

# New Mexico Historical Review

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Volume 90 | Number 2

Article 10

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4-1-2015

## Book Reviews

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### Recommended Citation

. "Book Reviews." *New Mexico Historical Review* 90, 2 (2015). <https://digitalrepository.unm.edu/nmhr/vol90/iss2/10>

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## Book Reviews

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*New Mexico Folk Music/Cancionero del Folklor Nuevomexicano: Treasures of a People/El Tesoro del Pueblo.* By Cipriano Frederico Vigil, foreword by Enrique R. Lamadrid, with the editorial collaboration of David García. (Albuquerque: University of New Mexico Press, 2014. xxi + 258 pp. 10 halftones, 16 line drawings. \$45.00 cloth, ISBN 978-0-8263-4937-8.)

Nothing expresses the soul of a people like the rhythms and lyrics of the music that touches their daily lives. They speak of sorrow and joy and of history and accomplishment. They combine tragedy and humor with hopes and dreams, and even touch upon the risqué. The interpretation of these myriad phases of the soul, however, requires a skilled hand and a heart that can understand their subtle nuances.

Enter one of the finest ethnomusicologists of our time: Cipriano Frederico Vigil. Drawing on traditions established by other giants and pioneers of New Mexico's musical past, Vigil blends his vast knowledge of storytelling with a sense of lyrical interpretation, the combinations of which are staggering. He mixes his epic comprehension of the various forms and patterns of New Mexican folk music in a collection whose panorama spans everything from the sacred and the sublime to the social and bawdy as well as the romantic and indigenous patterns of song. His collection of lyrics touching on the *el cuando* form harkens back to the longings felt in the songs of a crypto-Judaic past.

The avid reader of this anthology will find within its pages bilingual interpretations of the songs blended with whimsical illustrations, halftone historic photographs, and amusing anecdotes that enhance the lyrical experience. Often, after setting the thematic tone for the chapter, Vigil presents multiple variations

of the same song. Crowning this entire feast for the senses, he also includes a CD that invites the reader to listen and to participate in the total experience. Vigil is a professor who has moved his classroom beyond its four walls, outside into the bigger world that can encompass his work better.

Besides being an indefatigable collector, Vigil showcases his skill as a composer recording historical events within appropriate *corrido* contexts. This consummate entertainer has a way of phrasing his message for the readers that joins the past with the present and draws them into a deeper understanding as to just why New Mexicans are so well-rooted in the harsh beauty of the land.

There are very few living ethnomusicologists today who can even begin to approach Vigil's homespun skill at giving us back our heritage with his crisp recordings and narrative style. Whether he is explaining the metered feet of a *décima* or the subtle wit and caustic composition of a *trovo*, the author endows his readers with a little of his selfsame knowledge on so many levels that one feels as if he or she has just walked away with the hidden Seven Cities of Gold.

*New Mexican Folk Music* is a long-awaited collection for many of us who teach the subject matter at the university level. It is a must have for any library or museum that wants to understand the *querencia* (soil-soul) of the Hispanic Southwest. To Vigil we can only say: "Well done, good and faithful servant. *Bendiciones.*"

Larry Torres

University of New Mexico-Taos

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*Chasing the Santa Fe Ring: Power and Privilege in Territorial New Mexico.* By David L. Caffey. (Albuquerque: University of New Mexico Press, 2014, xvi + 320 pp. 29 halftones, map, table, appendixes, notes, bibliography, index. \$34.95 cloth, ISBN 978-0-8263-5442-6.)

In New Mexico history, the Santa Fe Ring looms large. It is synonymous with corruption and large-scale land theft by political insiders bent on personal gain and the subjugation of native New Mexicans during the territorial period. Surprisingly, there has been no systematic study of the Ring prior to this volume. David Caffey's title is appropriate since the Ring was a shadowy, unofficial organization defined primarily by those outside of power. Caffey seeks to uncover the origins of the Ring, who was involved, and the legitimacy of its reputation.

Caffey locates the origins of the Ring in the years just after the Civil War, but most early references are found in conjunction with the turmoil in Colfax County in the 1870s surrounding the Maxwell Land Grant. In the process of patenting the grant and either evicting prior settlers or charging them rent,

Maxwell Company opponents began to decry heavy-handed involvement from territorial officials, lawyers, and land speculators in Santa Fe. Caffey then suggests that the more famous Lincoln County War fueled further allegations of corruption in the capital. In both Colfax and Lincoln Counties, the Ring was even linked, by some, to murders.

Although dozens of names have been affiliated, two names are always associated with Ring corruption: future U.S. Senators Thomas B. Catron and Stephen B. Elkins. The two men met as college mates at the University of Missouri prior to the Civil War, and arrived in New Mexico as young lawyers to chase, literally, their fortunes. Although their law partnership lasted just two years, the pair was involved in various enterprises for over fifty years. Subsequent chapters explore the pair and their associates in railroad development, ranching enterprises, statehood, and, most famously, Spanish- and Mexican-era land grants. Although Caffey makes no apologies for these two, he does seek to understand them as opportunistic businessmen operating in a relative vacuum of political and economic power. Perhaps his major interpretive contribution is to suggest that the reputation of a notorious Ring is exaggerated. Although Catron, in particular, wandered back and forth across ethical lines, the fact remains that federal laws and land policies allowed for such machinations.

Caffey combs previous studies of the territorial period and land grants in New Mexico, and much of his text sorts through this historiography. Most intriguing, he includes a carefully constructed table that surveys thirty of the most prominent works on territorial New Mexico and places the names of historical figures linked to the Ring in each work. The table reveals that beyond Catron and Elkins there is a wide disagreement over just who was part of the Ring. Nonetheless, the tool will be useful for anyone engaged in further reading on the territorial period.

This is a careful and balanced study that provides a nuanced understanding of the Ring, although it might not satisfy those readers who have constructed an understanding of New Mexico's history based on massive corruption and theft in the territorial period. Similar rings existed in other Western territories, and this was, after all, the Gilded Age in which corruption was widespread. Caffey does not begin to forgive all sins, but he does seek to understand the Ring in this fine book.

*Richard D. Loosbrock*  
*Adams State University*

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*Battles and Massacres on the Southwestern Frontier: Historical and Archaeological Perspectives*. Edited by Ronald K. Wetherington and Frances Levine. (Norman: University of Oklahoma Press, 2014. xi + 248 pp. 14 halftones, 19 maps, references, contributors, index. \$24.95 paper, ISBN 978-0-8061-4440-5.)

This somewhat uneven yet highly interesting collection of essays bridges disciplinary boundaries in its discussion of four episodes of extreme violence: Cieneguilla, New Mexico; Adobe Walls, Texas; Sand Creek, Colorado; and Mountain Meadows, Utah. Each incident is examined by two articles, the first advancing an historical perspective and the second an archaeological one.

First up is the relatively unknown Cieneguilla battle, an episode near Taos in 1854 in which U.S. Army troops charged a Jicarilla Apache camp, but were driven back by the Apaches and suffered numerous casualties during their retreat. Will Gorenfeld's solid account of the battle and its historical context and David M. Johnson's meticulous sketch of the results of the archaeological field survey conducted on the battle site between 2000 and 2005 show how the disciplines diverge, yet produce a richer account of the events and their meanings when combined. If the first part establishes precedent for the reader on what to expect, the second section, dealing with the clash of Comanches and bison hunters at Adobe Walls in 1874, represents a significant departure in style. T. Lindsay Baker's piece is foremost a personal tale of archival research, while J. Brett Cruse offers a relatively thin depiction of the archaeological discoveries of an older (1970s) and restricted investigation as well as a brief historical overview. The essays once again take new directions with the discussion of Sand Creek. Ari Kelman's perceptive piece on the politics of historical memory ably depicts the "battle" over naming the Sand Creek episode, an ongoing clash fought since the actual attack on the Cheyenne camp by Colorado volunteers in 1864. Douglas D. Scott, in turn, presents a shrewd portrayal of the complexities of archaeological field work in locating the disputed massacre site. If controversy stands at the heart of Sand Creek, it is equally present at Mountain Meadows, an assault on a California-bound emigrant caravan in 1857 by Mormons and (possibly) allied Paiutes. Religious prejudice, fear, and loathing led to a disaster that Glenn M. Leonard as well as Lars Rodseth and Shannon A. Novak, expertly situate as part of the Mormon War while also assessing the credibility of source materials.

The work's greatest strength and utility for researchers, teachers, and students alike lie in its comparative methodological structure. However, the unevenness of the essays can impact the value of this collection for some. So too can the rather muted indigenous voice, addressed by Joe Watkins in the afterword. The essays as a whole nicely highlight the variegated range of methodologies that

separate and connect the two scholarly disciplines. I would recommend this to anyone interested in violence and the southwestern Borderlands. One cannot help but be curious about similar comparative treatises on the many southwestern massacres and battles not present in this study.

*Janne Lahti*

*University of Helsinki*

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*Tom Horn: In Life and Legend.* By Larry D. Ball. (Norman: University of Oklahoma Press, 2014. xiii + 554 pp. 36 halftones, maps, notes, bibliography, index. \$29.95 cloth, ISBN 978-0-8061-4425-2.)

As a youth, I read Tom Horn's memoir and believed it all. Like others, I could not reconcile the brave, whole-souled Horn with the ruthless cuss who murdered a homesteader boy. Having read Larry Ball's new biography, now I can.

Ball has left no stone unturned in his quest for information. Indeed, he has turned over even the pebbles. What emerges is a portrait that is relentlessly fair, objective, and restrained—perhaps too restrained—in its psychological and sociological inferences. Ball describes a man who was unflappable, eager for responsibility, generous, overly loyal to employers, a loner, a braggart, and a cold assassin.

Horn had an average Midwestern childhood, including the requisite fights and strappings from his father. What likely turned him into a killer, suggests Ball, were his experiences in the Apache campaigns of the 1880s, where Horn absorbed some of the callousness of his mentor, Al Sieber.

What Horn also developed was a propensity to brag. Bragging, of course, was part of frontier culture. Horn, however, exaggerated his exploits even when the truth itself was remarkable.

Horn's second school of killing was Arizona's Pleasant Valley War, where he sided with his friend John Rhodes and his Tewksbury allies. Rather than engage in gun battles, Horn helped vigilantes rid the area of "rustlers" loosely allied with the Tewksburys' foes, the Grahams. Following this episode, Horn became a Pinkerton range detective. He proved so dedicated that big cattlemen hired him as an assassin, paying him \$500 to \$600 per head.

What Horn did not realize, says Ball, was that Wyoming—where Horn did most of his work—was changing. Big cattlemen were losing power to the "nesters" they so despised. After Horn made the mistake of killing a settler boy in 1901 (his target was the boy's father), Horn could no longer rely on powerful protectors. Although his erstwhile employer, John Coble, financed Horn's defense, the result was a guilty verdict. Ever the braggart, Horn had confessed

to the murder during a conversation with Deputy U.S. Marshal Joe Le Fors, who Horn took for an ally.

Ball's book is a marvel of research and balance. Nevertheless, a reviewer must quibble. In the single place where Ball ventures timidly into theory, he suggests that Horn became one of Richard Maxwell Brown's "resister" gunfighters when he joined Ed Tewksbury in Pleasant Valley (only later did Horn qualify as an "incorporation" gunman, fighting on behalf of capital). In truth Tewksbury was in some ways himself an incorporation gunman. He fought in part for prosperous men who had hired him and his brother. The vigilante group that he and Horn joined, moreover, was led by two prosperous ranchers, Jesse Ellison and Jim Ramer (if they were not cattle barons, they were close). Horn, one suspects, got his start as an incorporation gunman in Pleasant Valley.

My other quibble is with the epilogue, which details Horn as a subject in history, fiction, and film. This chapter reads like a catalog. One would prefer an analytical treatment tying the various "Tom Horns" to historical themes, such as the New Deal or the Cold War. Criticisms notwithstanding, Ball's biography of Horn is a truly impressive achievement and a must-read for those interested in Western violence.

*Dan Herman*

*Central Washington University*

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*Bush League Boys: The Postwar Legends of Baseball in the American Southwest.* By Toby Smith. (Albuquerque: University of New Mexico Press, 2014. xv + 199 pp. 30 halftones, map, acknowledgements, further reading, index. \$24.95 paper. ISBN 978-0-8263-5521-8.)

The baseball forebears of the modern Pupfish, Train Robbers, and Vaqueros of the independent Pecos League are the subjects of Toby Smith's latest book. Today's "bush league" players share in the joy and misery of the men who came before them, but they may never achieve the fame of Roswell Rocket Joe Bauman or Amarillo Gold Star Bob Crues, who holds the professional baseball record for RBIs and very nearly broke the home run record. *Bush League Boys* chronicles the on-and-off-field lives of players in four baseball leagues active in the midcentury Southwest. Teams in cities stretching from Albuquerque in central New Mexico to Wichita Falls in central Texas comprised the West Texas–New Mexico, Southwestern, Longhorn, and Sophomore leagues. Written with the easy familiarity of a long-time sportswriter, *Bush League Boys* digs into legends and records that any fan of the game will enjoy, but it also frames the communities who hosted these teams.

As Smith demonstrates, local ball clubs once had a much greater significance to their communities than they do in this era of instant information. For the farmers and other laborers in the most rural communities, an evening at the ballpark provided social opportunities. The wedding of a player at the stadium might attract people who had no interest in the game. When Albuquerque Dukes shortstop Frank Okrie contracted polio, public fundraising began immediately. The players and their families were enmeshed in their communities.

Despite the book's title, we never get the sense that these were boys. Several made mature decisions about the game and their relationship to it. One player realized he could make more money kicking around in the southwestern leagues than playing in the high minors of the major league farm system. Many others retired after a few seasons when they realized they lacked the stuff to make it to the majors. Smith does a great service in presenting us the stories of the ordinary men who were the fabric of the game before television changed our relationship to it.

At the end of each chapter comes an unexpected treat that takes this book beyond the realm of a simple narrative. In sections called "Voices," contemporaries of the chapters' subjects give short interviews. The chapter "Invisible Men," which rather briskly discusses the experiences of colored players, includes the recollections of Hawaii-born Carlton Hanta, who has Japanese ancestry. His perspective is of course an unusual one in Southwest history. The content of these oral histories often veers from the topic at hand and touches on a young outsider's reaction to the Southwest. Blowing sand and dirt made a big impression. The strongest chapter concerns sportswriters, and in "Voices," Clovis Pioneer radio personality Tom Mee recounts methods for broadcasting a game while not actually attending it. The anecdote at once reveals the financial challenges in the bush leagues and the importance of the teams to people in small places like Clovis, New Mexico.

This book will delight readers who lived in and around eastern New Mexico and West Texas in the 1950s and 1960s. Fans well-versed in baseball history will not need the author's brief explanations of terms and people, but they will serve the casual reader. The stories of impossible home runs, the powerful could-have-beens, and the colorful never-weres are so much of what makes baseball culture so entrancing.

*Meg Frisbee*

*Metropolitan State University of Denver*

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*A Jesuit Missionary in Eighteenth-Century Sonora: The Family Correspondence of Philipp Segesser.* Edited by Raymond H. Thompson, translated by Werner S. Zimmt and Robert E. Dahlquist. (Albuquerque: University of New Mexico Press, 2014. xxxix + 336 pp. Halftones, line drawings, maps. \$75.00 cloth, ISBN 978-0-8263-5424-2.)

There were no Jesuits in colonial New Mexico. Strangely, however, thanks to brisk trade with Jesuit Sonora in the eighteenth century and acquisition in the twentieth of two rare hide paintings, a Jesuit's name resides today at the Palace of the Governors in Santa Fe. Philipp Segesser, S.J., had sent these extraordinary battle scenes—known today as Segesser I and Segesser II—rolled up in a trunk to his family in Switzerland. Finally, with the publication of the present volume, we have a great deal more than Segesser's surname.

Almost a half century ago, as park historian at Tumacácori National Monument (now Tumacácori National Historical Park) in southern Arizona, I heard of an intriguing collection of Segesser's letters. Since Segesser served in the 1730s as missionary at Guevavi-Tumacácori, about which I was writing, I hoped to gain access. From one previously published letter (presented here as Letter 58), I quoted Segesser's hilarious description of his O'ohdam (Pima) neophytes inviting him to get drunk with them (*Mission of Sorrows*, University of Arizona Press, 1970, p. 54). But because of the complexities of old German, illegible microfilm, and international complications, the rest of the collection always remained just out of reach. Now at last we have it all.

Segesser (1689–1762), a straight-laced yet humorous and chatty German, never really understood the Natives to whom he ministered. Neither did he have much use for Spaniards, not even for his Spanish Jesuit brothers. He was at the same time an innately curious and keen observer wherever he found himself. Forty-one of these letters are from Europe and thirty-six from the New World. Lengthy Letter 58, written from Tecoripa and dated 1 July 1737, ranks among the best descriptions ever of a missionary's precarious existence in northwestern New Spain and present-day southern Arizona (pp. 186–254). His portrayal of a hummingbird is worthy of a naturalist.

This fine edition was worth the wait. Editor and translators deserve highest praise (along with University of New Mexico Press, which offers the invaluable annotation in true footnote form). As the editor suggests, "These translations present Philipp Segesser to the modern reader just as he presented himself to his family" (p. xxxix). Along with his letters, Segesser loved sending curiosities, often items with curative powers: Saint Ignatius beans, Manila silk scarves, or bezoar stones.

The missionary shipped these graphic, mural-sized hide paintings—today among the Museum of New Mexico's most treasured artifacts—to his brother

from Sonora in 1758. To Father Segesser's eye, accustomed to the ubiquitous art of Europe, they looked "as though done by some childish hand" and hence "hardly worth a farthing" (p. 305). We simply never know, do we?

John L. Kessell

University of New Mexico

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*Making Cinelandia: American Films and Mexican Film Culture before the Golden Age.* By Laura Isabel Serna. (Durham, N.C.: Duke University Press, 2014. xvi + 317 pp. 46 halftones, maps, notes, bibliography, filmography, index. \$27.95 paper, ISBN 978-0-8223-5653-0.)

Laura Isabel Serna's exhaustively researched and engagingly written *Making Cinelandia* reconsiders the terms of scholarly debate on Latin American cinema and global film culture more broadly. Departing from the critical approaches that have largely informed Latin American film studies since the 1960s, most notably critiques of cultural colonization by Hollywood and attempts to reconstruct national filmmaking traditions, Serna makes the provocative claim that Mexican film production played a potentially less significant role in asserting local modernity than social practices of movie-going, film fandom, and associated forms of cultural consumption. Further signaling the limits of a conventional national cinema framework, *Making Cinelandia's* scope extends beyond national borders to address "Greater Mexico," examining the film culture of migrant communities in El Paso and Los Angeles.

Serna draws on rich archival sources of a type often underutilized by film historians. Documents such as governmental surveys of the film exhibition sector, diplomatic correspondence regarding offensive representations of Mexicans in Hollywood cinema, and ethnographic research on migrant Mexican film audiences in the United States provide wide-ranging and fine-grained detail, rivaled perhaps only by Aurelio de los Reyes's three-volume *Cine y sociedad en México*, which situates itself firmly within national borders. Beginning with a chapter on the legal and economic factors that conditioned Hollywood studios' expansion into Mexican markets in the late 1910s and early 1920s, the author turns her attention to the material conditions and social dimensions of film exhibition in the period. She contends that the movie theater constituted both a space of quintessentially modern entertainment and a site where social and sexual behaviors were subject to reform in service of national progress.

Chapters 3 and 4 examine cinema's broader reverberations in print and consumer culture, particularly its intersection with shifting gender roles. Analyzing how moviegoers were addressed by and portrayed in fan magazines and

press discourses about cinema, Serna argues that women's participation in public life as consumers and fans was simultaneously viewed as a hallmark of modernity and a potential threat to a patriarchal social order. The book's two concluding chapters address the flow of moving images and migrants across the U.S.-Mexico border, examining how both the rejection of denigrating representations of Mexicans in Hollywood films and the collective experience of movie-going in the United States offered Mexican audiences opportunities to align themselves more closely with their country of origin.

*Making Cinelandia* recuperates neglected cultural histories by rethinking familiar narratives of cultural globalization. By design, the book largely side-steps critical debates in Latin American and postcolonial studies that theorize the dynamics of cultural exchange and national modernity in the Americas. Serna presents film culture in Greater Mexico as an "alternative modernity" defined by "a self-consciousness about what was and was not modern," without extended reflection on the exclusions and limits of Mexico's modernizing project (p. 8). Delving further into questions that are signaled only somewhat briefly—the tensions of post-revolutionary nationalism and the geopolitical ironies involved in linking it to Hollywood cinema—would have added further nuance to this highly valuable work.

Rielle Navitski

University of Georgia

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*An Army Doctor on the Western Frontier: Journals and Letters of John Vance Lauderdale, 1864–1890.* Edited and Annotated by Robert M. Utley. (Albuquerque: University of New Mexico Press, 2014. x + 195 pp. 34 halftones, maps, bibliography, index. \$29.95 cloth, ISBN 978-0-8263-5453-2.)

The career of John Vance Lauderdale may be the most thoroughly documented of any army doctor in the nineteenth century. This is the third collection of his personal papers to be published since 1993, all compiled by different editors. The first volume consisted of letters written by Lauderdale during the Civil War, which he entered in 1862 as a twenty-nine-year-old surgeon. A published compilation of Lauderdale's letters from the Pine Ridge Indian Reservation from 1890–1891, following the Wounded Knee massacre, appeared next.

Now Robert M. Utley, distinguished historian of the American West, traces Lauderdale's career from the end of the Civil War to 1890 in a book that differs substantially from its predecessors. Most notably Utley features excerpts from both Lauderdale's journals and correspondence, with the emphasis on the journals. He also covers the longest and most substantial portion of the doctor's

life, when he served as an army surgeon at forts in Utah, California, Texas, and the territories of Arizona, Dakota, and New Mexico. These were Lauderdale's mature years, during which he married, became a father, and rose to the army grade of major before retiring in 1896. He died in 1931. He also became an enthusiastic photographer in the West, often presenting "magic lantern" shows to his comrades. Utley uses an intriguing array of those photographs to show the places, officers, and the local inhabitants (most notably Native Americans) that Lauderdale encountered.

The doctor's journals say surprisingly little about his medical duties or the operation of his hospitals. More often they discuss social life on "officers' row," the virtues and failings of his fellow officers, and his contacts with civilians living near the forts. Lauderdale's prejudices and passions are clear. He disapproved of strong drink and gambling, especially in the officer corps. He was appalled by the fraud and corruption he encountered in the army procurement system, and did his best to lay it bare. Although he despised such troublesome Indians as the Apaches, he had a good deal of sympathy for others, including Yumas, Navajos, and Zunis. He paid regular visits to their settlements and worked with missionaries to establish schools and chapels for them. Perhaps Lauderdale's most interesting personal relationship was with David C. Moore, an African American cook and handyman he hired in 1872, during a stint of duty in the East. Though a servant, Moore lived nearly as a member of Lauderdale's family for twenty-four years.

Utley's method of annotation is unorthodox. Rather than providing footnotes to identify people, places, and events, he inserts his commentary between entries from Lauderdale's journals. The results can be frustrating, for the remarks are brief and generally limited to the content of a particular episode in the doctor's life. Nonetheless, Lauderdale's post-Civil War journals and letters offer us a detailed window onto everyday army life on the Western frontier.

*Daniel E. Sutherland*  
*University of Arkansas*

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*Charles M. Russell: Photographing the Legend.* By Larry Len Peterson, foreword by Brian W. Dippie. Vol. 15 in the Charles M. Russell Center Series on Art and Photography of the American West. (Norman: University of Oklahoma Press, 2014. xvii + 294 pp. 19 color plates, 322 halftones, notes, bibliography, index. \$60.00 cloth, ISBN 978-0-8061-4473-3.)

Photographs instantly throw viewers into a vortex of expectations about the moments before and after the shot and may prompt a search for additional

images that the single image portends but cannot verify. Thus Brian Dipie's foreword to this tantalizing new book renews a search among scholars of Charles M. Remington and Frederic Russell for the elusive, imagined photograph of the two artists shaking hands at their meeting in New York in 1905. Larry Len Peterson has produced a thoughtful array of photographs of Russell, selected from the many he has gathered and studied for years.

*Charles M. Russell: Photographing the Legend* follows a chronological biography, showing how the introduction of the Kodak No. 2 camera coincided with the artist's early development, the practical endorsement of photographs of Charlie by his wife Nancy, and the array of friends and professional photographers who captured Russell's image throughout his life. Thematically, the book devotes a great deal of space to the "invention" of the legend, largely abetted in Peterson's view by Nancy's manipulations of both her husband and the opportunities for photographs. The views showing Russell and his friends dressing up in "cowboy and Indian" costume would make a great introduction in themselves to a play-acting practice that never seems to fade, even today. It also records the encounters between the Russells and the many significant (and occasionally anonymous) photographers who captured the images over the years, including Almeron J. Baker, L. A. Huffman, Roland Reed, Dorothea Lange, Edward Curtis, Hildore Eklund, and Nancy Russell herself.

Among the hundreds of posed situations and portraits, Peterson includes many well-known views of Russell and a number of previously unpublished photographs. Studio portraits abound, but it is hard not to like M. O. Hammond's picture of Russell in 1909, lying down inside a tent, propped up on one elbow, and painting a watercolor at the Pablo Buffalo Roundup. Likewise, in keeping with the limitations of photography in the early twentieth century, the candid action shots of quick moments stand out. Russell rowing in Florida in 1912, and rowing again on Lake MacDonald in 1920, leaven the mix with Winslow Homer-like images of the man known almost entirely as a cowboy. The eye of Almeron J. Baker during a camp trip with the Eaton party in Glacier Park provides action views of Russell composing a small clay figure while seated with a group of intensely interested friends, and then clowning with fellow-travelers around the campfire. Pictures from Russell's later life surround him with celebrities: William S. Hart, Douglas Fairbanks, Will Rogers, Irvin S. Cobb, Will James, Jack Dempsey, and Pres. Warren G. Harding, as well as numerous fellow artists.

What Peterson's volume does best is to throw into high relief the contrasts to which many other biographers and art historians have attested: between Russell the authentic cowboy and the cowboy-turned-artist promoting a view of the "Old West"; between Russell the passionate artist and Nancy the headstrong

businesswoman; between the stories of a word painter and the power of wordless images. The images will be there for a long time to come.

*James C. McNutt*

*National Museum of Wildlife Art of the United States*

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*Norma Bassett Hall: Catalogue Raisonné of the Block Prints and Serigraphs.* By Joby Patterson. (Portland, Ore.: Pomegranate, 2014. 175 pp. 108 color plates, 42 halftones, notes to the reader, appendixes, selected bibliography, index of artwork by Norma Bassett Hall, chronological index of exhibitions, index. \$50.00 cloth, ISBN 978-0-7649-6849-5.)

The American printmaker Norma Bassett Hall (1880–1957) was no publicity hound and her personal papers disappeared long ago. Despite the resultant scarcity of documentation, Joby Patterson has constructed a solid monograph and catalogue of Hall's block prints and serigraphs (silkscreens). Hall emerges from this study as a lifelong adherent to the Arts and Crafts esthetic that merits renewed attention. The quality of this book and its abundant illustrations attest to Hall's accomplishments.

Hall began her professional training in 1909 in her home state of Oregon. At the School of the Portland Art Association, she was introduced to the teachings of influential artist and educator Arthur Wesley Dow, a practitioner of color block printing and proponent of Japanese compositional principles, among other non-western design paradigms. After moving on (and up) to the School of the Art Institute of Chicago in 1915, Hall encountered a second decisive influence, the work of virtuoso Santa Fe printmaker Gustave Baumann, who pushed the color woodblock to new heights of formal and chromatic sophistication.

Hall and her unusually supportive husband, etcher Arthur William Hall, sojourned in Europe from 1925 through early 1927. Norma studied with master woodblock artists in Edinburgh and London and toured Highland Scotland and southern France, where she depicted picturesque architecture and quaintly attired natives going about their traditional activities. After returning to the United States, the Halls established homes and studios in Kansas, Virginia's Blue Ridge Mountains, and finally New Mexico, which presented a nonindustrial, mildly exotic folk culture congenial to their taste.

Hall's prints became more complex over time, but once she found her signature medium and style, she stuck with them. From the 1920s on, she employed simplified form, decorative contour, and broad yet sensitively modulated expanses of a limited range of color to represent scenic regional subject matter. The Japanese woodblock method called for water-based pigments, and Hall

skillfully exploited watercolor's capacity for nuanced tone and hue, although she was just as adept in deploying flat planes of high-keyed, opaque oil color when she took up serigraphy in the 1940s. Hall remained true throughout to her expressive objective, which, she stated, was "to make my prints speak of peace and tranquility in the troubled world, of joy in simple things, of harmony and beauty" (p. 61).

Hall was an impeccable but essentially conservative craftsman who prized technical and compositional perfection over innovation. She enjoyed her widest exposure and best sales in the 1930s; her preferred medium and rural southwestern themes fell out of critical favor well before her death in 1957. Taste has evolved since then, and in light of Baumann's tremendous popularity, Hall's prints should find a more appreciative audience today.

*Joan Carpenter Troccoli*

*Independent Curator and Art Historian*

*Denver, Colorado*