Book Reviews

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Frederick Jackson Turner and his frontier thesis have stood before historiographers like a mountain that allows no rest until it has been conquered. Countless historians have swarmed over the face of the mountain since it arose volcano-like in 1893, but with his recent definitive biography of Turner, added to his exhaustive tracing of the evolution of the Turner thesis in this book, Ray Allen Billington has erected his flag on the very summit. One can heave a sigh of relief that Everest has been conquered and historians can now concern themselves with other, perhaps lesser, peaks.

Readers wishing to learn more about Turner would do better to peruse the biography, but those interested in the history of ideas, and the frontier hypothesis especially, ought to turn to this formidable study. Much of the tracing of Turner's thesis has been done already by such historians as Fulmer Mood, Lee Benson, and Wilbur Jacobs. Billington has dotted some "i's" and crossed some "t's" to add the final bits of knowledge to the genesis of Turner's concept. To those unfamiliar with the work of the earlier Turner scholars Billington's microscopic tracing of the idea from sperm to birth is worth reading, for in spite of the tediousness of the material and some repetition Billington's treatment is highly competent and cultivated.

To no one's surprise, Billington demonstrates that the various ideas that make up Turner's famous thesis did not originate with him but had become part of the cultural baggage of the late nineteenth century. What Turner did was to synthesize these ideas into a potent package at the right time and stamp the thesis with his incisive, eloquent brand. Billington shows how the frontier-like society into which Turner was born, Portage, Wisconsin, predisposed him to be sensitive to the West as a key to American history. The decisive influence of Professor William F. Allen at the University of Wisconsin and a remarkable group of teachers and colleagues at Johns Hopkins and again Wisconsin sharpened Turner's tools and insight, and the times did the rest, with the new social sciences reaching a stage of development in 1893 that made an hypothesis such as Turner's almost inevitable.

While the evolutionary nature of the genesis of Turner's thesis strips him of some heroic dimensions, Billington's study shows that Turner was a giant of an historian nonetheless. The character and quality of the man are revealed especially in the interesting correspondence Turner had with William E. Dodd, Constance Skinner, Carl Becker, and Merle Curti. Not without flaws, Turner was certainly a gentleman and a germinal scholar. No one can waste his time in such company, no matter how hackneyed the subject. For East Texas historians Turner will always be a scholar to reckon with, for sectionalism and the interdisciplinary approach to a region were of vital concern to this pioneering historian who made Western history something far greater than a romance of "Cowboys and Indians."

Edward Hake Phillips
Austin College


During more than half a century and under a succession of distinguished editors, thirty-six numbered publications of the Texas Folklore Society came out of its office.
on the campus of the University of Texas at Austin. But between the thirty-sixth and thirty-seventh publications, the Society shifted its office to the campus of Stephen F. Austin State University at Nacogdoches and, perforce, changed editors. Publication XXXVII, Observations & Reflections on Texas Folklore, the first production from the new office of the Society, was edited by Francis Edward Abernethy and dedicated to Wilson M. Hudson, Jr., last Secretary-Editor (1964-1971) and Fellow of the Texas Folklore Society. In "A Preface" Abernethy tells about the move:

We moved during the burnt-out end of August, Wilson and I, in the midst of posting final grades, campus construction, and a quiet sadness. We sweated and cussed some as we packed the Society's materials in cardboard boxes and carried them out to the station wagon parked behind Parlin Hall. We took down the pictures of Lomax and Payne and some Cisneros sketches that had been used in The Healer of Los Olmos. Frank Dobie's old felt hat with a turkey feather in the band was sitting on a filing cabinet, so we put it in. Very gently we loaded a box of Mody's paisanos, five or six of them.

To one who has read all thirty-seven publications, a majority of them as they came from the press, that succinct passage means more than meets the casual eye, because it tells of the end of one era, the beginning of another. And though he may look backward with nostalgia, he can look forward with expectation, for both the book and the editor have met the standards set by their predecessors, and both promise that the Texas Folklore Society and its publications will continue to flourish.

Abernethy has produced a book that will stick in your mind like a grassbur in your sock. Don't be misled because it is thin—fourteen essays and a smidgen of fillers put together in a balanced sampling of Texana preserved by such oldtimers as J. Frank Dobie and Mody Boatright, and by comers such as Joyce Roach and Sarah Greene. If this is the kind of writing you like, don't begin the book until you can spare a couple of hours for pleasure, because you won't read far before you are caught up in recollections from which there'll be no quick return.

Some readers will remember Abernethy, Professor of English at Stephen F. Austin State University, as editor of Tales from the Big Thicket. For those who don't, "Singing All Day & Dinner on the Grounds," his contribution to Observations & Reflections, will tell more about him than a reviewer could.

Sid Cox
Texas A & M University

Historic Homes of San Augustine. Anne Clark, compiler. Austin, Texas (The Encino Press), 1972. P. 72 + illus. $10.00

The appearance of this handsome little book on the homes of San Augustine is a welcome addition to the small but growing list of publications which deal with the architecture of Texas. San Augustine is rich in history and houses, possessing among other historic structures three of the finest Greek Revival houses in Texas: the Captain Blount House, the Matthew Cartwright House and the Cullen House. Now, the story of these houses has been set down and related to the people and events which make the history of San Augustine.

San Augustine is fortunate in the longevity of so many of its first families, which leads to continuous connections with family houses and to memories and anecdotes passed from one generation to another. It is from this and other sources that Mrs. Clark
and her associates have drawn to give us a record of these houses, often from the original
builder down to the present occupants.

Architecturally, the houses are allowed to tell their own story through the fine
photography of Jim Alvis. He has obviously taken great pains to portray each house
from the best angle and in the best light to reveal its special qualities. In addition, unlike
most books of this kind, there are many revealing details which add greatly to our under­
standing of the architecture. The cornice of the Stephen Blount House and the door of
the Norwood-Legrand House are examples. The photography is straightforward, no
over dramatization or interpretation, for a subject which is as simple and as unaffected
as these nineteenth century Texas homes.

Of minor significance are a few questions concerning the description of some of the
houses, such as the use of the term colonial to describe a house erected by General Hen­
derson after 1840 or the description of the Polk-Sharp House as having twenty-four
windows of eight lights when the photograph indicates that there must be eight windows
of twenty four lights, more commonly described as twelve over twelve. More critical,
however, is the description of the Brookeland Depot as having been “painstakingly
restored to its original atmosphere.” It is evident from the photograph that the building
does not retain the original atmosphere of a railroad station. It may, of course, be a very
successful example of the adaptive use of a building, and it is often desirable to save a
building through reuse, as this charming farm house illustrates. The line between restora­
tion and remodeling is difficult to establish, but in order to promote a better under­
standing of what restoration is, historians must use the term with discrimination.

Those who love old houses and enjoy the visual manifestations of history will find
many pleasures herein.

Drury B. Alexander
University of Texas at Austin

*Historic Texas Churches.* By Cordelia Brown McFall. Fort Worth (Branch-Smith, Inc.)

This small volume presents brief sketches of fifty historic churches in Texas, and
it contains pictures of forty-four of them. It contains considerable interesting information
and the pictures themselves give some idea of the variety of architecture among the build­
ings. It would have been helpful if the sketches had provided information about the
sources of data.

The volume suffers severely from the lack of adequate editorial and typographical
attention. These are only a few examples among many: John Connally is John Connelly;
the Big Bend area is Big Ben; the noun, pastor, is used frequently as a verb; single quotes
are used when they should be double; ministers are haphazardly labeled as “the
Fowler is once referred to as “Rev. Littleton”), there is no consistent use of punctuation
marks; and capitalization runs rampant without rhyme or reason (i.e., “the Great Old
Hymns”).

One common element of many of these churches is that they have been granted
official Texas State Historical Markers. The volume emphasizes the devotion shown by
early ministers and laity.

Walter N. Vernon
Historian, North Texas Conference
United Methodist Church

This is a short but descriptive book, interestingly written, about the establishment of a line of forts in Central Texas in an attempt to protect local residents from the menace of the Plains Indians. The author, a well-known Southwestern historian, begins with the most northerly fort and proceeds, counter-clockwise, covering the chain of forts and towns as far south as Mason, Texas. Accompanied with a map to show their locations, each fort and town in the circle is discussed, giving its name, origin, reason for being established, a brief history, and an important event, where appropriate. Each fort or town having an important resident is given special attention, thus the mention of such men as Robert E. Lee, Albert Sidney Johnston, George H. Thomas, and Randal S. Mackenzie. The histories give only a brief introduction to each location, yet they are packed with facts, names, and dates.

Of great value to the book is the art work of H. C. Zachry, who captures the feeling of the West in his sketches of Indians and soldiers.

The book can be used as a guidebook for tourists, and is written to further the objectives of the Texas Forts Trail Association by sparking interest in tourism in Central Texas.

Linda J. Cross
Tyler, Texas


In Maverick Tales Jack Rittenhouse has done a superb job of telling a dozen stories of early Texas. While these stories are not new to students of Texas history, Rittenhouse has improved upon the older versions in almost every case. He estimates that he traveled some 100,000 miles while gathering material for his book, and, indeed, the extensive bibliography he supplies for each story shows that he has been diligent in his research. Moreover, he writes with an exceptionally pleasing style and has a keen sense of humor—qualities that are rare in much of the writing about Texas and the Southwest.

The first story of the twelve is an account of La Salle’s unsuccessful settlement, Fort St. Louis, and the murder of the iron-willed Frenchman in 1687, when he was trying to get back to Canada for help and supplies. Rittenhouse avoids the argument about the exact place of La Salle’s death, accepting the town of Navasota as the spot, since, he reminds us, the reader should be “remembering the man more than the place.”

In “Filibusters West,” an account of the ill-fated Magee-Gutierrez expedition, Rittenhouse tells another exciting story without wasting much time speculating on the cause of Magee’s mysterious death at La Bahia or the question whether the Spanish general Arredondo lured the Republican army into a trap at the Battle of Medina or was simply lucky in exploiting an accidental advantage.

The other stories—notably “Confederates on the Rio Grande,” “Black Day for the Navy,” and “Slaughter on the Plains”—are also well told. The best tale of the twelve is “Log Jam—Texas Size,” a fascinating description of how Lieutenant Woodruff of the Army engineers spent a year breaking through the 150-mile log jam in the Red River, which was a far more serious impediment to navigation than the famous “Raft” in the Colorado.

The last story, “What a Way to Go,” is what Rittenhouse accurately describes as a “catalog of bizarre ends to gunfighter careers” and is pretty gruesome even for persons
used to movie and television violence. Southwestern gunfighters met death from causes as varied as scalping by Indians, a blow from an ice mallet, suicide, a shot in the back, a fall from a windmill ladder, and, in the case of Texas outlaw Green McCullough, a proper lynching "by friends" at San Antonio.

The reviewer can find little to quarrel with in this entertaining book. There is, however, the little matter of a date that is of some importance to Texans: the Battle of San Jacinto was fought on April 21, not March 21, as the author has undoubtedly been reminded of by now. And where is that story of the Fitzsimmons-Maher boxing escapade on a Rio Grande sandbar? It is promised the reader on the dust jacket, but it is not in the book. Perhaps, at the last minute, the editors decided to leave it out for fear that thirteen stories would bring the book undeserved bad luck.

John Payne
Sam Houston State University


Texas and Texans figure prominently in this sweeping and scholarly survey of peace officers and the agencies they represented as they went about attempting to serve process, apprehend wanted men, and maintain and keep the peace. United States marshals, county sheriffs, town marshals, Texas Ranger, and the New Mexico Mounted Police—all these and more are delineated sharply and their duties well defined. When speaking of the need for local and village enforcement, the author points out, for example, that, during the early nineteenth century, the Mexican government provided "early East Texas with nothing in the form of police," so that local comisarios of police established various types of community controls.

Indeed, in a certain broad sense, the entire volume might be said to focus upon controls used by law-enforcement officers to uphold ordinances and statutes. This, of course, is over-simplification, for others facets of enforcement are not neglected. Social philosophies and individual personalities are as important in programs of control as are the proper use of the posse comitatus and even the handgun and nightstick. Throughout the volume, the author, properly enough, discusses fundamental and essential points of view which conditioned enforcement. He writes, for example, that western conditions of social disorder did not spring "full blown" from uninhabited western frontiers, but "developed with the arrival of settlers." (p.5). He says that land itself was a primary cause of criminal design and that "Social misfits fighting a barbaric foe became a basic equation for disorder." (p.6). And it is pleasant and satisfying to read that "Most western areas were really very peaceful when compared with urban centers in the East." (p.8).

The general reader will profit by this amply documented and well-written volume as much as will the historian of law and order or persons involved in enforcement. Texans, who are not familiar with Walter Prescott Webb's The Texas Ranger, will find a balanced account of the Ranger and his activities, even though there is little really new. Although the author does an honest job in discussing the role of the United States marshal and his deputies, one could wish that a little more background had been presented. After all, in an earlier portion of the study, he reaches back into the Roman Empire and the early Middle Ages for antecedents. The federal marshal in the West after the Civil War faced no more high adventure than he had on other frontiers previous to
the war. Yet this criticism need not be taken too seriously, for one cannot do all within the covers of a single volume.

All in all, the eight chapters plus a stimulating epilogue and appendices, result in a praiseworthy contribution, which is well balanced and reliable. The bark of six-guns is subordinated to sober, quiet analysis, which, in a sense, is far more exciting than is the noise of horses' hooves as a hastily organized posse rides hell-bent-for-leather in pursuit of a train robber. It is especially cheering to read that "Frontier lawmen did not bring peace and order to the American West." (p.253). If that be treason...

Philip D. Jordan
Burlington, Iowa


The myth of the cowboy is a predominant one in the history of the American West. The cowboy holds a special place not only in western legends but also in western art. The Cowboy in American Prints reproduces more than 100 woodcuts, engravings, lithographs, etchings and pen drawings which, in a large part, were responsible for the popularization and sometimes even the creation of the cowboy myth. Ranging from the 1850's to the present day, the artists represented include Charles Russell, W. A. Rogers, Frederick Remington, Theodore Van Soelen, Paul Frenzeny, William M. Cary, Jules Tavernier, Peter Hurd, Justin Wells, Gordon Saidow, Henry Ziegler, Thomas Hart Benton, Lawrence Barrett, Georges Schreiber, and many others.

Editor John Meigs has written a fascinating introduction to the book in which he traces the history and development of the cowboy illustrations. Aided by new and speedier processes of printing and illustrating, the periodicals of the last half of the 19th century provided information, knowledge and adventure for the American people of the period. Such periodicals as Harper's Weekly Illustrated Magazine, Gleason's Pictorial, The Century Illustrated Monthly Magazine, Frank Leslie's Illustrated Weekly, Scribner's Monthly, and Police Gazette sent out a growing group of reporters and authors to search out adventure in the West and to report on the life of the cowboy.

The work of these early illustrators provided the foundation of the cowboy myth. Eastern artists such as W. A. Rogers, Frederick Remington and Charles Schreyvogel made several trips to the west to observe and record the life of the cowboy and continued to paint western scenes from memory and sketchbooks after their return to the east. Others, such as Charles Russell, lived and painted in the west. By the 1890's photo-engraving replaced woodcuts as the means of reproduction of the illustrations. The improved process reproduced paintings instead of drawings and allowed for a more accurate illustration of the artist's work. The twentieth century artists represented give a broad cross section of contemporary western artists.

The Cowboy in American Prints would be a valuable addition to any library. The rarely seen magazine illustrations of the late nineteenth century give a broader perspective on the work of the artists represented. The illustrations are important not only for their artistic value, but for their role in the creation of the cowboy myth as well. The stories and myths about the cowboy were created by these reporters and artists and presented to the American public by the popular magazines of the day. Editor John Meigs has brought together a collection of illustrations which created an American hero—the cowboy.

Janet Jelen
Norman, Oklahoma

One of two recent books from Ben K. Green is *A Thousand Miles of Mustangin'*. Similar in many ways to his earlier popular works but "plenty enough" different to please a wide reading audience, this slim volume contains elements of high adventure, humor, tragedy, and even a little horse tradin'. More serious than humorous, the book falls short of equaling the earlier *Shield Mares*, which the author would quickly admit, but to which he would reply, "Hell, there ain't but one *Shield Mares*." On the other hand, it is every bit as good as his other books.

Green is a proud man, and normally he shows more contempt than respect in his writing. This book will win him no friends among the Chicanos, but Green does show a new side of himself as he writes about the Yaqui Indians of Mexico. They are pictured as a strong and wise people, fair, honest, and helpful — and once Green even seems to be looking up to one of them!

The style of writing is pure Ben K. Green, which turns English grammar inside out to great advantage. In only one instance does his open violation irritate, and that is his repetitious use of the term "Rio Grande River." It almost makes him sound like a native East Texan rather than a genuine western cowpoke.

Billed as "the epic 'Odyssey' of all horse stories," *A Thousand Miles of Mustangin'* is about Green's travels through the Big Bend country of West Texas, northern Mexico and south-western Arizona while on a year-long spree of buying and trapping horses. The time is that of the Depression, and the purpose of the trip is simply to turn a profit. One adventure leads to another, and although the first two episodes are almost too similar, the reader is never left without good reading and plenty of enjoyment. Green has done it again. His readers will digest this book quickly and eagerly await the next.

Frank H. Smyrl
East Texas State University


*Tapadero* is an account of the experiences of a young man who migrated to the Texas Panhandle in the early 1880's. William J. Lewis, a boy of fifteen, accompanied his parents in their move from Maryland to the newly founded town of Clarendon. In the space of a few years he experienced many of the trials of the raw Texas frontier, matured, and became an accomplished and successful cowman.

The author, Willie Newbury Lewis, married William J. Lewis some years later. She collected the stories of her husband, added to them materials gathered from systematic interviews with forty-five old settlers, infused her own love of the land and its people, and has come up with a colorful book, one that can be read with both pleasure and profit.

Mrs. Lewis makes much of the individuality of her husband, and justifiably so. Lewis never quite abandoned his Maryland heritage. For example, he refused to wear the typical high top, high-heel cowboy boots, relying on Mexican *tapaderos* to guard his feet while in the saddle. His early experiences in Texas sound more like those of a Horatio Alger novel in a frontier setting than those of the typical western.

More scholarly western historians may well be disturbed by two aspects of *Tapadero*. There is no documentation in any real sense, and Mrs. Lewis has resorted to the use of reconstructed conversations which in some instances make up a significant
part of the story. However, her conclusions are balanced; there is something to be gained from *Tapadero* besides the enjoyment of a charming tale.

Although *Tapadero* offers little in the way of new insights in the history of the frontier, it does, and probably without calculation, reinforce some which have already been developed. The immense sums of money involved in the establishment of the cattle kingdom; the grasping ways of some early-day cattle kings; the naïvete, almost care-free abandon of some of these adventurers who poured their fortune and those of others into the ranching industry and then lost all; the impact of the coming of the railroad; the consequences of nature’s disasters of 1886 and 1887—these and other points are emphasized in the book.

*Tapadero* is a worthy addition to the M. R. Brown Range Life series of the University of Texas Press.

Adrian Anderson
Lamar University

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The need for scholarly studies of the Negro's role in Louisiana history is great. This need is even more conspicuous when considering the impact of the free Negro on antebellum Louisiana. H. E. Sterkx in _The Free Negro in Ante-Bellum Louisiana_ proposes to trace the rise and evolution of the free Negro class and to examine social, economic, and legal aspects of this group's struggle to live in a slave orientated French or Spanish colony and later American state. The author emphasizes in particular the rapid rise in number of free Negroes in Louisiana by examining the causes and methods of manumission under various law codes until 1857. He also stresses the Whites' attempts in the 1850's to rid Louisiana of what was considered by then a dangerous element in a slave state.

Sterkx researched extensively in original materials such as census reports, personal papers, government documents, travel accounts, and newspapers. His detailed examination of French, Spanish, and American policy and practice regarding the free person of color is well developed and illustrated by examples. The similarities and differences among these three nations in Louisiana is one of the most interesting aspects of the book. However, in the opinion of this reviewer, there are many questions left unanswered by the author's method of presenting simply an account of numerous individual experiences of free Negroes. At issue is the frequency, and thus significance, of such experiences.

Undoubtedly, the greatest weakness of Sterkx's work is found in the footnoting and bibliography. Some of the footnote citations contain inaccurate information. The footnotes do not always correspond with materials listed in the bibliography. Furthermore, the author makes no reference in footnotes or bibliography to such standard secondary works on Louisiana as Joe Gray Taylor's _Negro Slavery in Louisiana_ or Roland C. McConnell's _Negro Troops of Antebellum Louisiana: A History of the Battalion of Free Men of Color_. Sterkx notes in his preface that he is reviving his dissertation after almost two decades. He states that he has consulted new archival material and revised original material. Despite his additional research, Sterkx definitely does not consult any of the recent studies of Blacks in or, for that matter, outside of Louisiana. The most recent date of publication listed in his bibliography is 1953. Certainly
some of the voluminous Black studies of the last ten or fifteen years should have been incorporated into his work when relative to the topic.

Despite limitations in the work, H. E. Sterkx's *The Free Negro in Ante-Bellum Louisiana* has merit as a rudimentary study of a neglected group in Louisiana culture. It is an addition to the story of a people who have been overlooked in the state's ante-bellum history. Nevertheless, in this reviewer's opinion, the inaccurate footnote and bibliographic entries seriously limit the scholarly worth of Sherkx's study.

Marietta M. LeBreton  
Northwestern State University of Louisiana

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In his book *Kudjo Quatterman*, Joseph F. Combs has combined his love of history with family traditions in a desire to show that comradeship and mutual respect can be developed between persons of different races.

Mr. Combs was born in Shelby County and has written feature stories about East Texas and East Texans for many years. He has been editor for Farm and Ranch Magazine, a County Agricultural agent, a rural school teacher and the author of four other books.

The story of Kudjo Quatterman begins in pre-civil war days in Southern Alabama. The author draws on family stories told to him by both grandparents, Jesse Bryant Beck and Sarah Hall Beck. The two were reared on adjoining plantations close by Alabama's Escambia River. The character for whom the book is named, Kudjo, is a young slave sent by his mistress, Sarah Hall, to serve her sweetheart, Jesse Beck, during his years in the Southern Army.

Though the story is partly fiction, the major happenings are based on fact and research. The author acknowledges the help received from both Dr. John Hope Franklin, professor of American History at the University of Chicago, and to Mrs. Jessie P. Guzman of the Department of Records and Research at Tuskegee Institute. He has been very careful to keep his chronological data in proper sequence and the records of the armies' movements historically accurate.

A tender love story that runs like a bright thread through the gloom and horror of war is based on records and legends that belong to the authors' family.

Kudjo becomes a very real person as Mr. Combs relates his roll behind the lines as attendant to "Mr. Jesse". As the two, master and slave, start for the army camp Kudjo is a bright, fun loving young boy about eleven. His first months are spent in devotion to his master's physical needs and in bringing laughter and entertainment to the troops with his dancing and singing.

Later, when the fighting became fierce, he spent his time in aiding medics in field hospitals, rebuilding bridges, repairing roads, digging trenches, erecting breast works, even tending to burial detail.

Throughout he was dependable and lovable. He even made difficult and dangerous trips through the enemy lines back to the plantations to report on the activities and health of those he loved. This steadfastness and devotion to duty stemmed from ideals and examples set for him by his own father and mother in his formative years.

I find this a book that should appeal to all persons interested in the activities of the pre-civil war and war years. Especially the young people will be interested. It will
give a new generation some idea of the deep devotion between master and slave, the black and white at a time in our history when it is sorely needed.

Lucille Morgan Terry (Mrs. W. S.)
Jefferson, Texas


William Goyens was born a free black in North Carolina in 1794. He migrated in the early part of the nineteenth century to Mexican territory, in what was later to become east Texas. Settling around the town of Nacogdoches, Goyens managed to amass a considerable amount of property in the form of landholdings while engaged in his primary occupation of blacksmith. At the time of his death in 1856, the free black's estate was valued at about $11,000.

According to Kubiak, Goyens was respected and trusted by his neighbors, black and white, in the Texas territory and entrusted with a number of minor political posts in the days before American conquest of the Mexican province. He became involved with Sam Houston who used Goyens as an intermediary between the whites and the Mexicans. Later during the seizure of Mexico by the Texans, Goyens played a role in the effort to pacify the Native American tribes of the area to the point of preventing them from uniting with the Mexicans against the Anglos. For a brief period of time, until Anglo control on the area was solidified, Goyens as a black was able to exist in a status of partial freedom, but by the time of his death in 1856 the plight of a free black in Texas was indeed a grim one and his position in society was very near the bottom.

Kubiak's book is unbelievably bad in every respect. The author utilizes only secondary sources, without credit, evidently relying for most of his material on a master's thesis finished recently at Stephen F. Austin State University. A sparse bibliography is appended to the text including books and articles, some of which have only a remote connection with the subject. Kubiak has little concept of writing style and even less of sentence structure with the result that many passages in the book have to be reread in order to ascertain their meaning.

The author displays little basic knowledge of Afro-American history nor has he made any effort to keep abreast of modern historical scholarship. His entire approach in the book is one of uncritical adulation of a free black who, desperately endeavoring to remain free of white prejudice, adopted an "Uncle Tom" attitude toward his white overlords and therefore won their grudging approbation. Still even here on the basis of Kubiak's scanty evidence the white neighbors of Goyens' treated him with a lack of fundamental respect for his humanity. Goyens was forced on several occasions to buy off slave catchers seeking to kidnap the free black into bondage and his supposed white friends remained aloof and failed to offer aid. Certainly the author would have lauded any such assistance since throughout the book he makes every effort to make Texan whites innocent of any serious discrimination against blacks.

Kubiak's praise of Goyens for aiding Anglo Texans in their effort to prevent a Mexican-Native American united front against them might be read considerably different as a betrayal by Goyens of the best interests of his race who would have certainly been better off under Mexican jurisdiction. The author fails to come to grips with the fundamental racial issues of the period in which the Anglos were responsible for foisting upon Texas a caste society within which Mexicans, Native Americans and blacks were denied their basic rights and have yet to fully regain them.

Norman Lederer
University of Wisconsin—Stevens Point


Two respected university presses have recently added to the growing literature analyzing the role of the churches in race relations within the South. Both books are carefully researched, important contributions. The first is a recounting of the larger plot in the formative century; the second is an intricate close-up of a more recent sub-plot.

In His Image, But... begins with an introductory comment on Jefferson's mixed feelings over the place of the Negro in America. H. Shelton Smith then outlines the failure of abolitionists to convince the nation of the evils of slavery. Quakers, Methodists, Baptists, and Presbyterians all condemned slavery, notes the author, but through compromise capitulated to slave-holding positions. Even manumission societies in the South, contrary to traditional thought, were ineffective. Eventually the slavery issue became the primary cause of the internal schism of three denominations: Presbyterians, Methodists, and Baptists.

Two chapters indicate that there was, perhaps, no other professional category in the South so vocal in support of slavery as a divine institution and the right of the slave states to secession as the clergy. Their biblical, sociological, and religious arguments favoring slavery become the heart of the book.

Though the war was lost and with it the right to secession, Southern white denominations triumphed in developing what Smith calls "racial orthodoxy." However, the success was mitigated to some extent by racial moderates.

It is a pleasure to read a thorough study that moves well. Smith has skillfully joined good research with good writing. The index is comprehensive and the bibliography is to be found in his footnotes.

David Edwin Harrell, Jr. writes concerning a much neglected group of people. White Sects and Black Men in the Recent South treats southern whites who are out of the power structure in terms of employment, class and religion. Harrell indicates some of the reasons why these people are seldom subjects of ecclesiastical studies; he enumerates the various groups with whom he is concerned; he traces sectarian attitudes towards questions of race; and he indicates the diverse ways that white sectarians have acted or reacted toward the Negro. Harrell finds that the new urban middle class and the lowest class in southern society are more radical in their racial views and actions. Those sectarians in between, referred to as the "Common Man", are more conservative. He concludes, "The future of racial progress in the South is more dependent on class evolution in the section that the successes and failures of particular religious groups."

Although the scope of Harrell's work is the South, the sects he describes—the Churches of Christ, Pentecostals, a variety of Baptists, Cumberland Presbyterians, cult-type religious leaders, and faith healers—are familiar throughout East Texas. His bibliographical essay discusses sectarian periodicals published in Lufkin, Austin, Killen, (sic) Katy, Houston, and Dallas as well as Shreveport, Louisiana.

Jerry M. Self
Nacogdoches, Texas
This monograph is an effort to correct long-held literary and historical misconceptions that the antebellum, and to an extent the postbellum, South was a section whose classes could be divided into plantation aristocracy, white trash, and blacks. The backbone of southern society was none of these types, but the yeoman farmer, identified as early as 1929 by Ulrich B. Phillips, and so appropriately labelled by historian Frank L. Owsley in his Plain Folk of the Old South. Skaggs’ study devotes itself to a discussion of these plain folk, and how they found their place in the literary genre of southern local color fiction. Beginning with the early southwestern humorists, this lineage is carefully developed through its refinements until it emerges full-blown in the writings of three representative modern authors, William Faulkner, Eudora Welty, and Flannery O’Conner.

Although the thematic development of the romantic South was dated by Francis Pendleton Gaines as beginning in 1832 with the publication of John Pendleton Kennedy’s Swallow Barn, the real impetus for such stories came after the Civil War. While national attention was focused on the vanquished South, southern writers, in an effort to rationalize their defeat, strove for respectability by portraying the idyllic nature of the former southern Eden. Albion Tourgee, the literature North Carolina carpetbagger, said of southern feeling: “The South believed, honestly believed, in its innate superiority over all other races and peoples . . .”

Representative southern romanticists were John Esten Cooke, Ruth McEnery Stuart, and more importantly Thomas Nelson Page. The latter’s most popular stories, related by a free Negro who idealized his former condition as a slave, often included observations of a blossoming love between two white aristocrats. In juxtaposition with the aristocratic stories were a few early efforts describing “poor white trash.” The literary tradition of this group has been traced by Shields McIlwaine, and they have formed an important part of the twentieth century works of Erskine Caldwell.

Southern local colorists, like the romanticists, were eager to portray their section in the most positive manner. However, unlike the romanticists, these writers were reluctant to use the stereotyped white trash, noble aristocrats, or obsequious blacks. Instead, the southern colorists turned to the plain folk, which because of their freedom from long-established dictates, could range the scale of human emotions, have “virtues and vices,” and be realistically described with their faults acknowledged. These characters, often speaking in dialect, could gossip, brawl, act pretty, and even fornicate, but still be loveable. This thesis becomes the germ of Skaggs’ contention that the plain folk tradition was not a twentieth century invention, but had existed alongside the plantation tradition, and had even, by the turn of the century, developed its own stereotypes.

After tracing the roots of southern local color fiction back into southwestern humor, Skaggs begins a critical examination of the lives of the common folk. Whether it be their economic identity, their social status, folk institutions and events, or daily existence, each facet is discussed and representative remarks made from the stories of such local colorists as Joel Chandler Harris, Sherwood Bonner, Albion Tourgée, Richard Malcolm Johnston, or George Washington Cable. For example, a character in one of Tourgée’s novels describes a Carolinian as “a thrifty farmer, with four or five hundred acres of good land, living in a log-house with a strange mixture of plainness and plenty about him . . .” Cable, describing a Creole who loved political rallies, wrote of his affinity for southern rhetoric: “He bathed, he paddled, dove, splashed, in a surf of it.”

Most incisive are the chapters devoted to the development of stereotyped characters in southern local color fiction. With few exceptions, these literati produced new char-
acterizations of the plain man based on economic class, geographic location, or caste distinctions. Tennessee mountaineers, Mississippi hillbillies, North Carolina tarheels, or Georgia crackers appeared in these regional stories. George Cable's Acadians, and more particularly his Creoles, marked new departures in creative American fiction. These descriptions and innovative stereotypes became standardized and developed into a literary tradition which inevitably affected the work of recent southern writers. Therein lies the author's major contention, that the inclusion of plain folk in the southern literary heritage has been too long overlooked by students of contemporary literature.

Marshall Scott Legan
Northeast Louisiana University

The Role of the Yankee in the Old South. By Fletcher M. Green. Athens, Georgia (University of Georgia Press), 1972. P. 150 + biblio., index. $6.00.

No one who has worked in the field of antebellum Southern history can be oblivious to the ever-present Yankee immigrant playing his part in the unfolding drama alongside those to the region born. Indeed, so fundamental to the Southern past has been the contribution of many of these adopted sons that they tend to lose in our minds any identity with their true origins, and a positive reminder is often necessary to make us conscious of what we know but are inclined to ignore.

It is the chief merit of Fletcher Green's Mercer University Lamar Memorial Lectures that they bring together for us the most complete record of these transplanted Yankees which has yet been compiled. From his vast fund of information on the Old South, Professor Green has sorted these men and women according to the areas of their principal contributions into groups of governmental and political protagonists; educators; journalists, humorists, and theatrical entrepreneurs; religious leaders; and agriculturalists and industrialists. Among their number are such as Edward Livingston, John Slidell, Amos Kendall, William Barton Rogers, Moses Austin, Richard King, Thomas Affleck, John Berrien, Thomas Green Clemson, Noah Ludlow, Henry M. Shreve, and countless others. The range of their contributions was enormous, and it is indeed impossible to conceive what the South would have been without them.

Professor Green shows in these biographical sketches that Southern Yankees were generally warmly respected and honored in their new homeland, so long as they gave no open hostility to the region's commitment to slavery. It would appear that most of them were able to meet this condition willingly and with sincere conviction, though some did eventually reveal a greater dedication to the sanctity of the Union.

It is good to be reminded of how tangled are the skeins of our past, and Professor Green's volume is a valuable guide to one aspect of that complexity.

Joseph G. Tregle, Jr.
Louisiana State University in New Orleans


The title of this book promises much. The text delivers little of that promise. Dr. Albert Stoutamire's Music of the Old South: Colony to Confederacy is not a history of music in the ante-bellum period of Southern history. It is a string of facts, ill put together, about music and musicians in Virginia, even there confined to Williamsburg during colonial days and to Richmond from the time that it became capitol of the commonwealth. It might well, if a pseudo-operatic title were desired, be called La Triviata.

Music in the Old South was completed as a doctoral dissertation at Florida State University in 1962. In his preface Dr. Stoutamire implies that it was revised for publica-
tion as a book; but it still bears heavily the marks of a dissertation's Procrustean outline, and there is no citation in its bibliography dated later than 1959.

Dr. Stoutamire has made a diligent search through the newspapers of Colonial Virginia and of Richmond during the first half of the nineteenth century. For the early years he records, apparently, every mention, no matter how trivial, of music, musicians, and musical instruments. For the last two decades of his study, just where printed records become much more abundant, he is more selective in his coverage. For the period of the Confederacy (despite the implication of the book’s title, Dr. Stoutamire’s coverage extends to April 1865) he allows only about eight pages (plus sixteen more of programs reproduced as part of an appendix).

In his concluding chapter Dr. Stoutamire declares: “Above all, the people who sang and played the instruments, read and wrote the musical scores, and danced to the music roam through the pages of this book.” Not so. Advertisements are quoted, performances noted, but never do the names mentioned become characters. And characters many of them were. Frederick Nelson Crouch lived as if to be written about in the Sunday supplements. The long musical career of John Hill Hewitt is certainly not without interest even though more of it took place in other Southern cities than in Richmond. Harry Macarthy, the most popular of Confederate musical entertainers, is not mentioned. Nor are such vocalists as Mr. and Mrs. George Sloman, Ella Wren, and the Queen Sisters (the Waldrons), all of whom performed in Richmond. Blind Tom, the illiterate Black prodigy, is listed in a table of concert performers, but is absent from the text. Even Jenny Lind and Fanny Elssler remain only names in Dr. Stoutamire’s narrative. Louis Gottschalk, the most accomplished of Southern musicians of the nineteenth century is mentioned once (in a footnote), along with the amazing assertion that it is disputable as to whether or not New Orleans should be classed as a city of the Old South. Once, only once, a bit of personality and of humor, invades this dreary history. Dr. Stoutamire tells how the Rev. Moses Drury Hoge, a Presbyterian pastor of the old school and no believer in music in the church, once allowed the Orphean Family to sing at a church service. He was confirmed in his prejudice against music in the church, and he warned his uncle in Raleigh, a city on the Orpheans’ itinerary (P. 243):

One of the young men is an imposter, he pretends to be a vocalist, but he carries a private trombone in his belly, and makes believe he is singing. Mrs. Ham I fear conceals a little octave flute in the roof of her mouth, as you will discern when she sings the Tyrolean March.

It is seldom that a book is so completely devoid of redeeming features. A list of “Public Buildings Used for Music Performances” is of some interest and use. Even here Dr. Stoutamire conflates two very different buildings (though on the same site and foundation) into one. A good proportion of the illustrations are more relevant to Virginia tourism than to music, and the illustrations are not without other flaws. Two are reproduced from poor microfilm copies; the performers noted as acting at the Richmond Theatre did not appear in the building shown but in its predecessor; Joe Sweeney, the banjoist, is pictured entertaining a group of Confederates in camp, but the text states that he died in 1860. The appendices are essentially padding and are not indexed. There are faulty entries and major omissions in the bibliography. Even the index is poorly done. The writing is pedestrian at best, amateurish throughout, and ungrammatical on occasion.

The author doubtless expended a great deal of effort on this book. It is, however, embarrassing to a reviewer to have to write about it. One can throw away an apple after one sour mouthful. A reviewer can walk out on a play or concert. Once having promised a review of a book of scholarly pretensions, the reviewer must read it and
report. Perhaps this manuscript should have been stopped before it was accepted as part of the work for a doctorate. It should certainly not have been accepted by a university press. Having been accepted a good copy-editor should have eliminated such egregious errors as one reference to the period 1801-1810 as the "first decade of the eighteenth century," inconsistent use of names, and breaches of style in footnoting. A good editor would certainly have asked for elimination or revision of such a simplistic summary statement: "The two principal church organizations in late eighteenth-century Richmond were Episcopal and Presbyterian congregations, and since they worshipped together in the Capitol, the music of the two denominations was similar if not identical." There are times when the making of books there should be an end.

Richard Harwell
Georgia Southern College
Statesboro, Georgia


Since explorers first set forth on New World soils, Americans have carefully nurtured a tradition of ballad singing. Whether gathered around the cabin hearth or a camp meeting, raising the voice in song was an important frontier diversion and became a cohesive force contributing to pioneer friendships. Josiah Combs relates in this entertaining and historically valuable volume that as a form of oral literature, folksongs and ballads are not yet dead, but are nevertheless slowly diminishing with the encroachment of modern industrial society. The author contends that a study of regional folklore is incomplete without a consideration of topographical features influencing Southern history as well as an appropriate examination of ancestry, language, and customs. For purposes of this study, the writer appraised several hundred folksongs of Oklahoma, Arkansas, Tennessee, Kentucky, Virginia, West Virginia, and Texas, and included the text of sixty in his narrative.

Majestic valleys and sombre mountains of the South have served to sequester people into the realm, and nearly impassable roads and primitive communication lines virtually isolated Southern Highlanders from the world. Ethnologists have long since recognized that Highlands served as a natural reservoir for folksongs, and being sealed in a rugged environment, the inhabitant infested his complement of folk tales with vestiges of superstitious emotionalism. Highlanders also adapted a considerable number of songs belonging in origin to Negro slaves. The most singular characteristic of these songs are the spirituals, and along with the song chants of the Indians of Appalachia, they offer a distinct and native contribution to American song.

Combs asserts that to properly understand the Highlander, his social life must be examined. Through a real investigation, Highland social life and song fests manifested themselves in several prominent forms of regional entertainment: the party, the social, and the hoe-down shin-dig. Folksongs came to be introduced and exchanged most commonly at these gatherings, and were thusly added to a rich lode of mountain folk culture. Names and terminologies figured strongly in these songs, for Highland nomenclature was both elemental and simple, depicting the result of the mountaineer's close contact with nature and soil. A long uphill struggle with the elements forced the Highlander to necessarily deal with conditions as he found them, and he formulated his phraseology around them. Names of post offices, mountains, birds, streams, ridges, and roads were an integral part of Highland culture, and were exhibited in his songs. Through their centuries-old transmission, folksongs surviving from the England of Elizabeth have been thrown into a crucible of new environments in a new world. The language employed by the Highland singer in a folksong is often superior to that exemplary of his everyday speech, both in diction and in grammatical accuracy.
Through this daily habitation in an upland expanse, Highland Americans have presented to the world such popular and familiar tunes as "The Arkansas Traveler," "Turkey in the Straw," "Moonshine," "Jacob's Ladder," "The Jolly Boatsman," "Shortnin' Bread," and "The Yew-Pine Mountain." Yet for far too long, culture of the mountain peoples has been a pawn to the tawdry motion picture, yellow journalist, and other means of degradation. Southern Highlanders have long been ignored by the remainder of the American populace, who generalize the region's people only as quaint and illiterate purveyors of mountain music. Since 1950 there has been an attempt to rescue a dying folk movement and to popularize the folksong as an entertaining mechanism of oral history.

As the modern world has engulfed the realm of the Southern Highlands, the shrill of factory whistles and the rattle of locomotives reverberating through valleys have replaced the once melodious sound of dulcimers, fiddles, banjos, and tuning forks. The impact of sophistication has been largely responsible in sounding the death knell of the folksong in America. As increasing numbers of Southern Highlanders enter the doors of higher learning, they leave their "batch of ballads" on the outside, never again returning to them. Finding himself in the atmosphere of more worldly colleagues, Joe College from the Highlands has sadly begun to enjoy newer forms of music, and ashamedly ponders why he and his relatives ever sang those "old-fashioned" folksongs.

Staley Hitchcock
Shreveport, Louisiana


One is hard-pressed to evaluate this "data collector's delight." Certainly an important book, it represents prodigious scholarly work; but it is very technical and the prose sections are dully written. With few exceptions even Civil War experts will prefer to have the information abstracted. The study seeks "to describe the relationship between a congressman's legislative performance and some of the known considerations that could have influenced him." (p. 3). It does do this, and it confirms with some subtle modifications the generalizations earlier arrived at by other scholarly but universally undefinitive probings of the Confederate Congress.

In essence, Alexander and Beringer find close division in the great majority of roll calls. Moreover, congressmen often showed erratic tendencies, being moved by personal whim and a myriad of mutually interacting motivations. Wealth and slaveholding by member or constituency made no difference. Former party affiliation mattered considerably, and stand on secession was even more significant, though most important of all was Exterior versus Interior status (e.g. whether or not the member's home district was occupied or under attack by Federal forces.) Sectionalism permeated the Confederacy, heralding possibly a stark division between upper South against lower South. Former Democrats significantly and frequently were less nationalistic than former Whigs, and therefore less inclined to extend additional power to the national government. Delegates from Exterior areas were much more cohesive, much more prone to sacrifice, and much more tenaciously committed to the Confederacy's continued existence.

Alexander and Beringer conclude "that knowing a member's Exterior or Interior status, his secession stand, and when he served in Congress is almost all that is needed to place the great majority in at least the proper half of a spectrum from strong to weak dedication to Confederate survival," (p. 329), but much of the knowledge they reveal remains to be further exploited. Beyond doubt, many who tackle even a part of the book
will turn also to Wilfred Buck Yearns' *The Confederate Congress* (1960) which is well done but limited by being mainly a history of legislation. E. Merton Coulter's chapter on the Congress in *The Confederate States of America, 1861-1865* (1950) still stands as the best general account, though the insights offered by Clement Eaton (1954) and Frank Vandiver (1970) in their histories of the Confederacy add judicious dimensions.

The present book affirms the opinions of David Potter, David Donald, and Eric McKitrick—who all emphasize a lack of leadership and most importantly, a lack of political party organization. These scholars feel that a democratic governmental body cannot function well without party discipline because opposition elements are consistently incapable of "establishing effective alternatives to whatever executive policies they might oppose." (p. 342). But this notwithstanding, it will be interesting to see how Emory M. Thomas now will handle the Congress in the history of the Confederacy he is preparing for the "New American Nation Series." In his *Confederacy as a Revolutionary Experience* (1971), Thomas emphasized the remarkable degree of cooperation that the Congress did give to Jefferson Davis.

Herman Hattaway
University of Missouri-Kansas City


The West Texas oil industry began with the Ranger field in 1917 and through the next half century oil or gas was found in four-fifths of the eighty-five counties in that region. These rich discoveries brought sweeping economic and social changes to West Texas. Richard R. Moore has shouldered a considerable task in his attempt to analyze the impact of these changes upon this region that previously had supported only scattered rural or small-town populations existing on desultory agricultural activity. In the main he succeeds: his research, particularly in the use of newspapers, trade journals, and personal interviews, is resourceful and, obviously, energetic. He makes an incisive examination of the prominent individuals involved in the initiation of West Texas petroleum development and of the new institutional forms which followed, particularly integrated oil companies and labor unions. His provocative conclusion is that the oil industry may have brought a high degree of economic diversification and urbanization to West Texas but essentially the area still retains the rural-oriented social and political values of its earlier agricultural frontier.

The book has its faults—perhaps not all of them of the author's making. Its organization is poor, particularly in the first two chapters, where the judicious use of sub-chapters, or other devices of transition, would help to guide the reader through the sequence of West Texas oil discoveries. A major deficiency is the lack of detailed maps particularly those which indicate the relationship of intra-regional oil fields within West Texas. The poor quality of the book's single map renders it useless. These format weaknesses are somewhat compensated for by the inclusion of a critical bibliography and several pertinent photographs.

John O. King
University of Houston

*Arthur E. Stilwell: Promoter with a Hunch. By Keith L. Bryant, Jr. Nashville, (Vanderbilt University Press), 1971. illus., P. 250. $10.00*

Arthur Edward Stilwell of Rochester, New York, properly belongs to the list of American railroad entrepreneurs of the late nineteenth and early twentieth century. Dur-
ing his illustrious career Stilwell promoted two major railroads in the Southwest, fostered the development of a number of new towns along his lines, and wrote several volumes on a variety of subjects. His greatest talent, according to Bryant, was his ability to persuade investors to support his rail lines even in the depression years of the 1890's.

Stillwell began his business career in 1875 at the age of fourteen when family bankruptcy caused him to leave home. After working at several jobs including selling railroad advertisements and Travelers Insurance, Stilwell and his young bride Jenny settled in Kansas City in 1886. It was here that he was to spend the major portion of his productive years. Engaging his time first in a real estate company, Stilwell soon gave his attention to the development of the Kansas City Suburban Belt, a local railroad which introduced him to many lessons concerning railroad promotion, construction, and finance.

While he was completing his railroad ventures in the Kansas City area in the early 1890's, Arthur Stilwell announced plans for constructing a railroad from Kansas City to the Gulf of Mexico. Such a railroad was not original with Stilwell but it was he who brought this dream into reality. The Kansas City, Pittsburg and Gulf Railroad was begun in 1893 and completed in 1897. During this venture Stilwell spent much of his time back east and in Europe seeking financial aid for his project. The fact that he was able to complete the line in the midst of an international depression is testimony to the fact that Stilwell must have been a superb promoter.

Concurrent with railroad building in predominantly rural areas was townsite development. Stilwell and his associates actively participated in creating towns and hamlets along the RCPG. Stilwell, Oklahoma; DeRidder, Louisiana; and Port Arthur, Texas, were some of the more important urban developments created by Stilwell and his associates. In Port Arthur, Stilwell promoted the digging of a deep water canal to Sabine Pass, thus linking Port Arthur to the Gulf of Mexico.

In spite of Stilwell's success at railroad and town building, the KCPG ran into financial difficulty from the beginning. Faulty construction, a lack of available capital, and a failure to return profits on investments caused the KCPG to fall into receivership in 1899. John W. "Bet-a-Million" Gates eventually gained control of Stilwell's railroad, renaming it the Kansas City Southern.

Without a project to occupy his tremendous energies, Arthur Stilwell turned his attention to a new endeavor. In February 1900 he announced plans to build a rail line from Kansas City to the port of Topolobampo, Mexico. Immediately Stilwell went to the eastern United States, England, and Mexico to seek the financial support necessary to begin his new railroad—the Kansas City, Mexico, and Orient. As Bryant points out, however, this project had all of the signs of an "entrepreneurial error." Stilwell misjudged the cost of the railroad, did not foresee the turbulent political situation in Mexico, and did not learn from his first railroad experience that large scale railroad building was a thing of the past. Nonetheless, exuding confidence and radiating optimism, Stilwell embarked on a building program of the KCMO that a lesser ego would have not attempted. Unlike the KCPG, the KCMO was never completed in Stilwell's lifetime. After completing only several hundred miles of unconnected railroad, the KCMO went into receivership in 1912.

Shortly after Stilwell lost the KCMO he was seriously hurt in an accident which left him a partial invalid for the remainder of his life. Retirement was out of the question, however, for Stilwell embarked on a writing career at the age of fifty-three. His writings involved a variety of subjects including diatribes on governmental regulation of railroads, world peace after World War I, and mental health. In the closing years of his life, Stilwell became a mystic, claiming that throughout his life he had followed "hunches"
In spite of the shortage of Stilwell papers, Keith Bryant has published a much needed biography of an important American railroad entrepreneur. In several instances the book tends to be overly pedantic, especially in the second chapter where Bryant leaves the chronicle of Stilwell’s life to introduce the reader to American entrepreneurial historiography. Furthermore, much of the factual data concerning the figures of mortgages, bonds, stock, etc., could have been relegated to footnotes to make the text more readable. All in all, however, Bryant has produced significant biography which should receive attention from serious historians of railroading, business, and development of the Southwest.

James M. McReynolds
Stephen F. Austin State University


For Land’s Sake is the life story of K. T. Palmer, noted land developer in present-day Arizona. Palmer came to Arizona from Illinois in 1920, a young tubercular World War I veteran hoping to prolong his life beyond the two years predicted by his doctors. Fate was kind, for he overcame the disease, and in the next forty years established himself as one of the state’s leading businessmen. This book, however, is no defense of the ideals of expansion and private enterprise. It is the down to earth story of a career that included work as a small-time lawyer, homesteader, junkman and land developer.

The author’s review of his life as a homesteader is the most interesting part of the work. Readers will delight at his tale of homesteading 640 acres at the foot of Pinnacle Peak outside Phoenix. Living in a “little shack” without electricity, running water or other modern conveniences, his family overcame one crisis after another. The case of the rattlesnake in the family automobile is only one example. Spiders, bed-bugs, skunks, and even an unfriendly cattleman tried to drive them off, but the Saguaro cactus, the shadows on the mountainside, “the crisp fresh air, the sunrises, and the starstudded velvet of the sky at night” converted the Palmers into devotees of desert life. The effect of the desert on the family suggests that even in the twentieth century man can still enjoy a simple life close to nature.

It is the story, too, of the transformation of raw desert into settled communities. As the author recalls his role in the development of large housing tracts, including the area around Pinnacle Peak, he does not dwell on personal accomplishment, the pitfall for many self-made men, but focuses on the growth and development of Arizona. Since Palmer does not praise the ideals of rugged individualism, the reader has a straight-forward description of the frontier spirit under twentieth-century conditions. The book, therefore, provides some insight into the process and effects of rapid change as well as an entertaining account of life in the modern West.

The major shortcoming to one concerned with ecology is the lack of critical awareness in regard to the issue of man as a destroyer of the environment. As an admirer of nature and a real estate promoter, indeed a rare mixture, Palmer is unusually equipped to find some middle ground between the guardians of ecology and the builders of cities. But he avoids the issue of ecology, leaving the reader wondering which he loves most—preservation of nature or land development. Had he faced the situation squarely, a blow might have been struck for the cause of balancing man with nature. His omission of the controversy could be interpreted as an indication that he sees nature as something to be exploited for self-gain, a traditional American outlook, but a contradiction of his love of nature. This inconsistency will disturb some readers.
Whatever the shortcomings, the autobiography, quite properly, will appeal to popular audiences. The pathos of tragedy and hardship blended with the satisfaction of accomplishment and well-being provide an interesting example of the rags to riches theme. One puts the book down with a sense of empathy for the author and his beloved land.

Deward C. Brown
Texas Christian University

_The Texas Army_. By Robert L. Wagner. Austin, Texas (P.O. Box 13488, Private Publisher), 1973. P. xviii, 285. $10.50.

Bob Wagner's book on the 36th Infantry Division, so appropriately called by him _The Texas Army_, is emphatically a fine work. This reviewer knows it to have been, indeed, a "labor of love" for Wagner, who from the days of early inspiration persisted in tracking down every possible source of authority in preparing a definitive history of a proud division.

The World War II version of the division, as many know, was mobilized in November 1940 as the Texas National Guard division. Getting ready for its fateful destiny in Italy, the Division trained in Texas, Florida, Massachusetts and North Africa. By the time of its landing on the beaches of Salerno, it was as ready as training could make it.

Wagner's volume follows the movements of the "T-Patchers" from the assault at Salerno to the division's final skirmishes north of Rome. Of special interest is the careful presentation of the story of the controversy involving division leaders and General Mark Clark, a friction known somewhat at the time by a few in the military, and in the press, and known later, with some confusion, perhaps, by Texans here and there who heard some version of the troubled story from some member of the division, or from some friend or non-friend of the 36th. Wagner's work should clarify details for all readers and place the conflict in proper perspective. His approach is to be as objective as possible in dealing with all charges against General Clark and he provides Clark's several rebuttals. Wagner finds no evidence that Clark was out to destroy the National Guard or to discriminate against its officers.

The main story, however, is of the combat valor of the 36th Division. "Fate had dictated that the battles fought by the Texas Division be among the most crucial of the Italian Campaign" (p. 234). Certainly true, but veterans of the 1st, 2nd, 3rd, and 9th divisions, among others, might suggest further qualifications of the author's conclusion that the 36th emerged at the end, "as perhaps the finest American infantry division in the United States Army" (p. 234). "Perhaps" is always a good word for historians, especially in Texas.

Wagner's maps and photographs are excellent as are the notes, index and general format; and orange and white colors make for an attractive dust jacket.

James L. Nichols
Stephen F. Austin State University


In 1929 Henry Mercer began the grandaddy of all American tool books, _Ancient Carpenter's Tools_, with a discussion of the axe. He called it the most basic of all tools and argued that the short-bitted, heavy-polled American axe was a "unique instrument, unknown in other countries except by import from the United States." Now, forty
years later, Henry Kauffman has paid this instrument the homage so long due to it by devoting a full-length, specialized study to the ubiquitous tool.

Kauffman begins by outlining the development of the axe in Europe from the stone age through the seventeenth century. He encounters a situation that is a recurring phenomenon in the study of material culture: we have a good deal more data about the axes used by our prehistoric ancestors than we do about those used in Renaissance Europe or colonial America. However, by using pictorial evidence, examples from European museums, and specimens of European trade axes found at North American sites, he pieces the story together. Subsequent chapters deal with the eighteenth century and the problems of iron-making and axe-making on the blacksmit’s forge; the nineteenth century and the development of the trihammer and American tool factories; and the twentieth century and the introduction of drop-forging. The book also includes an excellent photographic portfolio of fifty-two axe types, including goosewing axes, felling axes, broad axes, hewing axes, trade axes, shop axes, and such exotics as turf-cutting and ice axes; and two practical chapters on the care and use of the axe. Finally, an appendix lists about two hundred American axe manufactures, culled from various printed sources and Patent Office records.

Kauffman has done a thorough and scholarly job. His book will doubtless remain a standard work on American axes for many years. He has made full use of manufacturer’s catalogues, newspaper advertisements, family memoirs, blacksmith’s ledgers, and the other elusive documents that must underpin a work of this nature. His style is lively and his explanations of technical processes are clear and incisive. Perhaps more important than any of these is the fact that he has seen through his subject to a universal truth about the manufacture of everyday objects: that old, traditional methods of manufacture are tenacious and die very slowly; and that a successful innovation in manufacture may be known for years before it is universally adopted.

Lonn Taylor
University of Texas at Austin


Knowing that the average reader would have difficulty in following the system of writing necessary to a Genealogist, Mrs. Morris explains her system carefully in the Foreword. Her purpose and motivation are expressed in her quotation from Washington Irving: “He lives with his ancestry, and he lives with his posterity; to both he considers himself involved in deep responsibility.”

Lineages and Genealogical Notes is an expert handling of the most difficult type of writing, by an author who enjoys an international reputation in her chosen fields of Genealogy and Heraldry. She is an active member of more than sixty hereditary, historical, and patriotic societies, and eminently capable as writer and lecturer. Although Mrs. Morris is a native of East Texas, born in Panola County, (of which she gives a brief history), most of the lineages are of Seventeenth Century Colonials from New England.

The book is composed of twenty-three chapters dealing with that many immigrant ancestors. Families named are: Bangs, Black, Boynton, Brewster, Burton, Collier, Conyers, Dew, Harris, Hazen, Hicks, Hinckley, Hopkins, Huckins, Hunt, Mayo, Prece, Richards, Skipwith, Snow, Storrs, Swan, and Wells. Following each chapter the documentation and bibliography for each line. The lineages are carefully organized with cross references aimed to avoid unnecessary repetition.

Connected with the Skipwith lineage is the most outstanding feature of the book, giving the lineages from Charlemagne and many other royal persons, both English and Continental as well as lineages from the Magna Charta Barons, Knights of The Garter,
Mayflower passengers and signers of the Mayflower Compact. This book makes an important contribution to any Genealogical Library, and a necessary reference book for any serious researcher in that field.

Emma Barrett Reeves, retired
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Nothing is more difficult than tracing the dissemination and the impact of ideas. They have no reality of their own and cannot be listed on bills of lading to be checked and signed for when they reach their destination. Those individuals who engage in this perilous work generally approach it in one of two ways. The first is to delimit a broad philosophic trend within a time period and place all thinkers as pro or con relative to this trend. Once this is done, the person doing the placing must glower menacingly so as to squelch all argument—not an easy thing to do in print—and move on to other persons and trends. If done well, it is mentally devastating if not particularly enlightening. In the second method, one notes the salient philosophical characteristics of a thinker, tries to determine what effect his thought had on his time and *vice versa,* and then gracefully admits that conclusions resulting therefrom are debatable since they are based on circumstantial evidence. If done well, this method is both exciting and enlightening. Regrettably, Harold E. Davis in *Latin American Thought: A Historical Introduction* has chosen the first method.

Mr. Davis’ book is clearly a general survey and it suffers from the weaknesses associated with such works—and then some. It attempts to cover everything between “Pre-Conquest and Colonial Antecedents” and “Neo-Christian Thought” in less than 250 pages, with the result being that much is reviewed and little is clarified. The use of this approach perhaps explains the multitude of long, adjective-weary sentences which promise everything and deliver very little. Surely Mr. Davis had tongue-in-cheek when he wrote that early twentieth century thought in Latin America was “Krausist, Spiritualist, neo-Kantian, Bergsonian, Leninist-Marxist, and anarchist in the pattern of Sorel. Increasingly, as the century advanced, it was existentialist and relativist.” More is said here than the mind can handle in one sitting; what is left unsaid would fill volumes. Mr. Davis also writes on a number of occasions that Latin American thought since independence has had a “revolutionary character” due to its “tendency to reject traditional European forms and values as forms of colonialism.” The reader impatiently awaits a full delineation of “traditional European forms and values”, but it is not forthcoming. The reader then vainly hopes for a clear explanation as to how an area characterized by revolutionary thought has been dominated historically by the forces of conservatism, and again he is disappointed. There are entirely too many unfulfilled expectations and disappointments in this slim volume.

In his concluding chapter Mr. Davis explains that one should not view his book as being in anyway definitive. It is an unnecessary warning. The history of Latin American thought is obviously an underdeveloped area which requires a great deal of additional research, and there is no comprehensive study yet available. But there have been a sufficient number of preliminary works to expect that such a comprehensive study will appear soon. One can only hope that in the immediate future Mr. Davis and others engaged in this important work will stop drawing the boundaries of Latin American thought and begin filling in the relatively untouched interior.

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