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Books



Illustration by William Moyers from *Crazy Horse*, by Shannon Garst. Houghton Mifflin Co., 1950.

the Trails that Crossed

One century ago there was no attempt to “write-down” for children, to abridge, or simplify; young people of any caliber were expected to cut their teeth on the Bible, *Pilgrim’s Progress*, *Poor Richard’s Almanac*, and Shakespeare—whether they understood what was written or not.

No foolishness in those days—little time to waste on nonessentials. Our stern elders insisted that children learn what was “good for them,” and if the Bible, *Pilgrim’s Progress*, and Shakespeare were filled with horror stories to equal present-day television, that had to be taken in stride. At least, their little heads were being crammed with great literature.

A gradual and perceptible change took place, however, with the advent of Louisa May Alcott’s books which immediately become successful, largely because children were portrayed as real individuals and not little wooden puppets as most adult authors were wont to portray them. Later such robust authors as Rudyard Kipling and Jack London used their pens to hold the interest of young people. Now one finds stories of all types on

the market for children—light entertainment and serious subjects, poetry and prose, specialized and technical, good and bad, graded for the tiny-tot to the teenager.

The influence of literature out of the West on the rest of the nation must not be overlooked. In recent years, the Newbery Medal, the highest children's literature recognition in the United States, has been awarded to several writers with books of western settings. *Waterless Mountain* (Longmans, Green & Co., Inc.) by Laura Adams Armer won the 1932 award with the story of one of the Navajo's sacred mountains and a boy's steady belief that deep inside the mountain must hold water. Marguerite Henry, the 1949 winner for her *King of the Wind* (Rand McNally & Co.), also has written *Brightly of the Grand Canyon*, the story of a shaggy little burro who roams freely up and down the canyon walls. It is interestingly illustrated by Wesley Dennis, who illustrated Miss Henry's other books. . . . *And Now, Miguel* (Thomas Y. Crowell Co.) by Joseph Krumboltz, the 1945 winner, has a Spanish-American setting in a valley at the foot of the Sangre de Cristo Range. Ann Nolan Clark, who has written many beautiful books of the Southwest, won the 1953 Newbery award with *Secret of the Andes* (Viking Press).

However, for the sake of brevity and unity some boundary lines must be drawn. I allowed the inhabitants of certain parts of the Southwest to draw the lines themselves. One cohesive thought throughout which binds the three different cultures together in Southwest literature is the land in which they live—the desert with its everlasting sand surrounded by jagged blue horizons of jutting mountains and purple mesas with the turquoise sky and the blazing sun overhead—and the lack of water. Feuding over water has triggered the plot of more than one western story.

Of as much importance in Southwest literature as the lack of water are the people who occupy this strange land of harsh winds and distant mountains—a people whose paths crossed and criss-crossed, and met again. The contrast between these three cultures is as great as that of the desert from the mountains and yet they are inalienably linked together, for we find that in the criss-crossing paths one often overlaps another and frequently travels beside it for a distance, then abruptly erupts into violent opposition.

The Indian, the closest aligned to the land, moving silently in the rhythm of it, sometimes fading completely into its backdrop of sun, cacti, and mesa, is influenced the most by his heritage. Many of the books about the Pueblo, Navajo, and Apache have captured the strange rhythm of this unfathomable land and the red man who has worn the trails deep and smooth with the padding of his moccasined feet.

The trails start with *The Lost Americans* (Crowell) by Frank C. Hibben, illustrated by John De Grasse. This is the fascinating story of the first Americans coming across the Bering Strait on a land bridge and working their way slowly down into the continent. The book follows the evolution of these hardy hunters through the trails left of their flint knives and javelin points from the time of the Sandia Man, to the Folsom Man, and down to the time of the Yuma Man. Dr. Hibben, an active explorer and hunter, traced the story of these intrepid hunters from Alaska to New Mexico.

Indians of the Four Corners (Crowell) by Alice Marriott is of the *Anasazi* (The Ancient Ones) ancestors of the Hopi and the other Pueblo people and of the Apaches

who lived in Mesa Verde in southern Colorado and in Aztec and Chaco Canyon in northern New Mexico before the devastating drought of 1276.

Prehistoric man in North America is also covered by Alice Marriott in her new book *The First Comers: Indians of America's Dawn* (Longmans), illustrated by Harvey Weiss. This is the story of modern man's search for the ancient occupants of early America. Characters in the story are Sandia Man and Folsom Man in New Mexico and the "Hohokam" people, which is the Piman name for "The Old Ancestors," of southwestern Arizona.

Prehistoric America (Random House) by Anne Terry White is a "Landmark" series book on early man in America.

The Pueblos, Navajo, Apaches, Pimas, and the Plains Indians among others are discussed in *The American Indian* (Golden Press) a special pictorial edition for young readers by Pulitzer Prize winner, Oliver La Farge.

The descendants of Dr. Hibben's *Lost Americans* and of Miss Marriott's *Indians of the Four Corners* are taken up by Lucille Mulcahy in her book, *Natoto* (Thomas Nelson & Sons), a teen-age story of Pueblo Bonito in Chaco Canyon in northern New Mexico. Here, we know definitely, the trails of the Pueblos clashed with those of the Apache and later the Navajo. *Dark Arrow* (Coward-McCann, Inc.) by the same author and illustrated by Herbert Danska, tells of the Tewas a few hundred years later in the retrogressive period, after the Pueblos had been broken by the great drought. The trails were worn a little deeper in the restlessness that followed in the search for permanent water supplies.

With the arrival of the Spaniards in the Southwest, more trails crossed—and clashed. Up from Mexico came the explorers, *Coronado and his Captains* (Follett Publishing Co., illustrated by Harve Stein), seeking glory and gold. One exploration detachment penetrated the western country, discovering the Grand Canyon and ascending the Colorado River, while others followed the course of the Rio Grande, crossed the Texas Panhandle and Oklahoma and reached eastern Kansas. The story by Camilla Campbell is based on fact but reads more like fiction.

When the Spaniards spent the winter on the banks of the Rio Grande at the Indian Pueblo of Tiguex, it is seen through the eyes of a little *Pueblo Girl* in a book by Cornelia J. Cannon, published by Houghton Mifflin.

Accompanying the explorers were the ubiquitous Franciscan Fathers, fervently intent upon saving the souls of the New World. The story of one of these earnest missionaries is told in *Desert Padre* (Bruce Publishing Co.) by John Thayer. Father Eusebio Kino, map-maker, explorer, and endurance rider, taught the peaceful Pimas of southern Arizona and Lower California how to farm and he discovered that Lower California was not an island, as believed, but attached to the mainland.

George Cory Franklin wrote *Pioneer Horse* (Houghton Mifflin), illustrated in black and white drawings by William Moyers. It is the story of *El Arriero el Grande*, called "Arre" for short, an Arabian stallion, one of the most famous horses of his time. According to legend he was brought to Mexico about 1519 and shortly thereafter escaped from the Spanish camp to head northward over the plains with a band of mares.

As one might expect, this would lead eventually to *Indians on Horseback* (Crowell) illustrated by Margaret Le Franc and written by Alice Marriott. Miss Marriott, ethnologist and one of the Southwest's favorite story-tellers, skillfully weaves her knowledge of Indians into entertaining tales for young and old alike. In her *Winter-telling Tales* (Crowell) she patiently listened to the elders of the Plains Indians while they told their folk tales in slow and sometimes laborious speech.

Another book of further interest on the early Spanish explorers is *Three Conquistadors: Cortes, Coronado, Pizarro* (Julian Messner, Inc.), by Shannon Garst.

The Silver Fleece (John C. Winston Co.) by Florence Crannell Means and Carl Means, illustrated by Edwin Schmidt, is a tale of the Spanish colonists, of the people who resettled their ranches in 1695, fourteen years after a bloody revolt had driven them from New to Old Mexico. It tells of teen-age twins, Domingo and Lucia Rivera, who return to their home land to find it in ruins. This book is one of the "Land of the Free" series.

With the advent of horses in the Southwest, the trails crossed more frequently. Coming on the scene next and blazing one of the most noble trails of all time were the renowned Mountain Men, as adventurous and almost as hardy as Dr. Hibben's *Lost Americans*.

The Trail to Santa Fe (Houghton Mifflin) by David Lavender and illustrated beautifully by Nicholas Eggenhofer, describes the most famous trail in the West. A book in the "We Were There" series is *On the Santa Fe Trail* (Grosset & Dunlap, Inc.) by Ross M. Taylor and illustrated by Albert Orbaan. Samuel Hopkins Adams prepared a book for the Landmark series (Random House) titled *The Santa Fe Trail*.

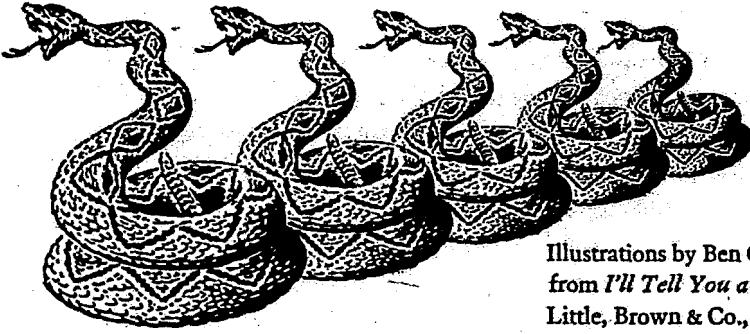
The Santa Fe Trail can't be mentioned without giving credit to the men who carved it. These men in search of beaver and adventure are described in *Trappers of the West* (Crowell) by Fred Reinfeld and illustrated by Douglas Gorsline. Another Landmark book (Random House) is *Trappers and Traders of the Far West*, by James Daugherty.

The greatest of them all was Kit Carson, scout, trail blazer, and Indian fighter. Donald E. Worcester tells his story in *Kit Carson Mountain Man* (Houghton Mifflin), illustrated by Jo Polseno. Ralph Moody (author of *Little Britches* and *The Home Ranch*) did a book on *Kit Carson and the Wild Frontier* for the Landmark series.

Shannon Garst, one of the ablest biographers of Western personalities for young people, has written three books about the early Mountain Men: *Kit Carson: Trail Blazer and Scout* (Messner), *Dick Wootton: Trail Blazer of Raton Pass* (Messner), and *Jim Bridger* (Houghton Mifflin). Bent's Fort, a rest haven for the weary travelers on the Santa Fe Trail, is described in her *William Bent and his Adobe Empire* (Messner). Mrs. Garst is also the author of *Crazy Horse* (Houghton Mifflin).

A book which would be of special interest to the very young because of its beautiful illustrations is *The Tree in the Trail* (Houghton Mifflin), written by Holling C. Holling. The Tree, a landmark on the trail West, became known as a "Good Medicine Tree."

America was on the move; the Mountain Men opened the way and then Kearny made his march to California when the U.S. decided to take over western America to make a broad highway to the sea. While in Texas a new nation was struggling for



Illustrations by Ben Carlton Mead
from *I'll Tell You a Tale*, by J. Frank Dobie.
Little, Brown & Co., 1960.

independence and its struggle seemed to center around the Alamo and the men who died there in a blaze of glory. *The Birth of Texas* (Houghton Mifflin) by William Weber Johnson, illustrated by Herb Mott, tells the story of their death struggle. Ramona Maher, editor at The University of New Mexico Press and a former resident of Texas, has written a stirring teen-age novel for the "Daughters of Valor" series. Her young heroine, Susanna Dickinson, was present for the last days of the Alamo in *Their Shining Hour* (John Day Co.).

In the Landmark series for Random House are: *Davy Crockett* of coonskin-cap fame, written by Stewart H. Holbrook. *Remember the Alamo!* was the battle cry of the day and is the title of a juvenile by Robert Penn Warren. *Sam Houston, the Tallest Texan* comes on the scene through a story by William Johnson. *The Pony Express*, almost as exalted as the Santa Fe Trail itself, came into being and a book by Samuel Hopkins Adams bears that title.

Over in Arizona near dread Apache Pass, Alan Warden, separated from his family during an Indian raid, becomes the marauders' captive. The story of *Son of the Thunder People* (Westminster Press) by Gordon D. Shirreffs is a tight, exciting novel for teen-age boys.

In 1877, James Willard Schultz, then only seventeen years old, took a trip up the Missouri River which was still untamed territory. He later became a member of the Blackfoot Indian Tribe and out of his experiences evolved several books, among them: *The Trail of the Spanish Horse* and *With the Indians in the Rockies* (Houghton Mifflin), illustrated by Lorence Bjorklund.

The Apaches and the Navajos went on the war path in earnest when they saw how their lands were being invaded by these white trappers, traders, and adventurers who were coming in such great numbers. Sonia Bleeker uses this action in *Apache Indians: Raiders of the Southwest* (William Morrow). Jim Kjelgaard tells the story of two of the great Indian chiefs: *The Story of Geronimo and Cochise, Chief of Warriors* (Grosset & Dunlap, now out of print). Ralph Moody relates the story of the renegade chief, *Geronimo: Wolf of the Warpath*, and Quentin Reynolds describes *Custer's Last Stand* for the Landmark series.

But nothing stopped the invasion. "To California or Bust" signs appeared on the sides of many huge canvas-covered Conestoga wagons as they rolled over the prairies,

fording streams, and pushed their way through mountains. The Landmark book, *Heroines of the Early West* by Nancy Wilson Ross, tells of some of the first white women to cross the Rocky Mountains with their men. *To California by Covered Wagon* (Landmark) by George R. Stewart chronicles the same struggle. Interest in California was spurred on by *The California Gold Rush* (Landmark) by May McNeer. A different incentive brought *The Coming of the Mormons* to the West (Landmark) by Jim Kjelgaard.

The Building of the First Transcontinental Railroad (Landmark) by Adele Gutman Nathan was bound to come sooner or later. Other trails were in the making. J. Frank Dobie, along with his stirring tales of buried gold and huge ranches, has written *Up The Trail From Texas*, a Landmark book. Ross McLaury Taylor wrote of a famous cattle trail, *The Chisholm Trail* (Grosset & Dunlap) for the "We Were There" series.

The more people and cattle used the trails the more the water sources were drained and the more it finally became apparent that some form of water equalization or distribution would have to be maintained.

To try to solve the water problem a herd of camels was brought from the Orient to the Southwest desert, ending in an ill-fated venture. The story of *Hi Jolly* (Dodd, Mead & Co.) by Jim Kjelgaard, is of this Camel Corps and of Hādji Ali (Americanized into Hi Jolly), the fugitive young Syrian camel driver who sought refuge in America with his loyal companion, Ben Akbar, the magnificent riding camel, to help survey a wagon road across the desert between Fort Defiance and the California border, bridging the final gap in a transcontinental highway. Since then many a lone cowboy or prospector has wandered dazedly into camp with a tale of having seen a wild herd of camels in the distance. If these stories are chimerical, they have not been proved either true or false.

Vast cattle empires were being established in the West and with them came the glorified cowboy who lived in his saddle and by his gun, who could do no wrong, and who was the defender of women, virtuous and unvirtuous—or so the fiction of his day tells us.

Ross Santee wrote *Rusty: A Cowboy of the Old West* (Charles Scribner's Sons), the story of a boy who grew up in that West which is no more—the West of buffalo hunts and cattle drives, of stagecoaches and Indian fights. *Apache Land*, by the same author, is the work of an able writer and talented artist, of a cowpuncher who speaks from personal experience. In his own words, Mr. Santee sought "to make Apache Land sing," and he has done it magnificently in the book.

The Texas Rangers (Landmark title by Will Henry) were keeping law and order on the border. Over in Tucson, *Wyatt Earp: U.S. Marshal* (Landmark book by Stewart H. Holbrook) and *Bat Masterson* (Messner book by Dale White) in strategic areas of the West, were doing the same thing.

On the heels of the cowboys and cattle drives came the homesteaders—farmers with their families and a milk cow and chickens. Loula Grace Erdman, of West Texas State College, chose for a subject a family who migrated to the Panhandle and became one of the first wheat homesteaders in the area. The adventures of the Pierce family became a

trilogy for teen-age girls. The first book tells of the oldest girl, Melinda, in *The Wind Blows Free* (Dodd, Mead & Co., Inc.); the second book, *The Wide Horizon*, is the story of Katie; and the story of the youngest girl, Carolyn, is told in *The Good Land*. The coming of the homesteaders and their families marked the beginning of the taming of the West.

In 1869 the final exploration thrusts in the Southwest were being pushed and a small group made a harrowing trip *Down the Colorado with Major Powell* (Houghton Mifflin), told by the able writer James Ramsey Ullman and illustrated by Nicholas Eggenhofer's colorful brush. The Powell party started in the rushing tide of Green River out of Wyoming into Utah, and hundreds of miles through unknown country, then down the Colorado into Arizona and rushed on towards its mouth across California, where the river finally flows into the Gulf of California.

Ernest Thompson Seton, naturalist, artist, and author, wrote books of animals, Indians and all things close to nature. Many of his books are still popular and enjoyed by young people today, especially by boys. Among his better-known works, which are illustrated by the author's excellent pen and ink drawings, are: *Wild Animals I Have Known* (Random House), *Biography of a Grizzly* (Scribner and Grosset), *Two Little Savages* (Doubleday), and *Animal Tracks and Hunter Signs* (Doubleday).

With the passing of the turbulent years in the Southwest, a calmer more tolerant attitude spread over all three cultures. The people began to mingle more freely, borrowing and lending from the best of each nature, and respecting the rights of one another.

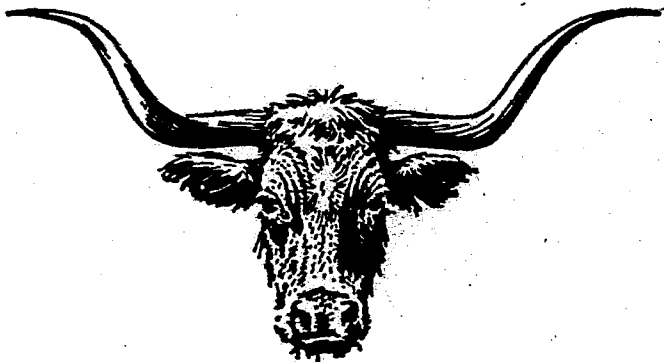
Of such a land Oliver La Farge wrote in *The Mother Ditch* (Houghton Mifflin), the story of a dry land and the people who live on it and the sharing of the meager supply of water to irrigate their farms. Mr. La Farge, winner of the Pulitzer Prize for his adult book, *Laughing Boy* (Houghton Mifflin), is a resident of Santa Fe, as is Karl Larsson, who illustrated *The Mother Ditch*.

Paul Horgan, another Pulitzer Prize winner with his *Great River*, has written a beautiful and touching story of *The Saintmaker's Christmas Eve* (Farrar, Straus and Cudahy).

Elizabeth Coatsworth, a prolific children's book writer, has lent her talent to several books of the Southwest. *Indian Encounters* (Macmillan) illustrated by Frederick T. Chapman, is an anthology of stories and poems by the author. *Desert Dan* (Viking) her latest book, illustrated by Harper Johnson, is the story of a kind old Arizona desert wanderer.

The Cave (Viking) is the story of Jim Boy-who-Loves-Sheep, and the trip to summer pasture. The book is written and illustrated by Allan Houser, an Apache Indian and a teacher of Indians himself. On the comic side for ages five to ten is a new book, *The*

Ben Carlton Mead



Amazing Adventure of High Henry, the Cowboy Who Was too Tall to Ride a Horse. It is not the proverbial camel that has wandered out of the desert to provide Henry with a horse. It is a "Girafforse," to coin a name. The author is Charles Douthie (Dodd, Mead) and the illustrator is Don Gregg.

Lloyd Tireman wrote several books for the pre-school child, which were adapted by Evelyn Yrisarri. Among them were *Baby Jack* and *Jumping Jack Rabbit*, illustrated by Ralph Douglass. These books (now o.p.) were published by The University of New Mexico Press in their "Mesaland" series.

Wilfred McCormick does wholesome sports books with a Southwest setting for boys. His "Bronc Burnett" series is published by Putnam and Grosset, and the "Rocky McCune" series is published by David McKay.

Sonia Bleeker has written two books on the Southwestern Indians: *Navaho Herders, Weavers, and Silversmiths*, and *Pueblo Indians: Farmers of the Rio Grande*, both published by Morrow.

Two author-artists with considerable appeal to the younger group are Laura Atkinson, who wrote and illustrated *Pack Rat School*, and *The Horny-Toad Kite*, stories of a small mountain village school; and Theresa K. Smith who wrote *Wiki of Walpi*, the story of a young Indian boy who was "different," and *Poncho and the Pink Horse* of a fiesta in Santa Fe. All four books are published by the Steck Company of Austin, Texas.

Florence Hayes has two interesting books of Navajo land. In *Chee and his Pony* (Houghton Mifflin), the young hero spends two years in the "White Man's school" and learns to meet his problems maturely. Cheedah in *The Good Luck Feather* (Houghton Mifflin) has many of the same problems of adjusting to the white man's world. Mrs. Hayes's books reflect warmth and sympathy toward the Navajo and his way of life.

Year after year the Indians of the Southwest are afflicted by a different kind of invasion with the influx of tourists, archaeologists, anthropologists, etc. Flora Bailey wrote of an archaeologist and his family in *Summer at Yellow Singer's* and *Between the Four Mountains* (Macmillan).

Following the mellow trend in contemporary Southwestern literature is *Pita* (Coward McCann) a romantic novel of Spanish-American life for teen-age girls. *Blue Marshmallow Mountains* (Nelson), illustrated by Don Lamno, tells of a peddler grandfather and his orphaned grandchildren who travel from one mountain village to another during the summer. *Magic Fingers* (Nelson), illustrated by the same artist, is the story of pottery.

Ben Carlton Mead



making in a contemporary Indian pueblo. All three books were written by Lucille Mulcahy.

Ann Nolan Clark is one of the most competent authors of Southwestern stories for the eight-to-twelve age group. She has managed to catch the "music" of the Indian in her prose-poetry novels. *In My Mother's House* (Viking) is the gentle-story of a little Pueblo girl's life in her village and in her mother's house. The book is nicely illustrated by Velino Herrera. *Little Navajo Bluebird* (Viking), illustrated by Paul Lantz, is the story of a gentle, sensitive Indian girl who is learning of new ways in a changing world even on the reservation. *A Santo For Pasqualita* (Viking), illustrated by Mary Vallarejo, is of orphaned Pasqualita who goes to live in the home of a *santo* carver.

Elizabeth Hamilton Frierhood wrote a teen-age novel of health-seekers in the Southwest in her *Candle in the Sun* (Doubleday). Mrs. Frierhood writes almost as if from personal experience about a family who comes to the Southwest desert in search of health, and the young heroine who met such devastating problems so courageously.

Holling C. Holling has authored two books of non-fiction for young people, *The Book of Indians* and *The Book of Cowboys* published by Platt. The books are illustrated by H. C. Holling and Lucille Holling.

. . . *And Now Miguell* (Crowell), by Joseph Krumgold and illustrated by Jean Charlot, is the story of present-day sheep ranching and of Miguel who longed to go to the mountains in the hopes of finding his place in the scheme of things. This book won the Newbery Medal for 1954.

Old Ramon (Houghton Mifflin) by Jack Schaefer, the author of *Shane*, and illustrated by Harold West, is another story of sheepherding and of old Ramon, gnarled as a wind-whipped desert juniper, who is given charge of his patron's son for the summer, the year they take the sheep to summer range.

George Cory Franklin has written wonderful human interest stories about animals, including *Monte* and *Son of Monte* (Houghton Mifflin), bears that inhabit a game reserve near his home; *Brovo the Bummer* (Houghton Mifflin), a mountain goat; and *Tuffy* (Houghton Mifflin), an industrious beaver. Mr. Franklin tells of sitting on the front porch of his Colorado ranch home and watching these animals through field glasses while they perform many of the deeds credited to them in his books.

So the trails met and crossed and finally decided to travel along together. A new breed of men is now blazing a new trail, a pathway that leads to the open sky. At Los Alamos, White Sands Proving Grounds, and test sites in Nevada and Utah, men gaze eagerly into the heavens, as eagerly as did the Mountain Men from one peak to another.

With so many accomplished authors writing of the Southwest now, it is safe to assume that many more works of art will come from the people who inhabit the land in the future, stories of new trails.

—Lucille B. Mulcahy

Author of several juvenile books for young people, the latest of which is *Nateto*, Lucille B. Mulcahy was educated in Albuquerque public schools and attended New Mexico State University. Mrs. Mulcahy heads the children's book department in an Albuquerque book store.

THE CIVIL WAR IN THE WESTERN TERRITORIES: Arizona, Colorado, New Mexico, and Utah, by Ray C. Colton. Norman: University of Oklahoma Press, 1959. 230 pp. \$5.00.

Most momentous battles of the Civil War were fought on verdant fields east of the Mississippi River. This thorough study describes some battles, all generally on a smaller scale, that occurred in the arid region to the west.

But the fighting was possibly no less decisive. "Confederate leaders planned to annex a corridor from the Rio Grande in Texas to the Pacific Coast of California," the author states in a concise foreword. "They expected the Spanish American population of New Mexico to espouse the Southern Cause and California to secede from the Union. Their financiers hoped that the mineral wealth of the West could be won by the Confederacy. Their strategists assumed that the Mormons would join in opposition to the Federal government. Slavery advocates proposed that California, New Mexico, Arizona, Utah, and Colorado, when annexed to the Confederacy, be used for the extension of their system. Southern military leaders planned that the Western Indians would give indirect, if not direct, aid to the defeat of the Union forces."

If all these plans had worked in favor of the Confederacy, the outcome of the war might have been different. But this ambitious scheme was doomed, actually, from the time the invasion of New Mexico was initiated—on July 23, 1861—by the Second Texas Regiment, Mounted Rifles, led by Lieutenant Colonel John R. Baylor. Later, of course, came the army under General Henry H. Sibley.

After some initial Confederate successes—due primarily to the complacency of certain Union commanders—the invaders were decisively beaten in battles two days apart: on March 26, 1862, at Apache Canyon, and on March 28 at Glorieta, "the Gettysburg of the West."

Mr. Colton has done a commendable job of compiling information on the Civil War in the West, a subject—one of the few—not overworked as the centennial nears. His footnotes are especially interesting; he uses them frequently to add supplemental information which brings his book up to date. For example, he locates for today's sight-seers Valverde Battlefield, where the first major action in the Confederate Southwestern campaign occurred.

He also describes the horrors of western war fairly well. There was the time, for instance, when a group of Union soldiers was captured and paroled far from water; they reportedly opened their veins and drank their own blood in an effort to quench their thirst.

The book might have been improved by more maps, especially by enlarged, detailed maps showing the terrain and the troop locations and movements for the major battles.

—John Edward Weems

VICKSBURG; A PEOPLE AT WAR, 1860-1865, by Peter F. Walker. Chapel Hill: University of North Carolina Press, 1960. 235 pp. \$5.00.

One of the most unusual, most original books to appear in the current flood of Civil War narratives is this painstakingly researched work by a University of North Carolina history professor. Its distinction is due in part to the absence of details of

bloody military campaigns and stirring descriptions of great generals, but its distinction is due primarily to the remarkably thorough description of a city and of its civilian inhabitants during War, and particularly during one of the most trying sieges in history.

As would be expected of a serious historian, Professor Walker does not limit his narrative to the intensive forty-seven-day siege of Vicksburg ordered by General Grant after his army had sent the battered Confederates reeling into the city from the Battle of Champion's Hill. (This was the siege that resulted in the surrender.) He begins instead with a description of the city on the eve of rebellion—a city that, by the way, gave up opposition to secession reluctantly. With that as a beginning, the book moves on to war (always portraying every phase of civilian life): to the early overconfidence of Vicksburg's people, then to their various degrees of concern and fright as fighting drew closer, and, finally, to the siege and the defenders' collapse. This occurred on July 4, 1863, and not until 1945, with World War II nearing a conclusion, were Vicksburg's citizens again sufficiently moved to join the nation in celebrating Independence Day.

Professor Walker lets eyewitnesses tell the story, relying heavily on documented direct quotations. He has apparently made use of every diary, every letter on the subject known to exist in Southern libraries and in Washington, D.C., collections. This lends the narrative freshness, even for a reader who is familiar with the war story of Vicksburg. But it should also be noted that when Professor Walker does not quote he writes with verve; this book represents a pleasant combination of history that is

both readable and scholarly. One noticeable flaw is the absence of a good, clear map of the city.

Surely this is the last word on the siege from the civilian slant. And with Earl Schenck Miers' *The Web of Victory* (which looked at the Vicksburg campaign from General Grant's viewpoint) and John C. Pemberton's *Pemberton, Defender of Vicksburg* (which viewed the defense through the eyes of the Confederate commander) Professor Walker's book completes a study of all three phases of the Vicksburg campaign—completes, but probably does not terminate.

—John Edward Weems

Assistant to the director of the University of Texas Press, Mr. Weems is the author of *A Weekend in September*, *The Fate of the Maine*, and *Race for the Pole*. He visited Vicksburg last summer on a research trip, but has been sidetracked by his interest in Texas' fabulous Philip Nolan.

A. LINCOLN, PRAIRIE LAWYER, by John J. Duff. New York: Rinehart & Company, Inc., 1960. 441 pp. \$7.50.

In this age when specialization is the trend in law, the role of the general practitioner is easily overlooked. In *A. Lincoln, Prairie Lawyer*, the author captures significant contributions that can be made in administration of justice by the country lawyer. He says Lincoln was an "all-round lawyer," but not a "village lawyer." Lincoln's law work included both petty cases and important matters.

Lincoln's law career started in March, 1837, in Vandalia, Illinois. He was twenty-five years of age. After practicing with John Todd Stuart and Stephen T. Logan, Lincoln during 1845 brought in William Herndon as a partner. Duff says he does not know why, as his opinion of Herndon

appears less than nil. He considers this a complex Lincoln enigma. Herndon was a windbag with none of the customary inhibitions, he states. The law office of Lincoln and Herndon was messy—not merely dusty, but so dirty that seeds which had fallen from a desk actually sprouted on the floor.

The author depicts well the difference between early nineteenth-century legal practice and the treadmill efficiency of the modern law factory. In preparing his pleadings “the simplest words in the simplest order, and not many of them,” represented Lincoln’s rule from the beginning of his legal career. Lincoln’s admonition in pleading a case was “to never plead what you need not, lest you obligate yourself to prove what you can not.”

Mr. Justice Douglas of the U.S. Supreme Court in the Simms Memorial lecture at the University of New Mexico on March 15, 1960, spoke of the need to protect rights of the downtrodden. This type of problem drew Lincoln’s attention. Thus in 1839 Lincoln offered his services free to a group of actors to have an exorbitant tax rescinded. This spirit eventually brought Lincoln the designation of “the great humanitarian.”

The McLean County tax case, in which Lincoln appeared for the Illinois Central Railroad resisting an attempt of McLean County to levy a tax on the road’s property, is memorable in Lincoln’s career. Lincoln frequently sought retainers in a manner contrary to present-day legal ethics. In this case Lincoln first solicited employment to represent the county, and not having received a reply, approached the railroad. Under its state charter the company was exempt from all taxation other than its

“charter tax.” If McLean County could not be forestalled every county would pursue its tax bite. Lincoln’s theory in the case was that it was within constitutional power of the legislature to make an exception from the rule of uniformity in taxation to commute the general rate in return for a fixed sum or proportion of the taxpayer’s earnings. Lincoln had to sue for his cozy \$5,000 fee.

In the Reaper Case Lincoln was referred to by Edwin M. Stanton, one of Lincoln’s co-counsel, as “that long-armed baboon.” As a result of Stanton’s attitude, Lincoln was dropped from the case. Lincoln, nevertheless, later appointed Stanton Secretary of War, remarking that Stanton was “a great man; even if he knows it.”

Author Duff thinks the Effie Afton case was Lincoln’s best. Rights to maintain a bridge were at issue. The Effie Afton, fastest side-wheeler on the Mississippi, burned as it struck a pier. For months Lincoln studied the case from all angles. Lincoln appeared for the defense, asserting that the accident could not have occurred but for negligence in handling the Effie Afton. He reminded the jury that plaintiff had the burden of showing that the bridge constituted a material obstruction and that plaintiff had managed the boat with care and skill.

The “Almanac Trial” showed Lincoln at his sharpest in cross-examination. Lincoln, hooking his fingers under his galluses, took out after the chief prosecution witness with seemingly casual questions. The moon was shining brightly overhead at the time, the witness declared “a dozen or more times.” Lincoln then produced an almanac for 1857 showing the moon was low in the sky, within an hour of setting.

Lincoln as a lawyer had his faults, but blended in him were the qualities of greatness in a lawyer. And as a lawyer he developed the lucidity of expression and unforgettable prose for which he is noted.

—*Arie Poldervaart*

Law Librarian for the College of Law at the University of New Mexico, Arie Poldervaart is the author of *Black-Robed Justice* (UNM Press, 1948), a history of the administration of justice in New Mexico from the American occupation in 1846 until statehood in 1912. He is currently preparing a New Mexico Probate Manual for publication.

LORE OF THE CALIFORNIA VAQUERO, by Arnold R. Rojas. Fresno, Calif.: Academy Library Guild, 1958. 162 pp. \$3.75.

It is very seldom indeed that in our century any encouragement is given to "old timers" to write down their memories. Quite often, present-day professional students of history disregard the importance of these memories as history. The pity, then, is that not all decades can produce a Hubert Howe Bancroft who, however contemptuous he and his agents might have been, had the foresight to begin collection of personal history data of *unimportant* people. In a small way, *Lore of the California Vaquero* is such a collection of memories.

Arnold R. Rojas, a self-educated man, spent most of his life working on California cattle ranches. He grew up around men who had handled cattle all their lives, so it was only natural that he should know their ways and stories, and that he should be part and party to others.

In the beginning years of Anglo-American California, most cattle ranches, and particularly the vast San Joaquin holdings of Miller and Lux, hired only California-Mexican vaqueros . . . They were considered the finest horse and cow men in the

world. The tradition continued until the land crash shortly after World War I. These are the times in which Rojas' stories take place.

It is a shame to see a book badly edited. Here is a man who, rich in the knowledge of his trade and region, attempts to write down what he has heard and seen in his time, but by the lack of organization, good sentence structure, and consistency, his stories fall flat, and therefore have no real meaning as to why they were written. The fault lies not in the author but in the editors.

—*Ynez G. Haase*

Miss Haase, who has done research at the Universities of New Mexico and California, is at present engaged in geographical research work for an oil company in Buenos Aires.

AVICENNA AND THE VISIONARY RECITAL, by Henry Corbin. Trans. by Willard R. Trask. New York: Pantheon Books, 1960. Bollingen Series LXVI. 423 pp. \$7.50.

Written for the Iranian National Monuments Society on the occasion of the Millenary of Avicenna, celebrated in Teheran in 1954, this unique and absorbing tome is the newest in a long series of publications edited or composed by the French Orientalist, Henry Corbin, on Islamic Mysticism. Interest in this theme resurged when, in the course of his work in the Library of Aya Sofia, a lucky error in a shelf mark brought Professor Corbin a Persian treatise on Hayy Ibn Yagzan, hitherto not unknown in the original Arabic, with a commentary in Persian.

Combined in one perspective with the two mystical treatises which Avicenna wrote at the end of his life; namely, "On the Birds," and "The Allegory of Salaman and Absal," the author seeks to elucidate

the inner progression which makes Avicenna's mystical experiences one organic whole, a trilogy. His scholarship is thus attempting to serve the two-fold purpose of stripping the great Islamic thinker from the rational armor in which Latin Scholasticism clothed him; and outlining a phenomenology of Avicennan mystical symbols in their Iranian context.

This, Professor Corbin proposes to do, not by causal explanation, a method in regard to which he confesses great skepticism. History of ideas and biographical data, he tells us, could explain the philosopher Avicenna, but not what the Avicennan experience may convey to us. The path followed in this study is one of exegesis in terms of internal evidence. The pace is further set by the choice of title terms. "The Cycle," that is to say, the organic trilogy, "Of the Avicennan Recitals." Re-cite is used here to signify putting again in the present, existentially and at a particular moment.

The book is composed of a preface to the English translation by the author, and of two parts. Part I appeared first in 1954 and consists of 270 pages. It treats of Avicenna's philosophical situation in detail, delineating discursively and critically his Angelology and Celestial Spheres. Considerable intellection has been exerted here in an attempt to divine and carve an Avicennan phenomenology of mystical symbols. This then is projected as the vehicle for the dramaturgy of the mystical path of Oriental Philosophy of Illumination "Ishraqi." The adept here feels the urge to transmute his being, on condition of practicing his Oriental Wisdom, from the Occident, horizon of matter, strife and darkness, to the Abode of the Illumination of Glory and of the Sovereignty of Light in the Orient. The

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translated text of each of the recitals of the cycle accompanies the stages and ranks of this transmutation.

Part I also includes an epilogue on Avicennan Perspectives; and a postscript on sequels on the Avicennan Oriental Philosophy.

Part II was published first in 1952. It contains 110 pages and carries the translation of the Persian commentary on the treatise of Hayy Ibn Yagzan which was located by Professor Corbin in Istanbul some years ago.

Although we feel at odds with the theme and suggestions of the prominent author, he is to be admired for his untiring and rich erudition in the field of Islamic and Oriental Mysticism. This recent contribution is undoubtedly incisive and will exert considerable weight in determining whether Avicenna was a Rational Mystic or a Mystical Rationalist. The abstruse nature of a completely new attempt to re-create Avicenna in terms of his now Zoroastrian, now Ismailite illuminative secret, could be appreciated only in terms of the formidable, almost insurmountable hurdles which Professor Corbin must needs clarify or remove, ere he expect a harvest.

The reader is left with the awareness that such hurdles were either dodged or ignored when the exposition pivoted on interiorization. A procedure of research such as this may serve to prove a point within the borders of a limited theme, but is scarcely fruitful or adequate when it relates to the soul and creed of the man. Surely we feel it is all the more so in Avicenna's case, since causal, historical and biographical data posit firmly factual aspects eminently opposed to the contentions of Professor Corbin's interpretations. Obvious

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citations of such aspects abide in the reproach addressed to Avicenna by the Sufis and Orientals alike for his failure to know or live the true Spring of Mystic and Oriental Philosophy. Nevertheless, the Avicennan treatises are relentlessly run by Professor Corbin through the mill of Zoroastrian interpretation, and pressed home as the "inner Secret" of the great philosopher.

Internal exegesis in the pen of Professor Corbin was capable similarly of discovering and valorizing "a central concept of Imamism" in Avicenna's philosophy. This is ventured contrary to the uncontested biographical datum which relates the vain endeavor of Avicenna's father and brother to win him over to this cult; and to the repugnancy our philosopher felt and recorded in his biographer's Notebook towards this cause.

The central biographical enigmas concerning our Islamic thinker are varied and multiple. Conjecture and faint proclivities only lure biographers to opine whether he was an Arab, a Turk or a Persian; Sunnite or Shi'ite. How far might learned interpretation, such as Professor Corbin indulges, warrant conclusions which grant the credulity of some racial stock or creed?

Such patches are not numerous in this research, but central and obdurate withal. When supporting evidence lags, Professor Corbin finds it handy in the dreams of theosophists to imprecate indictments on Orthodoxy (page 244); but when the very same source which sustained him happens to be unequivocal on a fundamental point contrary to the taste of our author, he is too free in dismissing it as a sample "of how accountants reason!" (page 248)

But this is, by no means, to deny the author the sense of marvel and fascination

which his comprehensive analysis invokes in the student of ideas. An enthusiast would do well to remember that this sketch had been solicited from the writer with particular urgency at the commanding circumstance of the Celebration of Avicenna's Millenary in Iran. Historicity, for this reason, was not the main point of view; nor is an exhaustive bibliography of the subject to be sought in this particular work. The value of Professor Corbin's attempt lies in the lucid insight he employs into the esoteric philosophies of the Ishraqi, Ismailite and Shi'ite mystics. His exegesis is vivid and alive; and his style throbs with sensitivity to the logic of ideas of Avicenna's Angelology, Psychology, Metaphysics and their correlatives in the Islamic legacy, which went to cement the edifice of Thomistic philosophy and Dante's divine poetics. Here is a study of abundance and profundity that cannot fail to prove rewarding to the student of Greek and Scholastic thought.

In citing this credit and tribute to Professor Corbin, recognition is also due to the keen and perceptive skill with which Dr. W. Trask rendered the translation from the original French.

—Zuhdi T. Faruki

Dr. Faruki is on the staff of the Department of Philosophy at the University of New Mexico. He is the author of many books. At present, he is engaged in preparing a history of Islamic philosophy in English.

A WINTER COME, A SUMMER GONE: Poems —1946-1960, by Howard Moss. New York: Charles Scribner's Sons, 1960. 163 pp. \$3.50.

I had just finished reading a collection of some of our more turbulent young poets, when I picked up this latest volume by Howard Moss. What a contrast! This man

looks quietly, but with power and depth, at his world; his lines move gracefully, at times sardonically, in subdued but precise metaphor while he describes and probes the emotions of the reader and himself.

As I said, Mr. Moss presents a contrast today. Indeed, he might travel under the label of a "traditional" poet (and they are rare enough, by themselves). But the label would be misleading—as such labels usually are—because in his lines are to be found enough experiments in rhythm and sound to keep any reviewer busy for many months, even years. He draws your interest, this man; and his book—*A Winter Come, A Summer Gone*—is a book that I, personally, shall come back to read often.

Here are some reasons why: in his poems, he has well-crafted lines that speak, that do not seem placed upon the page simply to demonstrate an ability to smash an idol or to prove a discipleship to one academic school or another. There is a little refreshing bite of honesty to the words he uses.

Central to his method is argument and ironical contrast, the twists and turns induced by his confronting of the twin-faced worlds of illusion and reality. "... He came upon the two worlds he had not known:/ One was his being, one his mind let go/ Until the light would take blue from the snow." These lines are from "A Winter Come," the first poem in the book, as are these following:

So winter is a world where appetite
Grows bolder by necessity, where the fox
Betrays his fable, and the cold unlocks
Stiff beggars from the doorways. Time grows old
In the knuckles of an old man blue with the cold.

On the other hand, some of the poems

show a certain lack of uniqueness; one misses, somehow, the final and unmistakable signet of the artist finished and unapproachable. It is somehow as if the poems, through the control exercised in their making, had lost a fragile something that would have transformed them from "competent" to "great."

Mr. Moss's control, however, is not strangling, merely restricting; all of the poems are much worth reading, all complete in themselves. In the sense that poetry is the most precise, and thus best describes the "real," language with which man can speak of things lying beyond the material world of science and measurement, the poems in this book also chart, with semi-mathematical certainty, the explorations and questionings of a concerned and participating craftsman.

True, there are few mentions directly of the incidents, the concepts, the actual tragedies that so trouble and perplex our times; but the details of even world-smashing incidents have been of importance to the poet only as the shown symptoms of a general, more central unrest. The true politic, the final poetic diagnosis, emerges from the study of that inner cause: man as he is and as he is not. Perhaps, then, Mr. Moss takes the best position a poet can take: he searches beyond the symptom to find the root of the cause. Having perceived that, he proceeds to find method and place of combat. So, anyway, his work appeared to me.

—Keith Wilson

After some years as a technical writer at Sandia Corporation in Albuquerque, Mr. Wilson is now teaching English at the University of Arizona. While in Albuquerque, he was one of the founders of a small poetry magazine, *Targets*.

SAINTS IN THE VALLEYS, by Dr. José E. Espinosa. Introduction by Fray Angelico Chavez. Albuquerque: The University of New Mexico Press, 1960. 136 pp. \$6.50.

The University of New Mexico Press has published the most recent volume on our locally produced sacred images of colonial and early territorial times—*Saints in the Valleys* by Dr. José E. Espinosa.

Certainly, ample reasons exist for another effort in the enticing realm of *santo* literature. First of all, discovery of new documents is always welcome to serious students. Then there is also real need for quality photographs which would trace both the historic record of dateable *santos* as well as the stylistic evolution of their creators. In the third place, and as our most serious hiatus in studies of New Mexico religious folk art, is the void of original socio-anthropological interpretation. Such cultural considerations are an abyss which in the past have induced vertigo even in Spanish-Catholic writers of "great devotion."

The major contribution made by Dr. Espinosa, it seems to me, is his useful compilation of familiar documents, *santeros* and their craft techniques. Regrettably, few new facts are presented and several isolated statements are questionable, as another reviewer accurately pointed out in the August issue of *El Palacio*. Fully half of *Saints in the Valleys* methodically describes methods of *santo* making, lists artisans and records historic references as well as standard bibliography. Nevertheless, our first proper goal for the *santo* researcher—new documents—still awaits fulfillment.

In the study forty-seven plates act as visual aids. Careful scholars may wish that larger scale and sharper illustrations were felt to be essential. Although we may not ask the author to acquire art historical skill in stylistic analysis, he might have made available a more complete photographic record of New Mexican *santos* for the self-edification of others. Often, too few examples of known *santeros* are shown in order to determine their personal traits, verbal descriptions always remaining inadequate in such cases. In addition, through pictorial omissions, such as the copies made from Plate 3, "Nuestra Señora del Pueblecito," in the Museum of International Folk Art, direct foreign sources may seem less certain than they actually are. In short, I feel that this volume does not come off as a visual reference, which its size suggests; and it therefore fails my second aim proposed to *santo* students—the complete photographic enlightenment of *santo* history in New Mexico.

Dr. Espinosa, on the other hand, may never have intended his work for an "art book." Rather, he may have aimed at probing sociological import of New Mexican *santos*, the third and most proper goal of current investigations. As the full title states, these figures are to be examined "in the history, life, and folk art of Spanish New Mexico." The author began by laying an admirably relevant historic preamble to *santo* craft in New Mexico. Spanning an entire third of the text, the well-known struggle for survival from early Spanish exploration to American acquisition four hundred years later is set forth with fine selection and organization. This historic documentation of *santo* usage in New Mexico is next augmented by thirty-seven pages of photographs and classification of *santeros* and their methods of image making.

At this instant we come to what should be the focal chapter, "The saints and their

images in New Mexican life," and we anxiously scan its seven short pages. First, we note familiar claims of *santo* veneration, not worship, bestowed by New Mexican folk and, in turn, *santo* denigration by clergy and collector. We miss, however, an account of uniquely colonial holy images such as San Acacio, whose iconographic significance the author is possibly planning to probe in a second volume.

In these few pages, Dr. Espinosa comes very close to what I believe to be the real sociological function of our local *santos*. In contrast to sophisticated feelings of religious veneration, the author has shown us that these figurines were duly chastised, broken, discarded, burned and finally sold or traded in accordance with psychological and economic pressures on colonial Hispanic folk in New Mexico. Through documents Dr. Espinosa has also demonstrated that the ecclesiastic attitude toward *santos* was hardly more respectful than secular sentiment. Although a few padres, such as Father García, cited from the 1776 Domínguez report on page 23, actually created a few statuettes, the later Catholic clergy left a record of destruction due largely to their own insipid esthetic standards. Having gone this far, the author leaves final conclusions to whatever powers of logical deduction his reader possesses.

At least one conclusion, I feel, may be extrapolated by a critical audience. In isolated New Mexican villages in the last quarter of the eighteenth and most of the nineteenth centuries, uneasy thoughts and untrained hands fashioned images which served as fetishes, that is objects which could be activated by prayer or punishment. This fetish role of home-produced images explains conflicting treatments which they suffered—provisional protection by peasants as well as eager elimination by ecclesiastics.

In conclusion I believe that Dr. Espinosa has performed a worthwhile service for students of New Mexico *santos*. We now not only have detailed, if undeveloped, information on ethnic behavior patterns affecting these artifacts of Spanish-colonial culture and its residue in early Anglo times, but we have also gained a very neat arrangement of most currently available data concerning our "saints in the valleys."

—Richard E. Ahlborn

Research Fellow at the Museum of International Folk Art in Santa Fe, New Mexico, Richard Ahlborn holds a Bachelor of Fine Arts from the University of Colorado and a Master of Arts in American Studies from the University of Delaware. From 1958-59, he was in the Philippines on a Fulbright Fellowship, and from 1959-60, he studied at Yale University on a Yale Fellowship. (One of his courses was taught by George Kubler.) He has published in several Philippine periodicals on Spanish-colonial arts: architecture, furniture and sculpture.

THE INDIAN JOURNALS, 1859-1862, by Lewis Henry Morgan. Ed. with an intro. by Leslie A. White. Ann Arbor: University of Michigan Press, 1959. 318 pp. \$17.50.

Picking up this first edition of the Morgan *Journals* is like examining a new line of cosmetics at a department store counter. The packaging is so arresting that the customer may forget to examine the contents.

The contents, when inspected, are rich and delightful. If the reader has the physical strength and agility required to peruse a volume that measures 10 by 11 by 1½ inches

when closed, and opens to reveal three columns of type to the page, let us hope he also has the visual skill to distinguish between text and picture captions. If his endurance equals his physical equipment and both are sustained by his interest, the same reader will gain much from his first-hand acquaintance with one of the prophets of American anthropology.

Lewis Henry Morgan, a Rochester, New York, attorney, would be called a social scientist, if not actually an "action anthropologist," today. He was a field worker. He was not satisfied with reading about Indians, or with listening to lectures about them from experts. He was not even satisfied with sending out questionnaires and compiling statistical information from the forms that were returned to him. He left his comfortable home, his wife and children, and he went out to learn for himself, directly from the Indians, whatever he could about their ways of life, their beliefs, and their customs. His travel and research took him far beyond his United States: up the Missouri, out onto the Plains, and then further; to the Basin-Plateau region, the Pacific Coast, and the inland course, remote even today, of the Red River of the North.

For Morgan was a man with a theory. Unlike many of the historians and "natural scientists" of his day, he did not believe that American Indians had come to the Americas from Egypt by way of the lost continent, Atlantis. He believed they had come from Asia, and not by way of the other lost continent, Mu. Rather, said Morgan, American Indians were the descendants of successive waves of migrants, who had left different parts of Asia, at different times, but within the present geological period. Like his twentieth-century American followers he mourned that the peoples of interior Asia were inaccessible to him, cut off by geographic and political barriers. All the same, Morgan proved his point. All serious research on the subject since his day has re-proven it.

As a writer on travel, Morgan stands comparison with his contemporary, John Lloyd Stevens. True, Stevens' travels took him to remoter places; he was a romantic and an adventurer, not a social observer and commenter. But Morgan was aware, as Stevens was, of places and the people who lived in them; the splash of an otter by a riverbank; the turn of a hawk's wings as the bird wheeled against the sky were to be noted with the activities of missionaries and Army officers. In the course of recording Indian social data no one else set down before or since, Morgan can pause to tell us how the black walnut grows beside a Kansas stream, or to describe a rickety wagon, its crow-bait team of oxen, and the two high-spirited young men, "brown and brawny, 22 and 25 years old," who had started out with this equipment to travel from Massachusetts to Iowa to Pikes Peak and who did it. He can quote the riverboat man who said, "'By G—d, this is the biggest damnd'st country in the whole world,'" with humor and sympathy for the man's astonishment at his first glimpse of the Nebraska prairies.

It is striking that Morgan's work on the Cheyenne, while it is not so intensive as his work on the Iroquois, is perceptive and amazingly complete. He could not be said to have worked with the Cheyenne as he worked with the Iroquois, yet he gives us the fundamentals of a Cheyenne ethnography in perhaps twenty pages. And the Cheyenne were only one of the tribes he observed, and on whom he made notes, now irreplaceable. This

reviewer is truly sorry that Dr. White, in editing the *Journals*, saw fit to excise much of this material, which would be invaluable to other anthropologists working with the same tribes a century later.

Another surprising editorial fact is that this reviewer has been unable to determine, from reading the introduction and notes to the *Journals*, where they are now, how they came into Dr. White's hands to be edited, and what final disposition is planned for the original documents. Surely this would be a story worth telling, editorially?

Most of the illustrations in the *Journals* have been reproduced before, in other works. It is always pleasant to meet old friends in handsome new clothes. An exception is the James Otto Lewis plate of the interior of a Sioux tipi, contemporary with Catlin's and Bodmer's paintings of earth lodge interiors, and of equal importance as the earliest detailed study of a tipi interior. Seating, of hosts and guests in relation to the tipi door; costumes; hanging of weapons and other belongings from the tipi poles, are all as one would expect. If the artist did drop birchbark containers he had brought from his recent trip to the Plains Chippewa on the floor, he did no more than the Sioux family itself might have done.

Whatever one's major field of interest in North American anthropology, Morgan has something to say to the reader, and he always says it well. The *Journals* are good reading, well worth the physical effort involved.

—Alice Marriott

Miss Marriott is the author of many books, including the popular biography of *Maria, The Potter of San Ildefonso*. Her most recent work is entitled *The First Comers: Indians of America's Dawn*, a survey of anthropology and archaeology for young adults. She lives in Oklahoma City.

A FITTING DEATH FOR BILLY THE KID, by Ramon F. Adams. Norman: University of Oklahoma Press, 1960. 310 pp. \$4.95.

PAT GARRETT, A Biography of the Famous Marshal and Killer of Billy the Kid, by Richard O'Connor. New York: Doubleday & Co., Inc., 1960. 286 pp. \$3.95.

At the risk of creating a reputation for the surly dismissal of all and any books on the theme of the troubles in Lincoln County, let me start by saying that I have expressed, in print, great admiration for a few works on the subject, notable among them W. A. Keeler's *Violence In Lincoln County, 1869-1881* (U.N.M. Press, 1957). I say this to prove a point: that it is not beyond the capacity of a researcher to produce a worthwhile book on this theme which does not place undue emphasis on Billy the Kid and yet treats that over-rated little horsethief fully and accurately. It is on occasions like the writing of this review that one longs for the cynical wit of a Mark Twain or a Dorothy Parker. These are, historically, two books for the rapid-forgetting treatment.

Mr. Adams, from his imposing list of fly-leaf credits, is a talented bibliographer with some worthwhile books-about-books behind him; he has made a lifelong love affair with Western literature pay a handsome dividend as an author. *Fitting Death* is not really a book about the Kid so much as a book about books about the Kid—going over a great

deal of the ground so ably covered by J. C. Dykes in his 1952 *Bibliography of a Legend* published by the University of New Mexico Press. It would not be fair to dismiss Ramon Adams as a historical researcher; but it is, one feels, fair to dismiss him as a contributor to the factual truth about Billy the Kid. In rapid succession, he examines dime novels, newspapers, magazine articles, paperbacks, other biographies, and the reminiscences of old-timers, presiding over the festivities with an Olympian air, and interpolating—sometimes correctly, sometimes not—innumerable and confusing corrections. Indeed, the author's errors are as much due to his own inconsistency as to his lack of acquaintance with the accurate and reliable writings on the subject. His statement (p. 23) that no one has ever denied that the Kid killed Beckwith is an instance: not only does he doubt it himself, but he does so without referring to the testimony given at the Dudley Court of Inquiry which established that Billy had been long gone for maybe ten or fifteen minutes when Beckwith was shot. Similarly, Adams opines that the trouble between Chisum and the Seven Rivers ranchers was not a part of the later troubles, although he had only to read some of the less-quoted but much more accurate writings by Rasch and Keleher to see that this is as wrong as any statement so sweeping could be. Early in his book, Mr. Adams states unequivocally that he intends to lay once and for all the ghost of "who killed John Tunstall." I am still waiting, as I am waiting for him to get around to saying anything new on the subject of Billy the Kid. Anyway, as soon as I see a professed historian writing about the activities of *Hendry Brown*, I think it forgivable if I sort of—pardon me—snort.

However, if I snort at Mr. Adams, with what do I express my opinion of a writer of the caliber of Richard O'Connor? In far too rapid succession, this author has given us a fair biography of Bat Masterson, a mediocre one of Wild Bill Hickok, and now comes up with an absolutely abysmal one of Patrick Floyd Garrett whose personality, from this book, is about as vivid as the north end of a southbound steer heading into the breaks in a blue norther. In other words, a little hazy. This so-called biography is so sketchily researched, so poorly written, so pregnant with the most shattering errors, that a contemptuous dismissal is a compliment which it does not merit. To begin with, more than the first half of the book is taken up with the career of Billy the Kid, and most of the remainder examines the Fountain case. The reader is left to sort out Garrett's career from this extraneous makeweight and at the same time contend with a crop of errors of which these are but a few of the more glaring ones: that Murphy died just before the "three-day battle" in Lincoln; that Mrs. McSween brought the first piano to Lincoln (groan!); that Jim and not Ab Saunders was wounded when McNab was killed; that William, not A. L., Roberts was the Ruidoso farmer whose killers consisted of a group of men whose names have been "partially forgotten"; that Garrett was collector of customs at El Paso when John Wesley Hardin was killed there; and so on. You want more? Colonel Dudley's career was not ended by his participation in the Lincoln fracas; the Harrolds were not so called; Murphy did not come to New Mexico with the California Column; Jim East was not sheriff of Tascosa in 1877; Billy the Kid did not kill a man for insulting his mother. Ah, but why go on? It's obvious that Richard O'Connor has used as his sources writers like Burns and Raine and O'Connor. He has not even approached, much less read or been guided by, the less

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easily obtained pamphlets by Rasch, in particular, which make it so easy for the reviewer to cut to ribbons such lousy historical reconstructions as this purported life of Pat Garrett.

You may feel that these reviews are too general; that they do not bolster their own opinion with sufficient documentation of the errors which are the chief cause for complaint. Perhaps this is true; perhaps one should go into endless detail and catalogue the multiplicity of error which abounds in both books, but the task is difficult with Mr. Adams, and beyond the capabilities of any man now living as far as Mr. O'Connor is concerned. I think I can truthfully say that it takes a pretty bad book on Lincoln County to truly bore me, for my interest is genuine and (I hope!) constructive. Nevertheless, Mr. Adams came perilously near to the mark with his *Fitting Death*, and Mr. O'Connor's *Pat Garrett* was not only unreadable, but inaccurately unreadable.

Total cost of these two books is nearly nine dollars. Think of all the *other* books you could buy with nine dollars! Or better still, do it.

—Frederick W. Nolan

Associate editor of Corgi Books, the English branch of Bantam Books, Mr. Nolan has long been interested in the American West. He is active in the British corral of the organization known as the *Westerners*, and UNM Press will publish the journal of John Tunstall, which Mr. Nolan has edited and annotated.

THE GILA TRAIL: The Texas Argonauts and the California Gold Rush, by Benjamin Butler Harris. Ed. and annot. by Richard H. Dillon. Norman: University of Oklahoma Press, 1960. 190 pp. \$4.00.

On December 7, 1848, the famous tea caddy of gold dust from California reached Washington, D.C., and touched off the Westward rush of the forty-niners. One of the first caught in the stampede, a young Virginia-born lawyer, on March 25, 1849, took down his shingle in Panola County, Texas, where he had been practicing, and struck out for Dallas. His purpose in going West, the lawyer said, was as much to escape East Texas' malarial fever as to discover California's gold. In Dallas, where he observed the forerunners of Neiman-Marcus fashion plates (men dressed "a la Indian in frontier buckskin suits"), the lawyer joined Captain Isaac H. Duval's fifty-two-man party that, on April 10, 1849, departed for Sonora, California. The Texas

"Argonauts" traveled by saddle horse and pack mule to El Paso, cut south into Chihuahua, turned north into present-day Arizona, and followed the Gila River (hence the title, *The Gila Trail*) to California. After harrowing experiences with nature (especially drought) and Indians (primarily Mangas Coloradas' Apaches), they arrived September 29, 1849, at the mines.

Forty years later, the lawyer—Benjamin Butler Harris—wrote his memoirs. His manuscript—revealing a man of remarkable memory, of intelligence and humor—remained virtually unnoticed, however, for nearly seventy years. Now, resurrected from the Huntington Library and edited by Richard H. Dillon, it appears as the thirty-first volume of the University of Oklahoma Press' notable American Exploration and Travel Series.

Appropriately, Harris' memoirs have been sub-titled *The Texas Argonauts*, because rather striking parallels, other than

the natures of the quests, exist between the Texans' search for gold dust and Jason's mythological search for the Golden Fleece. There is, for example, in Captain Duval, the expedition leader who later won fame as a Confederate Army officer, the counterpart of Jason; and there are the raw Irishman, "Nacitosh" Sutherland, who squares with Hercules, and the brothers, John and William Ayers, comparable to Castor and Pollux. Then, as the earlier Argonauts were befriended by fierce inhabitants of Lemnos, the Texans received succor from savage Indians. The friendly Maricopas, described by Harris as the "sturdiest, lustiest race of Indians yet seen," in fact, are reminiscent of the statuesque Amazons encountered by Jason. But, above all, *The Gila Trail* is the story of Benjamin Butler Harris, who in recording it followed in the tradition of Appollonius of Rhodes, chronicler of the quest for the Golden Fleece. After making the trek to the gold fields, Harris fought on the side of the Confederacy in the Civil War, served a brief term as president of a Baptist university at Murfreesboro, Tennessee, married, and returned permanently to California.

Besides shedding light on one group of Texas forty-niners, Harris' memoirs present new material on such important early Californians as Major James D. Savage, Judge David S. Terry, and John Joel Glanton. And, refreshingly, *The Gila Trail* does its work in a literate fashion. As editor Dillon notes, only minor editorial "surgery" has been performed, even with respect to spelling corrections—a fact alone quite startling when one recalls a journal such as Jacob Fowler's that misspelled "difficulties" twelve ways.

The librarian of the Sutro Branch of

the California State Library and the author of *Embarcadero* (New York, 1959), Richard H. Dillon has done a generally creditable job of editing Harris' manuscript. There is a paucity of East Texas historical references in the bibliography, which lists only *The Handbook of Texas*, a notable general reference, true, but lacking in the detail of a work such as G. L. Crockett's *Two Centuries in East Texas* (Dallas, 1932). And perhaps this accounts for one of the few minor errors in the annotations—the statement that the first white settlers arrived in 1833 in Panola County, where, actually, the first house is known to have been built in 1819. In almost every respect, however, Dillon's work is first-rate.

—Edwin W. Gaston, Jr.

Author of a forthcoming UNM Press book, a critical survey of *The Early Novel of the Southwest*, Dr. Gaston is Associate Professor of English at Stephen F. Austin State College in Nacogdoches, Texas. He has worked with Texas travel material and folklore. Currently he is at work on a full-length study of contemporary Southwestern literature.

THE TROUBLESOME VOYAGE OF CAPTAIN EDWARD FENTON, 1582-83, ed. by E. G. R. Taylor. New York: Cambridge University Press, 1959. The Hakluyt Society, Second Series: No. CXIII. 390 pp. \$6.50.

In the English-speaking world the exploits of the Elizabethan sea dogs have always been seen through a haze of romance. The Spanish point of view was something else again, but equally romantic in its own way. This chapter of maritime history has yet to be presented in all its dimensions, for many otherwise sober scholars have failed to free themselves entirely from the glamor of the legend. Like most human documents, the narratives

published in the magnificent collection of *The Principall Navigations, Voiages and Discoveries of the English Nation* were often colored by motives of private or national interest. Richard Hakluyt himself used the editorial blue pencil whenever he felt that publication of all the facts might not be expedient.

Gradually, however, long-neglected Spanish, French, and English sources are receiving more of the attention justly due them. Antonio Rumeu de Armas has perhaps made the most extensive use of the materials stored in Spanish repositories in his volumes on John Hawkins and on naval activity about the Canary Islands, without neglecting the traditional English sources; and the Hakluyt Society has published several volumes of translations of Spanish documents gathered by Irene Wright and others.

The Troublesome Voyage of Captain Edward Fenton contains all the surviving records of an unsuccessful English venture, hitherto known only from Luke Ward's account, published by Hakluyt in 1589. The ostensible aim of this enterprise was to establish an English trading base in far Cathay. Once at sea, however, Fenton's grandiose schemes for rivaling the successes of Sir Francis Drake in robbing the Spaniards began to leak out. But Fenton had no qualities to inspire men to follow him wherever his fancy led, and his arbitrary and vainglorious conduct resulted in desertion and chaos. The documents, impeccably edited by Miss Taylor's master hand, record the events that led to the humiliating failure of the expedition and the feelings of some who took part in it.

For the general reader, the interest of the whole is greatly enhanced by excerpts

from the diary of Richard Madox, Fenton's chaplain, who did not live to see England again. "Madox's nature shines through his Private Diary—a perceptive observer of his fellows . . . a man of firm Christian principle, who could yet relish seaman's humour and tell a broad anecdote with zest; outspoken in his judgements of others, but generous and peace-loving; an intelligent, curious, and articulate man, with a trained and well-stored mind . . ." Madox was indeed a great diarist, and we hope, with Miss Taylor, that someone will soon see fit to publish a complete edition of this delightful document.

—Eleanor B. Adams

THE LIFE AND TIMES OF FRAY JUNÍPERO SERRA, O.F.M., or the Man who Never Turned Back (1713-1784), by Maynard J. Geiger, O.F.M. Washington, D.C.: Academy of American Franciscan History, 1959. Monograph Series V, VI. Vol. 1, 448 pp.; Vol. 2, 508 pp. \$12.00.

"The New World was as much of an adventure for the missionary friar as for the soldier at arms." This monumental biography of the Majorcan Franciscan who founded the missions of Upper California is a fitting illustration of France Scholes' observation. The life of the documentary historian is not always so unadventurous as some may think. In his search for every scrap of writing by or concerning Serra that has survived, Father Geiger traveled more than a hundred thousand miles on two continents, and much of the two hefty volumes of *The Life and Times of Fray Junípero Serra* was written "along highways and byways, in obscure towns, in metropolitan centers, in missions and monasteries, where Serra had lived." The story of Fray Juní-

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pero's career survives in the innumerable bundles of aging paper his biographer has studied so thoroughly. In re-telling it, he has "tried to capture the atmosphere of Serra's day in describing the geographical setting and in reconstructing the social and religious, political and economic, as well as the institutional spirit of which he was a living part." Fortunately Father Geiger is too sound a scholar to allow his own emotions and ways of thought to distort the picture, and he has made good use of this technique to illuminate it without succumbing to any temptation to render it in glorious technicolor. As Serra himself once wrote: "What I saw with my own eyes, I described as such; and what I heard from others, I described as I heard it." A happy combination of learning and enthusiasm have resulted in an honest, complete, and absorbing account of one of the outstanding figures in North American mission history, to be read with profit and pleasure by the scholar and general reader alike.

—*Eleanor B. Adams*

Research Associate in History at the University of New Mexico, Eleanor Adams is co-author, with Fray Angelico Chavez, of *The Missions of New Mexico, 1776*. Currently, she is working on a descriptive history of New Mexico in the latter part of the seventeenth century.

BAROQUE TIMES IN OLD MEXICO, by Irving A. Leonard. Ann Arbor: University of Michigan Press, 1959. 269 pp. \$6.50.

There was a time when the Baroque Age in Spain was considered the epitome of all that was exaggerated, grotesque, and diseased in art, literature, architecture, and the other fine arts. However, beginning with approximately the tercentenary celebration of the death of Góngora, held in 1927, an intensive re-evaluation of the

period has led most critics to alter their positions. What has been achieved by critics of the Spanish cultural scene for the period in question Professor Leonard has done for Mexico in this book. It used to be practically axiomatic that if Spain was in a cultural decline during that difficult period, Mexico was little more than a pallid reflection of the worst elements of what little culture remained in Spain. It is to be fervently hoped that Dr. Leonard's book will dispel that illusion once and for all. An age which could produce a Sor Juana or a Carlos de Sigüenza y Góngora is far from insignificant.

It must be remembered that Western European civilization had been functioning in Mexico and amalgamating itself with the native cultures for almost a century before Jamestown was founded in 1607. The first flush of enthusiasm brought on by the Conquest had begun to die down before the seventeenth century got under way, and as Professor Leonard points out, the external events of that century were not striking; however, history does not cease in the absence of striking political events, and the seventeenth century represents a long consolidation of gains culturally and economically significant in Mexico before the decline of Spanish power which was ushered in by the accession of the Bourbons to the throne in 1700. Dr. Leonard's book bears the subtitle "Scenes from Life in the Seventeenth Century," and against a background of the internecine social, economic, religious, and political turmoil of the age, he introduces some of the customs and characters who made Mexico what it was. The author covers everything from the reading habits of the Mexicans to the influence exerted by the Inquisition on

the daily lives of the inhabitants, the social conflicts brought on by the Spanish-Creole-Indian-Negro-Mestizo elements in the society, and the public literary events. A large part of the book is taken up with a description of the literature of the period, and a vivid description it is.

This book is extremely difficult to review, because it is impossible to give any adequate idea of its contents in a few words: it covers a great deal of territory, none of it superficially, and the reader is left with a strong impression that he has been there and participated in the daily life of the Mexican Baroque Age. The clear style of the book, however, does not minimize the impeccable character of Dr. Leonard's scholarship. It is not often that a book appears which is satisfactory to both the scholar and the general reader; but this one happily belongs to that number.

—J. Robert Feynn

ART AND ARCHITECTURE IN SPAIN AND PORTUGAL AND THEIR AMERICAN DOMINIONS, 1500 TO 1800, by George Kubler and Martin Soria. Baltimore: Penguin Books, 1959. 476 pp. \$12.50.

Professors George Kubler of Yale and Martin Soria of Michigan State have maintained the distinguished character of the Pelican history of art series in their 1959 publication *Art and Architecture in Spain and Portugal and Their American Dominions, 1500 to 1800*.

In nearly 120 densely written pages, and with the aid of 150 well-chosen drawings and photographs, Dr. Kubler amasses innumerable historic data in order to outline Iberian architecture and its New World interpretations. Martin Soria, employing somewhat less rigorous phrasing,

consumes 225 pages and an equal number of illustrations in surveying monuments of sculpture and painting within the same geographic limits. Although both scholars are writing under the duress of spatial restrictions, their purpose is attained with the ease of necessity. The co-authors accurately point out that "no book of the scope of this one exists in any language, and . . . students everywhere are in need of one."

Certainly one of the great pleasures in scanning this work emerges as cross-checking and locating of basic information involves the careful reader. Quick references—contents, lists of figures and plates, maps, abbreviations and 1100 footnotes—total over seventy pages; bibliography and index, an additional forty. In the text, main regional divisions are fractioned by temporal and stylistic units. For example, in the chapter on architecture in Portugal and Brazil, George Kubler employs such explicit subunits as "Italian and Netherlandish Contributions (1580-1640)" and "Unified Naves and Cellular Envelopes (1640-1720)." In a similar section on sculpture, Martin Soria discerns "The Joanine Style (c. 1715-35)" in Portuguese stylistic shiftings from Baroque to Neo-Classicism. Despite buffetings by these huge quantities of art-historical fact, we are repeatedly stabilized by comparisons and relationships drawn by the co-authors in their scholarly passion for organization.

Volumes of such an intensity as *Art and Architecture in Spain and Portugal* may become dry and tedious. However, the varied tonality of literary styles exploited by Professors Kubler and Soria insures their work against this fate.

Local readers of *Religious Architecture of New Mexico* (1940) already know how

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Dr. Kubler can write with exactness and careful hypothesizing. In his current effort we detect an even greater directness and brevity. Obviously, George Kubler cherishes absolute accuracy in phraseology so as to achieve the fullest description possible in the briefest space. As we might also expect, nomenclature is punctilious and demanding. Finally, through precise definitions of regional and individual styles and lucid categorization of their sources, Dr. Kubler offers his most strikingly original contributions to studies of Iberian Renaissance building.

Next, we come with some preconceptions to the portions written by Dr. Soria—sculpture and painting. At first we note, and may regret, the lack of Kublerian, detached description. However, at least three adequate reasons exist for the more subjective approach of Dr. Soria. In comparison to architecture, the pictorial arts of Spain and Portugal have accrued a far greater quantity of historical groundwork in the form of published researches. Secondly, the creators of these arts—Berruguete, El Greco, Velázquez, Ribera and Zurbarán—are more familiar to most of us than the equal talents of architects Guas, Toledo and Tomé. And then we might also admit that representative sculpture and painting induces a more immediate emotional response than classical façades of eighteenth-century town halls. With this final psychological advantage and with so many facts about his popular topic nearly common knowledge, Dr. Soria understandably becomes an enthusiastic cicerone. *Santos* at San Benito in Valladolid are seen as “symbols of consuming emotion, contorted, writhing, tormented and trembling . . . a vision seen in a terrible dream” (p. 133).

BOOKS

While varying quality in the writings of co-authors Kubler and Soria must be accepted as literary license, their view of post-Conquest art is less deserving of our condolence. For example, of what real value is the comparison, drawn by Dr. Soria, between colonial Mexican sculpture and T'ang drapery (p. 193), Japanese Nō masks (p. 181) and works by Henry Moore (p. 142)? Or is the term “Manneristic” really suited to Spanish-American painting? On the other hand, Dr. Kubler might adopt a more sympathetic attitude toward Spanish-colonial architecture, rather than branding it “weak” and “dissolved.” Have not archeology and anthropology shown us the relative if not the absolute error in criticizing non-European cultural artifacts from a Classic-oriented perspective, a slant usually distorted by the sterility of Victorian “revival esthetics”? Such critical myopia somewhat depreciates the value of this volume.

Admittedly, *Art and Architecture in Spain and Portugal* was not designed for the layman of passing interest and limited academic preparation. Casual readers, seeking a comfortable review of Iberian Renaissance arts, may find this tome a trifle tedious. Nevertheless, serious students, requiring a considerable quantity of well-organized facts and suggestions, should discover in this joint effort a major reference source of grand convenience for a long time to come.

—Richard E. Ahlborn

APACHE, NAVAHO AND SPANIARD, by Jack D. Forbes. Norman: University of Oklahoma Press, 1960. 330 pp., illus. \$5.95.

This book is a chronological account of interaction among Spaniards, Apaches,

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and other Indians living in what is now the southwestern United States and northern Mexico between c. 1535 and 1698.

Data gleaned primarily from Spanish documents have been used to support the contentions that, before Spanish contact, Apache-Pueblo relations were essentially peaceful and symbiotic, and that the advent of the Spaniards, especially the settlers of 1598, upset an existing equilibrium and was thus a prime cause of Apache aggressions. The evidence shows that even after Apache-Pueblo relations in general deteriorated, some Apache groups continued to maintain close friendships with some Pueblos; it was Spanish oppression, far more than Apache raids, that brought the Pueblos to grief.

Forbes has made several incidental contributions by using old information to new purpose. For example, he points out that the execution of Juan Archuleta in 1643 automatically places this soldier's expedition to El Cuartelejo before that date—a fact of considerable interest to students of the Plains. Moreover, Forbes' footnote commentary on Juan Amando Niel represents a long-overdue exposé of that writer, who has misled many a student.

Throughout most of the book, Forbes refers to the Mexican Border Tribes and the Texas Jumanos as speakers of Athabascan without qualification, citing his earlier discussion of the subject in *Ethnohistory* (Vol. 6, pp. 97-159; 1959). Although this is not a review of that article, it should be pointed out that most of the Spanish references which serve to link the Border Tribes and the Jumanos with Apaches could reflect Spanish recognition of "political" affiliation and/or intermarriage on the part of these groups.

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In speculating on Southern Athabascan origins, Forbes aligns himself with those who prefer to believe that the Apaches were in the Southwest long before the Spaniards arrived. Further, he questions the view that the Apaches migrated from the north. The literature bearing on these questions is not adequately represented either in the text or in the bibliography: therefore the reader should investigate the matter for himself, or at least defer judgment.

Forbes' main thesis, however, is valid and his book, because of its potentially wide distribution, should serve as a much-needed corrective to the belief that the Apache was, in the period discussed, primarily an aggressor and the scourge of the Pueblos.

—Dolores A. Gunnerson

A Ph.D. candidate in anthropology at the University of Utah, Mrs. Gunnerson now lives in Belmont, Massachusetts. She has published in *Nebraska History*, *Prairie Schooner*, and *El Palacio*.



STANFORD SHORT STORIES 1960, ed. by Wallace Stegner and Richard Scowcroft. Stanford: Stanford University Press, 1960. 177 pp. \$2.95.

"That sense of power arched and violent, yet suspended"—in its image of equestrian magnificence Joanna Ostrow's "A Decision to Withdraw" provides a monument to the high art of fiction practiced at Stanford. Were the stories not arranged alphabetically, according to author, Miss Ostrow's own surely would be among the foremost. Her contempt for "the Money" and his wife, presumptuously preparing for an Olympic *dressage* beyond their compre-

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hension as well as their prowess, finds justification in her narrative's properly fierce, rhythmical shape. Stanford fellows often are chosen for the promise of mutual provocation which their personal variety can provide. But here an authenticity of more than private detail and specialized lore emerges: that wise accuracy which proceeds only from whoever, while training a horse, trains himself and so trades pretension for durable self-appreciation.

The same certainty of experience held accountable after long vigil shines through Tillie Olsen's "Tell Me a Riddle." Cornered by death and its demands for assessment, a bickering old couple find in themselves sufficient human resource. During the agony of his wife's last day, Granddad is begged to "come back and help her poor body to die," on the promise that some more incorruptible self had already recovered, in memory, the day "when she first heard music." The narrative style is as cunningly incoherent as that passionate inarticulateness which so well defined Mrs. Olsen's earlier story, "Hey Sailor, What Ship?" (*Best American Short Stories of 1957*). With the precision of a James Agee, she resorts to poetic utterance to express her characters' half-stifled outcry, their primitive truth. All living things inform against the turned down hearing aid: the grandchildren's attendance on Disaster Day, the "Rosita" cookie commemorating the Mexican newly-dead, the closeted child, fugitive recollections of prison camp, the tape-recorder inner monologue. The meaning of life is in its being lived. And the author's power comes from the respect she gives her characters' truth of experience.

Several other stories aspire to the magnitude and control of these two, and a few

approach them. Olympia Karageorges' "Career" alternates between local appeal (the Greek family in Egypt) and sentimentality (the farmed-out servant's child) perhaps because the point of view is too autobiographical to be characterized objectively, until the last ironic moment. John Waterhouse's "The Small, Gentle House of Bertram Camm" (the bully sent to frighten Camm from his property is routed when spit defiles his boots) and Robin MacDonald's "A Red, Red Coat" (an idiot girl looses his ferrets on a tubercular who has dared to compare their needs) suffer from too little interim reserve of insight before the strong tolling of their endings. Yet their undeniable seriousness makes them superior to the tabloid unsubtleties of "Martin Fincher, Tripod Man" or the coy-comic inflation of "The Baseball Business" and "The Pride of Scotland," hand-me-down jokes.

Least understandable are the inclusion of two selections from student novels whose windy rambling not only contributes nothing instructively to the solution of short fiction's problems but is unforgivable in the company of Tillie Olsen's novelette, in which no word is wasted and every nuance of sound or image is an opportunity. It must be little consolation to such novelists-by-default and by-attenuation, if Mrs. Olsen's story is so incomparable that even she must sometimes despair of its duplication.

—Leonard Casper

THE LANDSCAPE AND THE LOOKING GLASS: Willa Cather's Search for Value, by John H. Randall III. Boston: Houghton Mifflin Co., 1960. 425 pp. \$5.75.

Because John Randall III lingers over alleged "local color" in *O Pioneers!*, the

only Willa Cather novel which he can admire, the reader is less outraged to hear *Death Comes to the Archbishop* classified as a sentimental novel. By then he has been acclimated to the critic's limitations—naïvete, impatience, cocksureness, self-paraphrase.

In *Death Comes to the Archbishop* the Jesuit missionaries are scolded for not being wholly ascetic: they like their native soups and cathedrals. Are they genuine pioneers; are they good enough Catholics? Randall's measure leaves no room for human complexities. Similarly he abhors the absence of a single hero-spokesman, since elsewhere he has relied on extensive quotation as if to trap Miss Cather into self-incrimination. Perhaps because he interprets the novel's values as "hierarchal, feudal," and these are antagonistic to his own apriorisms (Randall's preference for eighteenth century analogies betrays an optimistic rationalism), imagery of inundating light becomes pointless; tissues of legend and historic present, a pattern of irrelevancies.

In *The Professor's House*, Randall is more sympathetic to compositional use of "Tom Outland's Story." Yet he is unimpressed by the Indian cliff-dwellers' intimate culture. And because he cannot accept nostalgia as a legitimate, nonsentimental judgment of contemporary conditions, scandalized he diagnoses the professor's willingness to die as the consequence of either spiritual pride or the male climacteric.

The Southwest seems to have only literary existence for Randall even though, after six months in Arizona and New Mexico, Willa Cather surrendered her adolescent illusions about the urban East, and wrote *O Pioneers!* Randall talks of "vegeta-

tion rites" as if seasons were artificial importations among people of the soil. He talks of Populist folklore without acknowledging very real conditions faced by farmers who voted Populist.

Above all Randall talks of how Willa Cather reveals her bluntness, arrogance and lovelessness in her novels. Yet whatever her nature, theirs rarely lack subtlety or a sense of agonized struggle for a coherent, constant vision. Is her "masculinity" fundamental to any consideration of more than personal components and counterforces in her books: the tremulous mutual identification of self and multigeneration family (or the Catholic church); the survival of sensitivity within modern masses; the attempt to reconcile spontaneity (American opportunity) and tradition (cultivated European talent)?

The logic of experience requires fluctuations in author and character wherever such human decisions are in process. Surely they are preferable to the inflexible disdain of their textbookish critic.

—Leonard Casper

The University of Washington Press recently released Dr. Casper's study of Robert Penn Warren: *The Dark and Bloody Ground*. Associated with Boston College, where he teaches English, Leonard Casper has taught creative writing at Wisconsin, Cornell, the University of the Philippines and at Boston College. His short stories have appeared in the O. Henry and Martha Foley anthologies of the best short fiction.

ROBERT PENN WARREN: *The Dark and Bloody Ground*, by Leonard Casper. Seattle: University of Washington Press, 1960. 212 pp. \$4.75.

When he retired from the Yale English department in 1956 to devote himself en-

tirely to writing, Robert Penn Warren had reached a goal that in academic literary circles is regarded as virtually impossible of attainment. His Vanderbilt colleagues of the 'twenties, however, should not have been surprised; such men as John Crowe Ransom, Allen Tate, Donald Davidson, Andrew Lytle, and Cleanth Brooks (none of whom have been able to give themselves to full-time writing) had early marked in "Red" Warren an unusual talent and a compelling power. From those early days, when the thin, awkward Kentucky boy drew a protective sponsorship on the Vanderbilt campus, he has indeed, in line with many predictions, made major achievements in literature.

Though his career by no means seems near conclusion (he is fifty-five and just last year published his sixth novel, *The Cave*), it has been defined with enough consistency for Leonard Casper to survey its large lineaments with some certainty. In his recently published volume *Robert Penn Warren: The Dark and Bloody Ground*, Mr. Casper views with understanding the world Warren creates and details Warren's progress toward the full realization of that world in each genre he has essayed. Author of six novels, three volumes of poetry, two volumes of short stories, a collection of critical essays, several dramas, histories, and biographies, and seven textbooks, Warren has won prizes, Literary Guild contracts, and the Pulitzer award. Two of his novels have been made into movies. All his work has met with unusual financial success. Yet he is not really a well-known writer outside the literary world. Nor, despite his obvious largeness of scope, his philosophic depth, and his excellence of technique, has he been given a place of high honor by critics of

fiction. Mr. Casper would account for this oversight by the general critical incomprehension of an important element in Warren's work, an element that provides the title for the present volume: Warren's world is a world of violence, a "dark and bloody ground." On its most literal level, this phrase is the Indian name for Warren's native state of Kentucky. Yet, in a deepening pyramid of meaning, the troubled land can be seen to be the South, America, the modern world, and finally the human condition itself. In Warren's work, violence is a necessity; it is, as Mr. Casper writes, "token for the individual's laboring emergence from and through his circumstances, the struggle of each man for self-consciousness."

From Warren's earliest Fugitive poems, his biography of John Brown, his early novels *Night Rider* and *At Heaven's Gate* through his more fully realized works—some of the *Selected Poems*, *All the King's Men*, *World Enough and Time*, and *Band of Angels*—he has been striving to know his own vision; for, as Mr. Casper rightly indicates, writing is for Warren a cognitive process. Thus the struggle for identity on the part of the creative artist is related, in Warren's mind, to the same struggle in all men. It is a struggle to acknowledge and confess sin—the sin of existing, the sin of separateness—and through that confession, to move on toward expiation and redemption. In a sense, as Mr. Casper makes clear, Warren's reading of *The Rime of the Ancient Mariner* is of crucial importance in the interpretation of his own work.

Mr. Casper speaks of his book as a "map" of Warren. It should be a valuable guide to the student of Warren's work, as

well as to the reader who knows little of him or, perhaps, who understands little of the Southern temperament. Its "narrative briefs" are accurate and helpful, its commentaries clear, its bibliographies full. One could wish it less gnomic in insight and more conventionally expository in style, as one could desire perhaps a wider perspective than the merely modern one it provides for viewing Warren's world. But, despite these shortcomings, *Robert Penn Warren: The Dark and Bloody Ground* is a sympathetic and intelligent interpretation of an important writer who has been hugely influential on all fronts in American letters.

—Louise Cowan

Chairman of the Department of English at the University of Dallas, Dr. Louise Cowan is the author of a critical history of the Fugitive movement, published by Louisiana State University Press.

Doubleday & Co. has announced the opening of its second annual Catholic Prize Contest. Offering prizes in three categories, fiction, biography and non-fiction, the contest seeks to encourage authors and to stimulate interest in all fields of Catholic writing. The contest is open to all authors, new or established, Catholic or non-Catholic, writing in the English language. Granted at the judges' discretion, each of the three awards provides \$5000 as a guaranteed advance royalty against the author's earnings. Further details may be obtained by writing The Doubleday Catholic Prize Contest, in care of Doubleday & Co., Inc., 575 Madison Avenue, New York 22, New York.



One of the strangest publisher's addresses, or so it must seem to those accustomed to New York 17, New York, is that of Dale Stuart King, whose books come from Six Shooter Canyon in Globe, Arizona. One of Mr. King's latest releases is *Meet the Southwest Deserts*, by Philip Welles, illustrated with photographs by Marvin H. Frost, Sr. Priced at \$1.00, the paper-backed volume illustrates the curious and varied plants and animals to be found in desert lands below 4,500 feet elevation. Other titles from Six Shooter Canyon include *Frontier Military Posts of Arizona*, a concise and colorful history of the 46 military camps and forts built in Arizona Territory to subdue and control the numerous Indian tribes . . . from 1849 to the surrender of Geronimo in 1886. Priced at \$1.00 in paper, it is the work of Ray Brandes, Curator of Collections, Arizona Pioneers' Historical Society. *Old Father, the Story Teller*, also published by Mr. King, is the work of well-known New Mexico Indian artist, Pablita Velarde. In it, she tells and illustrates six tribal legends. The book is a handsome, big package, 9 inches x 12 inches, with a full cover painting on vinyl cloth in boards, five full color paintings and eight smaller ones; three black-and-white illustrations. The price is \$7.95. It is to be hoped that Mr. King, or some other far-seeing publisher, will secure the rights to Pablita Velarde's paintings of the story of the Christ Child, which added to the luster of December, 1960 *New Mexico Magazine*. These would make a unique and lovely seasonal title for some Southwestern publisher.

THE GAZABOS, 41 Poems by Edwin Honig. New York: Clarke & Way, Inc., 1960. 66 pp. \$3.00.

The stone lion of the title asks its riddle as you go in and answers, in its own final poem, as you go out. And it isn't just the fact that in summer houses or through winter windows we look out at a Happy Hooligan world only to see ourselves. That is much of what we've seen inside the book, a place of a different architecture.

Inside, as through shards of wall and greenery, is an aquarium world peopled with deathly silences. A world where the fish look back at you and know you—striking down in one glance an age's pitiful plea for a togetherness it thinks it doesn't have.

A world where the end is mere flesh of the beginning. What you look at is fraught with what you're soon to see:

A shaggy sea-wet islet pauses tideless
Under two hawks hovering. A dim
Washed heaven blue surmounts the wordless
Morning, its weighty world-wide asking trimmed
Down to summer silence. Was paradise
Like this before the need arose for it. . . .

(from "Jawing of Genesis")

Let's say, that in a world of piercing silence, vision is peripheral. And recall that it's peripheral vision that catches whatever's not coming straight at us:

WHAT'S GOOD WAITS LONG

What's good waits long, but no longer,
To burst like a night star when the eye
Happens to lift from another engagement,
Accidentally, but fitly (for the moment
Is ripe: if it must be at all, it must be
Now, no later) and lingers where
It happened, seeing nothing, not even
The unexpected passage, which
Was all that really happened,
Of a now cold unaccountable star.

Peripheral vision is most acute when center vision is momentarily blank, focused on blankness. The eyes straight ahead and still, not working to adjust and assimilate. It gives the sides their chance. And wonders happen. Ghosts if you like, or unremembered images. Or the shadow that defines the substance. For example, if you paint a picture in two close pure colors, then put a piece of white paper in the middle of it and stare hard at the paper for a while . . . when you look aside at a blank space of wall you'll see your painting in its true (not technical) complementary colors. A lot of this goes on in these poems.

And a lot that contradicts it.

Take as theme the author's view of La Fontaine:

Such things are fables made of, mortal
beasts corraled in sudden clearings
till the moral closes jaws
upon us, poor unwitting morsels.

(from "Reading Miss Moore's La Fontaine")

Well, most of his poems also are fables, fables of change from seem to be. Less told than painted. Landscapes of identity. Under a darkening surface strong forms dart and swim, only to recede at last and fix themselves into a picture. The wild spin of a thing revealed—achieved. Achieved with power and responsibility. But finally still. In a rush of hard g's, captured and titled.

It's not simply a matter of whether you like this or not. Edwin Honig has "an ability to close up his poems . . . an ingredient without which there can be no major poetry." Says Oscar Williams on the cover. I say that these days only in mathematics do equations liberate. The poems themselves say they don't like it. Being asked to do their job twice, or serve as lintels for a last line. (Compare "Sleepers" with "A Passing Snowbird Asked"; or see what happens in the final stanza of "A Beauty that Rages".)

Is experience so much a thing to be learned from? Or isn't that insistence finally the power of reduction—the power that tires and starves us?

The answer is half a yes. The other half belongs to its opposite. So halfway, then, the drawstring insights starve the poems, eat off their greenness. The greenness that is there, line by line, image by image. So much seeing along the way of the poem that it either dwarfs the final unifying pressure or is robbed by it.

There's a point at which action is reduced to style. In our poems as in ourselves. And where cast of mind, what we are, regrets its limited waters and flings elsewhere, only to give new fish the old name.

For instance in these poems from time to time you feel the poet's attraction to the substantives of antiquated slang: dago, gazabo, runt. Strange fish that don't swim naturally in the speech of this book. A reaching outside for images from a world where the poet felt but never fraternized. And yet it's exactly here that he makes his crucial statement:

I saw them dancing,
the gazabos, apes of joy, swains of
their pocket mirrors, to each a world:
a dancing, a gallumphing, a guzzling
of themselves . . .

Friends, multi-
tudes, oh lifelong shadows: are
you my filth, my worn out longings,
my poems that dog me
till I die?

(from "The Gazabos")

In the end the power of his feeling—the *personality* of it—prevails. The damndest things get assimilated! Not that the ambivalence doesn't remain. But the cumulative effect generated in the book works to make the ambivalence more apparent than real. Or so I think. As I think the individual reader's reaction to this central circumstance will largely govern his evaluation of the work.¹

For myself, the book less creates an aura than is one. The aura I tried to set out early in these remarks. It remains a world of dark silences despite the glint of word and tumble of image. Many of the poems explicit in thought, seem in remembrance wordless. Or a single poem may be a wonder of sharp depiction (e.g., "Do You Love Me?"), yet it joins in defining shadow. As if what the poet is talking about is not what he's finally saying. Or as if his is the painting I lift my eyes from to see in a stare the complement.

Finally then, the poems together are something else than the poems apart. And they make a sum beyond 41. Which means he has done the unusual in poetry collections—he has made a book.

I think this is a pertinent sample from it:

SPEECH

In the weedy gardens of October, rattling
the dead leaves, the dead come calling,
bringing their dream:
an afternoon wine through which
we breathe ethers of sun setting.

They wreath round us the probing haze
and in us press vineyards of their
lost knowing: a last
late cry, a tired glow
is groping, clings, breathes up and clears

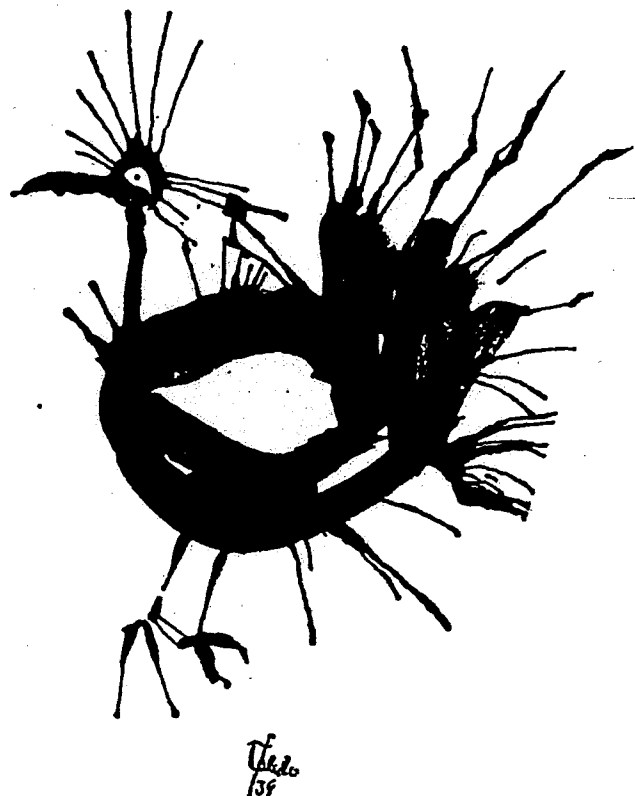
The silent wall as faintly in us
unborn children creep,
crawl up to breathe
this wine, this haze, this seeth-
ing dream of almost knowing.

Who if not they, borrowing our being—
the dead alive, the unborn
living—reach out,
almost bestow us, unwished
cradles and small crude tombs?

—Kenneth Lash

Mr. Lash is teaching literature and art history at California School of Fine Arts in San Francisco. He is a former editor of *NMQ*. His one-act play, *The Collectors*, will be produced by the Actors Workshop in that city.

1. For a different view of Edwin Honig's poetry, see *NMQ*, Vol. XXV, Nos. 2 and 3 (Summer-Autumn, 1955), 253-51.



Francisco Toledo Nolasco

THE STRUCTURE AND DYNAMICS OF THE PSYCHE, by C. G. Jung. Vol. 8 of the Collected Works. New York: Pantheon Books, 1960. Bollingen Series XX. 606 pp. \$6.00.

The completed edition of eighteen or more volumes of the Collected Works of C. G. Jung will represent the most definitive source of Jung's writings in English. It will contain revised versions of earlier writings, works not previously translated and works originally written in English.

To return to Jung after a lapse of several years is to realize again how diversified are the interests of such a mind and how challenging the ideas it creates. One really ought to put in some serious training before renewing contact. An ideal way would be to study the major religions and their beliefs, the history and significance of symbolism, cultural anthropology, the philosophy of science and all available studies of psychic phenomena. If one has previously studied such things, then a refresher course is required. The breadth of the associations, the wealth of allusions to mysticism, religion, culture and symbolism and the striking erudition of Jung are without equal in the realm of psychology. Consequently, it is impossible to evaluate such writings, such theorizing, within the normal context of evaluation in psychology. The writings of most contemporary psychologists are markedly empirical and their contributions can be evaluated against the canons of scientific methodology and procedure. However, Jung is at one and the same time a poet, a metaphysician and a psychologist. The psychologist can only

be evaluated within the many other facets of his personality. To view the psychologist independently is to lose the man.

The present volume contains eighteen essays of highly diversified content dealing with such topics as psychic energy, instinct and the unconscious, the place of the heredity concept in psychology, dream psychology, the soul concept, psychic phenomena and death. These essays are organized around three major essays first published in 1928, 1946 and 1952, respectively. These are entitled, "On Psychic Energy," "On the Nature of the Psyche" and "Synchronicity: An Acausal Connecting Principle."

The first of these three essays deals with Jung's libido theory, one of the primary reasons for the intellectual divorce of Freud and Jung. Here, Jung defends his position and clarifies it for his critics, clearly indicating how it resembles that of Freud and equally clearly how it is differentiated from Freud's position.

"The defect of the Freudian view lies in the one-sidedness to which the mechanistic-causal standpoint always inclines, that is to say, in the all-simplifying *reductio ad causam*, which, the truer, the simpler, the more inclusive it is, does the less justice to the product thus analyzed and reduced."

And later: "Sexual dynamics is only one particular instance in the total field of the psyche. This is not to deny its existence, but merely to put it in its proper place."

For Jung the distinction between his viewpoint and that of Freud is not simply a matter of relative emphasis on the significance and meaning of sexuality. It is primarily a matter of approach to events. Having first distinguished the two varieties of approach, he classifies that of Freud as mechanistic-causal and his own emphasis as energetic-final.

The second essay, "On the Nature of the Psyche," is an excellent summary of the basic theoretical position of Jung. With a plethora of illustrations from religion, anthropological data and symbolistic studies, Jung clarifies and defends his notions of the unconscious, its relationship to consciousness, the collective unconscious and the archetypes. The reader who is meeting Jung for the first time might benefit from reading first the short but brilliant exposition of Jung's position by Frieda Fordham (a Pelican Paperback). Her work, in the opinion of the reviewer, represents the best available preparation for a study of Jung's writings. However, it should not serve as a substitute, indeed it cannot.

The third major essay is perhaps the most controversy-arousing of Jung's career. Jung's concept of "Synchronicity" and his discussion of the phenomena of extrasensory perception undoubtedly will attract the attention of the lay reader. The concept of synchronicity is sufficiently complex to be outside the scope of the present review. He maintains that "synchronistic events rest on the simultaneous occurrence of two different psychic states. One of these is the normal, probable state (*i.e.*, the one that is causally explicable), and the other, the critical experience, is the one that cannot be derived causally from the first." However, Jung's ready acceptance of the findings of Rhine and colleagues, the so-called extrasensory perception research, is somewhat surprising. His claim that "up to the present no critical argument that cannot be refuted has been brought against these experiments" seems rather extravagant. Apart from the classic critiques of Wolffe

and Gulliksen in the late 30's (which the reviewer believes are still valid), what of Price's recent (1955) analysis of such experimental evidence? Most psychologists do not take the position that extrasensory phenomena do not exist: they merely assert that adequate scientific evidence to support such phenomena does not yet exist.

In conclusion, as always in reading Jung, one is both stimulated and somewhat exasperated. So many valuable insights are coupled with so many unanswered questions, statements that are based on evidence with statements that are matters of faith.

—Edward Nolan

A native of Scotland, Dr. Nolan was graduated from the University of Edinburgh in 1952. He came to the U.S. in 1952 as a Graduate Fellow in Psychometrics at Princeton University, where he completed his M.A. in Psychometrics and his Ph.D. in social psychology. He has been Assistant Professor of Psychology at the University of New Mexico since 1957. Together with a colleague, he is preparing a book for Charles Merrill Co., entitled *Contemporary Areas of Psychology*.

ANGIENT BALLADS TRADITIONALLY SUNG IN NEW ENGLAND, ed. by Helen Hartness Flanders from the Flanders Ballad Collection, Middlebury College, Vermont. Critical analyses by Tristram P. Coffin. Music annotations by Bruno Nettl. Philadelphia: University of Pennsylvania Press, 1960. 344 pp. \$10.00.

Two areas in America are notable for their preservation of ancient folklore from the British Isles: the Southern Appalachians and Upper New England. Having remained relatively isolated from the main currents of industrialism, they have come to be considered in the twentieth century the principal depositories of traditional literature of British origin. One of the forms of such literary expression, the traditional ballad, is the subject of *Ancient Ballads Traditionally Sung in New England*, Vol. I, compiled and edited by Helen Hartness Flanders of Springfield, Vermont.

Mrs. Flanders ranks among the primary collectors of traditional ballads in the English language, having given us in recent years *A Garland of Green Mountain Songs*, *Ballads Migrant in New England*, *Vermont Folk-Songs and Ballads*, and other works on the ballad in New England. In these and in her latest work she has ably pursued an editor's interest in British balladry that in itself follows a tradition among English-speaking people, dating from unknown monastic scribes of the thirteenth century who copied down ballads of religious theme, through Thomas Percy and Joseph Ritson of the eighteenth century and Sir Walter Scott and Francis J. Child of the nineteenth century. The Flanders Ballad Collection at Middlebury College contains some nine thousand traditional songs.

This book is Volume I, of what, it is hoped, might ultimately be a series of volumes representing a variorum of ancient British ballads collected in New England. It follows the Child system of numbering and arrangement of ballad titles, letters being used to identify individual New England variants of each ballad. Volume I includes ballads 1 through 51 of the total 305 in the Child collection. The tunes are definitively annotated

with a system of letters and numbers by musicologist Dr. Bruno Nettl to show variants of tonal theme and to give an exact representation of the nuances of tone that singers of folk-songs convey in their individual renditions.

One of the most valuable features is the series of critical analyses by Tristram P. Coffin, who is given too little credit. A vast amount of scholarship has gone into the terse paragraphs appearing at the beginning of each ballad chapter, which review the history of each narrative in European and American folklore along with important similarities of variants. These are written with a continuity remarkable for an area of scholarship that so frequently defies coherence. It is one aspect of the book, apart from the ballads themselves, which certainly should appeal to those with casual interest in ballads as well as to the ballad scholar.

It is particularly interesting to compare ballads of New England to those of other regions in America. We of the West and Southwest live on the fringe of British balladry. The only significant depository west of the Mississippi river is the Ozark Mountain area, populated by folk predominantly of Appalachian ancestry. The British ballad moved into the forested eastern portion of Texas with the pre-Civil War advance of the cotton plantation economy, but it did not move in significant numbers onto the cattle-ranching plains of West Texas. It did not move west of the Ozarks into Oklahoma. Belden's collection shows it in Missouri, but it did not move westward into Kansas. So the line of demarcation goes northward. Except in isolated instances of informants moving from the East, British ballads have not been found in the Pacific Far West as literature of oral tradition.

What of the region in between—the Ohio and Mississippi river valleys? The British ballad has been found in abundance in these areas, as indicated by the collections of Eddy in Ohio, Gardner and Chickering in Southern Michigan, Brewster in Indiana, and Hudson in Mississippi. Certain distinguishable trends can be noted in ballads from these collections when compared with the Child ballads. The same trends appear, but with less frequency, in those of the Appalachian—New England East. There is a tendency to reduce the supernatural element in the Child ballad to more realistic terms; the profound tragedies of unrequited love are often de-sentimentalized; and a thread of humor is interwoven through most tragic motifs. A variant collected by Louise Pound in the Middle-West presents the tragic scene between Barbara Allen and Sweet William in the following way:

He stretched out his pale white hand,
Expecting to touch hers,
She hopped and skipped all over the floor,
And said, "Young man, I won't have ye."

Sweet William died on Saturday night,
And Barbara died on Sunday,
The Old Woman died last of all,
She died on Easter Monday.

Although this tendency to reduce the tragic and noble to the humorous and common-

place is not lacking in *Ancient Ballads Traditionally Sung in New England*, the editors lament its presence and wish for the purer Child ballad motif, as in the following comment on *Old Bangum* (Child 18, *Sir Lionel*):

... it is surely a classic example of degeneration through oral tradition. Left from the old tale of the damsel in distress, the ravaging ogre, and the courtly challenge is only a Crockett-like burlesque of the backwoods.

On the contrary, it is not a degeneration at all. It is the natural process of oral tradition manifesting itself. Compare the above comment with the atmosphere of high good frontier humor described by John Lomax when he collected *Old Bangum and the Boar* in Texas, in which Old Bangum is made to appear a silly old codger riding out to fight for his young girl friend, and we observe an example of the basic differences between balladry in the East and West. *Ancient Ballads Traditionally Sung in New England* is not to be interpreted, therefore, as being representative of British ballads throughout America, but we are nonetheless pleased to welcome it as one of the best of regional collections.

—Norman (Brownie) McNeil

President of the Texas Folklore Society from 1946-49 and Field Collector of Folksongs for the Library of Congress in 1941, Dr. McNeil is Professor of English and Foreign Student Adviser at Texas A&M College in Kingsville. Publications of the Texas Folklore Society have included his studies of the British ballad in the Middle West and Mississippi Valley and of the *corridos* of the Mexican border. His second recording (the first album is out of print) is entitled *Folksongs by Brownie McNeil*, and is available from Sonic Records in Austin, Texas.

A CORRESPONDENCE OF AMERICANS, by Jack Hirschman. Bloomington: Indiana University Press, 1960. 60 pp. \$2.75.

Jack Hirschman's *A Correspondence of Americans* is an interesting first book of poems, interesting because it is its own demonstration of the youthful poet searching for himself through a developing sense of the language. And if the search has led him to the writing of a number of good poems, such poems have come about only after a struggle.

In his introduction to this volume, Karl Shapiro writes that "The poet who has evolved his own particular version of the language is ultimately the only interesting poet. . . . I am not talking about 'style,' which is usually no more than a polite variation of the norm, but of invention itself." He means, of course, that Hirschman is such an inventor. Yet surely invention and style go together; surely style, when we recognize it, is that mark of the writer who is able to achieve his own means of grasping and expressing reality. The main weakness of this book, then—and a weakness which is also a delight for the curious reader—is the presence of two styles. For some of the poems ("Calligraph," "Tornado," "To Butler Waugh," "David and Saul") are written in one way, others ("Ikon," "2 x 4," and some sections of "The Bestiary") in another. And the two styles communicate themselves through two different voices: one is calm and orderly, revealing

the speaker behind it by focusing upon a place or person or object; the other is disruptive and chaotic, displaying itself by focusing upon itself.

"Calligraph" is a good example of the first. Here is the poem:

Her hair hysterical, thrown back at the sight
Of the rose my throbbing boyhood brought,
Incensed, how the man in me leaped from my blush
And struck a trembling smile upon her mouth,

And how, drawing a tattered kimono close,
With fingers soft as pounded paraffin,
She bent and lifted up a thin-necked vase
To put the flower in.

The phrasing, the diction, the rhythm, even the general feeling—each of these moves in and through a voice which is essentially concerned with something other than itself. But the poet can lose control, can allow his voice to waver: the first section of "Impressions in the Perfect Tense" begins "I have the two buns again / For your sleeping cheeks, / Bought in the dawn's bakery." Alas.

Perhaps this explains why—in order to check himself, in order to avoid such a naive and sentimental perception, Hirschman often writes in another style, and one which is clearly obvious in such a poem as "Ikona," written about Allen Ginsberg. The first stanza

His howl grabbed me by my high intangibles;
His humor, of the ghetto-American, riddled
Me silly as Fosdick of the cops
My gassy dialectic escaping to be filled
By dancing inbetween despairs, and flops.

is more sudden in its movement than is "Calligraph," there is a deliberate use of slang (and a playing with the words *howl*, *gassy*, *flops*), and the language is in a struggle with itself, sometimes becoming abstract. Often, too, such a voice takes on the qualities of other voices—Thomas, Yeats, and Hart Crane are present in some of the other poems. But they are finally discarded.

And having discarded them, the poet is able to find his most persuasive speech in pieces like "The Free and the Lonely," "A Marriage of Death and Love," "Bill Sheridan," and "A Correspondence of Americans." The beginning of part V of the title poem seems to indicate an attempt to bring together some of the aspects of the two earlier styles:

Our images, Jim, have come to the ice
Left in once drunkenly lifted cups.
In the slow dissolutions, crystal clear,
Faces are staring, of infinite failure, up.

You at the other end of the inevitable bar
Extending crosscountry, the picketed harbor
Of your eyes; and, picketed, I at the other,
And inbetween all our mad specters:

Hirschman's poetry, it seems to me, has led him on a journey which has taken him away from—and brought him back to—himself. When he craftily gives his love over to his wit, when he looks hard in the mirror and shows us what he sees (in a language often forced and overpowering itself), his poems are failures. But when he breaks the mirror or looks through it, when he tempers his desire to fight with the language by overpowering it in the way a jujitsu artist overpowers his opponent, his poems are successful. Then we hear and feel a voice whose expression creates a lasting correspondence between poem and reader.

—Philip Legler

Teacher in the English Department of Illinois Wesleyan University, Philip Legler formerly was associated with New Mexico Highlands University in Las Vegas. During the summer of 1961, he will work and write in Taos, on a grant from the Wurlitzer Foundation.

Two new monographs of interest to the anthropologist and archaeologist are *The Great Kivas of Chaco Canyon and Their Relationships*, by Gordon Vivian and Paul Reiter, and *Table Rock Pueblo, Arizona*, by Paul S. Martin and John B. Rinaldo. The Vivian-Reiter publication surveys and describes the excavated great kivas of Chaco Canyon, in San Juan County, New Mexico, and on the basis of several excavated examples, attempts to define the architectural characteristics of the great ruin. There are a number of photographs and charts. It is Number 22 in the monograph series published by the School of American Research and The Museum of New Mexico. The price is \$2.50.

The Chicago Natural History Museum published *Table Rock Pueblo, Arizona*, as Volume 51, Number 2, in its Fieldiana: Anthropology series. In 1958, Rinaldo and Martin excavated a fifty-room pueblo, located on a low sandstone hill about 500 feet east of the present channel of the Little Colorado River and about one mile east of St. Johns, Arizona. The \$5.50 monograph carefully describes dimensions

and physical details of the pueblo, classifies and separates pottery types and artifacts. Maps and photographs complement the text.

Ethnologists and archaeologists will be glad to know of a new study just published by the Peabody Museum of Archaeology and Ethnology, Cambridge, Massachusetts: *Post-Cranial Skeletal Characters of Bison and Bos*, by Stanley J. Olsen. An osteological history of bison and bos precedes the excellent skeletal drawings by Andrew Janson.

PUEBLO DEL ARROYO, CHACO CANYON, by Neil M. Judd. Washington, D.C.: Smithsonian Institution, 1959. 256 pp., 55 plates, 45 figures, paper. \$5.00.

Neil Judd here offers his long-awaited report on the architecture and cultural antiquities of Pueblo del Arroyo, one of the Chaco's ten major *anasazi* villages located in northwestern New Mexico. This follows as sequel to his *Material Culture of Pueblo Bonito* (1954) and brings nearer to completion a review of his operations conducted in Chaco Canyon between 1921-27

under sponsorship of the National Geographic Society.

The present work represents Judd's synthesis of the field notes and a preliminary 1926 report made by his assistant, Karl Ruppert, to whom Judd delegated direction of partial Del Arroyo excavation concurrently with the major effort at neighboring Pueblo Bonito. Ruppert's task extended from summer, 1923, intermittently through the next three seasons. During this time, 44 ground-floor rooms and 7 kivas of the main Del Arroyo unit were excavated. Judd estimates that the four-story pueblo once contained a total of 284 rooms, which, with a projected population of about 475, would make this pueblo roughly half the size of Bonito and Chetro Ketl.

Pueblo del Arroyo is D-shaped, the wings extending eastward and projecting into the connecting arc of single-tier rooms that enclose a central court. Masonry and sherd evidence, together with tree-ring dates 1052-1117 A.D., place the pueblo's period of construction and occupancy in the Classic Chaco or P. III era. Occupation covered a relatively limited span of time. Judd suggests a withdrawal of Chaco residents in the later period of occupancy, and an in-migration of people moving down from the northern San Juan country.

Architecturally and otherwise, Del Arroyo's most interesting feature of difference is a circular tri-walled complex of rooms and associated kivas, bonded into the center of the pueblo's west wall. Judd traces the relationship of this unit to similar "tower" structures found in southwestern Colorado and Utah, and marks it clearly as an importation imposed upon the Chaco culture. Ruppert's partial excavation, however, appears to have provided Judd only

enough data for meager room measurements and a cursory examination of the structure's significance. What students miss here, however, they will find in R. Gordon Vivian's *Hubbard Site and Other Tri-Walled Structures* (National Park Service, Washington, D.C. 1959). After thoroughly excavating the site in 1950, Vivian concluded that Del Arroyo's Tri-Wall, together with nearby Kin Kletso, and probably New Alto and Chiquita, "represent the climax" of a migration into Chaco of "an indigenous population with strong northern San Juan ties."

Judd uses a pottery-type nomenclature of his own, and bases his findings on the sherd analysis made at Del Arroyo and Bonito in 1925 by Frank H. H. Roberts, Jr. and Monroe Amsden.

Of 77,405 sherds taken from Del Arroyo, Judd says that 6,614, or more than 8 per cent, were Chaco-San Juan (McElmo b/w). Next in order of frequency he places Early Hachure, which appears to be the same as Gallup b/w, 4.5 per cent, and Late Hachure, or Chaco b/w, 3.7 per cent. Judd suggests that Del Arroyo inhabitants "were closer, socially and economically, to the more recent" or in-migrant "portion of the population of Pueblo Bonito than they were to the older" or true Chaco "portion, and that Pueblo del Arroyo was first of the two villages to be vacated."

On the basis of available tree-ring dates, at least, the last point is tenable. In the Tri-Wall structure at Del Arroyo, Vivian found one of five pole stubs gave a cutting date of 1109. This, with the last ring date known for the pueblo itself, 1117, compares with Bonito's late ring date of 1130. Vivian suggests, however, that the Tri-Wall pole might have been re-used, and maintains un-

equivocally that the Tri-Wall structure was built when Del Arroyo was entering a period of decline and abandonment.

Judd's report is a valuable contribution to the widening knowledge of Chaco Canyon archeology. All who are interested in that field will wish him godspeed in the preparation of his remaining material.

—*Frank McNitt*

A newspaperman currently based in Massachusetts, Frank McNitt is the author of a biography, *Richard Wetherill: Anasazi*. During the summer of 1960 he spent some time at Teec-tso-secad, New Mexico, working on a projected history of Indian trading posts.

POLITICS AND GRASS: The Administration of Grazing on the Public Domain, by Philip O. Foss. Seattle: University of Washington Press, 1960. 246 pp. \$4.50.

The author is at his best in making clear the validity of his major thesis that the principal policy makers in the administration of grazing policy on federally owned range lands are Western stockmen acting through an advisory board system. There is validity to his contention that "The policies formed by this group have generally acted to perpetuate the *status quo* in range use and to maintain a minimum rate grazing fee. Unrestricted competition for the range has been eliminated but little range improvement has been accomplished."

Exception must be taken to the statement (p. 7) that "These lands have little economic value at present," in fact, it is contradicted (p. 197) by the information that in 1955 they supported over two million cattle, six million sheep and lesser numbers of horses, goats and big game as well as possessing recreational values, marketable timber and watershed useful-

ness. The idea (p. 7) that "... they will become increasingly important as agricultural technology develops and as population pressure increases" is not substantiated.

The development of forest service grazing permits is ignored, comparisons being made only of national forest grazing fees and grazing district fees.

Material in the extensive chapter on the public domain has been thoroughly covered by other writers. More useful here would have been a history of development of the local grazing customs and usages (which came to have *quasi-legal* significance) in force prior to the Taylor Grazing Act of 1934.

A list of maps, charts and tables would have been helpful.

—*Victor Westphall*

Holder of the Ph.D. in History from The University of New Mexico, Victor Westphall lives in Albuquerque. The UNM Press will publish his book, *The Public Domain in New Mexico, 1854-1891*.

TARGETS Number 4 is illustrated with the Mimbres Indian designs drawn by Harriet Cosgrove, which were reproduced in *New Mexico Quarterly* in Spring-Summer 1957 and in Summer 1959 issues. *Targets* is a new quarterly of poetry edited by W. L. Garner. Contributions of poetry and art work and subscription orders may be sent to Mr. Garner at Casabello, Sandia Park, New Mexico.



"The legal processes involved in establishing recognition of Spanish and Mexican land grants in New Mexico had as one of the results the accumulation by the federal government of a considerable body of early documents relating to New Mexico. These

documents, along with records of the Surveyor General of New Mexico and the files of the Court of Private Land Claims, are presently housed in the offices of the U.S. Bureau of Land Management in Santa Fe, New Mexico." In 1955, The University of New Mexico Library undertook the large task of arranging, filming, and indexing these papers. The UNM Press, launching its newly created Library Series in The University of New Mexico Publications, has issued *A Guide to the Microfilm of Papers Relating to New Mexico Land Grants*, prepared by Albert James Diaz. It serves as a guide, by means of four separate cross-indexes, to the sixty-three reels of microfilm on this subject in the UNM Library. Librarians and historians working with New Mexican land grant materials will find this volume a valuable reference tool. There is a particularly interesting section containing a "Checklist of Muniments of Title of the Baron of Arizona"—listing microfilm copies of the evidence introduced by James Addison Reavis in 1883 to support his claim to a huge area of land in eastern Arizona and western New Mexico. David Otis Kelley, the University of New Mexico librarian, oversees the new series.

The Harvard University Press recently released Volumes 4 and 5 (comprising Part III: United States and European Imprints) of Thomas W. Streeter's *Bibliography of Texas, 1795-1845*. This bibliography records for the first time a large number of books, pamphlets and other printed materials published in the United States and Europe in this period. During these years, Texas was first a remote province of Spain, then one of the Mexican states, and finally an independent republic. Part I of the Bibli-

ography (which is now out of print) recorded the Texas imprints, Part II the Mexican imprints. The two volumes of Part III comprise 600 pages, and the set sells for \$25.00. Thomas Streeter is a past president of the Bibliographical Society of America and the American Antiquarian Society.

Anyone interested in Western Americana should write to J. R. Reynolds, Bookseller, 16031 Sherman Way, Van Nuys, California, and ask to be put on his mailing list. Mr. Reynolds' catalogs are excellent examples of creative book merchandising. His Catalogue No. 61, dedicated to "The West and Eugene Manlove Rhodes," contains two essays by W. H. Hutchinson and W. C. Tuttle. Hutchinson, "Rhodes" scholar and book review critic for the San Francisco *Sunday Chronicle*, sums up his feeling for Rhodes in this manner:

"To me, 'Gene Rhodes has preserved for all time one brief and violent segment of the American experience—captured it forever in the clear amber of a joyous, dancing, illuminated prose."

Thirteen pages of the catalog are devoted to a selection of out of print and new writings, either by or about Eugene Manlove Rhodes, which Mr. Reynolds offers for sale. The entries are annotated, and there are sixty-five of them. Included are such Rhodes items as four 1920 numbers of the *Saturday Evening Post*, which carried a serialization of the novel, *Stepsons of Light*. And literary scholars of today might be interested in an editorial which appeared in *Collier's*, November 29, 1924. Titled "A Dear School," in it Rhodes damns F. Scott Fitzgerald's ideas on educating the younger generation!

Twayne Publishers, Inc., recently revealed plans for the Twayne United States Authors Series, books designed to present in clear, concise English the facts of the lives of the authors relevant to their literary publications and to offer an analytical-critical interpretation of their works. The series is under the direction of Sylvia E. Bowman, professor of English at Indiana University. The first books, which will appear in the Spring of 1961, are *William Faulkner* by Frederick J. Hoffman and *John Steinbeck* by Warren French.

Other volumes planned for 1961 in-

clude a new study of *Stephen Crane* by Edwin Cady, *Edgar Allen Poe* by Vincent Buranelli, *John Dos Passos* by John H. Wrenn, *John G. Whittier* by Lewis Leary. Dr. Bowman believes that the series "should serve a valuable purpose in bringing up to date much criticism about some of the moderns, and it will certainly attempt to dust off a few of the older American writers."

More than sixty books are under contract. When published, each will contain approximately 160 pages and a selective, annotated bibliography.

Head Notes

The wife of a director of World Health Organization in Geneva, Switzerland, ELIZABETH CHESLEY BAITY is a free-lance writer and journalist. She has traveled "almost everywhere except Russia and China. I have lived in South America, Europe, Asia, Africa, Indonesia." Mrs. Baity holds a B.A. and a B.S. degree from Texas University for Women, and an M.A. in psychology from the University of North Carolina. Her many publications include lyric poems in *Atlantic*, *Harper's*, *Saturday Review*, *Beloit Poetry Journal*, and in several national women's magazines; *Americans Before Columbus*, a book cited by the *New York Herald Tribune* as "best of the year"; and *America Before Man*, which won North Carolina's Mayflower Cup. Although she has lived all over the world, Mrs. Baity states that her "poetic images cluster mostly around the Southwest—desert themes. Never Asia or Africa!"

KENNETH BEAUDOIN works at the Complaint Desk, in the Detectives Division of the Memphis, Tennessee, Police Department. His work has appeared in *North Carolina Quarterly*, *Furioso*, *Inferno*, *Western Humanities Review*, *Saturday Review*, *The Nation*, and in little magazines in Canada, New Zealand, Greece, Italy, England, and Japan. A forthcoming collection of his poems bears an interesting title: *Memphis Haiku*. In reply to our request for details about unusual experiences, Mr. Beaudoin replied: "I am alive. That has always impressed me as being sufficiently unusual."

Formerly editor of *Poetry* magazine (Chicago) and of the University of Chicago Press, HAYDEN CARRUTH is now self-employed as a free-lance writer and editor. He has published verse and criticism in many literary and general magazines; in 1959 Macmillan published a volume of his poems, *The Crow and the Heart*. Also in