps, charts, graphs, tables, notes, bibliography, index. $22.95 paper, ISBN 0-8223-3196-9.)

Contentious Republicans: Popular Politics, Race, and Class in Nineteenth-Century Colombia. By James E. Sanders. (Durham, N.C.: Duke University Press, 2004. xi + 258 pp. Maps, table, notes, bibliography, index. $22.95 paper, ISBN 0-8223-3224-8.)

El Mesquite. By Elena Zamora O'Shea, new introductions by Andrés Tijerina and Leticia M. Garza-Falcón. (1935; reprint, College Station: Texas A&M University Press, 2000. lxvi + 80 pp. Halftones, notes, bibliography. $27.95 cloth, ISBN 0-89096-996-3, $15.95 paper, ISBN 1-58544-108-2.)

Fluid Arguments: Five Centuries of Western Water Conflicts. Edited by Char Miller. (Tucson: University of Arizona Press, 2001. xxix + 354 pp. 20 maps, charts, tables, notes, index. $45.00 cloth, ISBN 0-8165-2061-5.)

The Human Tradition in Modern Brazil. Edited by Peter M. Bettie. The Human Tradition Around the World Series, no. 7. (Wilmington, Del.: Scholarly Resources, 2004. xxii + 304 pp. Notes, bibliography. $21.95 paper, ISBN 0-8420-5039-5, $65.00 cloth, ISBN 0-8420-5038-8.)

Lewis and Clark on the Great Plains. Written and illustrated by Paul A. Johnsgard. (Lincoln: University of Nebraska Press, 2003. xii + 143 pp. Halftones, maps, bibliography, index. $14.95 paper, ISBN 0-8032-7618-4.)

The Lore of New Mexico. 2nd ed., abridged. By Marta Weigle and Peter White. (Albuquerque: University of New Mexico Press, 2003. xi + 459 pp. 170 halftones, maps, notes, index. $34.95 paper, ISBN 0-8263-3157-2.)

Mestizo Nations: Culture, Race, and Conformity in Latin American Literature. By Juan E. De Castro. (Tucson: University of Arizona Press, 2002. xvi + 161 pp. Notes, bibliography, index. $37.50 cloth, ISBN 0-8165-2192-1.)

Navajo and Photography: A Critical History of the Representation of an American People. By James C. Faris. (1996; reprint, Salt Lake City: University of Utah Press, 2003. xv + 392 pp. 220 halftones, notes, appendix, bibliography, index. $19.95 paper, ISBN 0-87480-761-1.)

The New Warriors: Native American Leaders since 1900. Edited by R. David Edmunds. (Lincoln: University of Nebraska Press, 2001. 346 pp. Halftones, notes, bibliography, index. $35.00 cloth, ISBN 0-8032-1820-6.)

On the Plaza: The Politics of Public Space and Culture. By Setha M. Low. (Austin: University of Texas Press, 2000. xx + 274 pp. 51 halftones, 16 maps, tables, bibliography, index. $40.00 cloth, ISBN 0-292-74713-6, $18.95 paper, ISBN 0-292-74714-4.)

Sharing the Desert: The Tohono O'odham in History. By Winston P. Erickson. (Tucson: University of Arizona Press, 1994. xii + 182 pp. Halftones, 11 maps, bibliography, index. $19.95 paper, ISBN 0-8165-2352-5.)