

# Review of Texas Books

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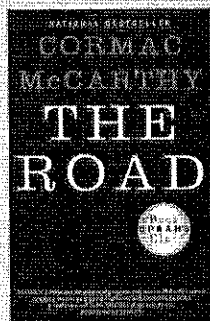
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Cormac McCarthy is the author of nine previous novels. Among his literary honors are the National Book Award and the National Book Critics Circle Award. His novels include *No Country for Old Men* (2005), *Cities of the Plain* (1999), *The Crossing* (1995), and *Child of God* (1993).



## Editors' Choice: *The Road* Cormac McCarthy

**McCarthy's *The Road*: Voices Puny Yet Inexhaustible**

Review by Lloyd M. Daigrepoint

With titles such as *The Orchard Keeper* and *Outer Dark*, Cormac McCarthy began his career in Tennessee in the tradition of bleak, sometimes horrifying, yet movingly lyrical Southern authors such as William Faulkner, Flannery O'Connor, and William Styron. Moving to El Paso and then to New Mexico, he re-emerged as perhaps the strongest voice in the literature of the American Southwest—learning Spanish, absorbing the unique milieu, exploring geographical, cultural, and existential borders. His *Blood Meridian* (1985)—arrestingly violent, naturalistic, and poetic—has been described by Harold Bloom as the strongest and most memorable contribution of all living American authors. In the 1990s McCarthy's "border trilogy"—beginning with the immensely popular *All the Pretty Horses*—defined him as a writer immersed in "crossings" where terror and beauty, love and violence inextricably complement one another. McCarthy's literary transformation was seemingly completed as the American public awaited the film version (starring Tommy Lee Jones) of *No Country for Old Men* (2005), a novel of love and death amid the drug wars of the Texas border.

Now *The Road* seemingly indicates yet another departure in McCarthy's writing. The setting evokes a post-apocalyptic wasteland in which regional distinctions no longer inhere. Forests are denuded, no birds are heard, and even vermin are hardly evident. Corpses and burnt out motor vehicles line otherwise deserted roads and empty towns. The few remaining human beings scavenge through empty stores and deserted farmhouses for fuel, clothes, and canned goods—some primitively grouping together to pillage, enslave and cannibalize the rest.

Within this landscape a man and his small son pursue the route to the ocean—an unproven, vague source of hope. An unnatural wintry onset hastens them. They are emaciated and exhausted, their few belongings pushed along

in a shopping cart, the father on the verge of succumbing to lung disease. Aside from their destitution and fear and the father's desperate love, the chief poignancy of the novel consists in dialogue in which "Papa" experiences the futility of communicating meanings that are no longer grounded; from the names of creatures whose likeness his son will never see to the complex associations of family and culture, "he could not enkindle in the heart of the child what was ashes in his own" (130). Eagerly supportive of the boy's innocent hope that good will prevail, he constantly undermines this support through his own compromises with fear, suspicion, cynicism, and hostility:

I'm afraid for that little boy.

I know. But he'll be all right.

We should go get him, Papa.

We could get him and take him with us. We could take him and we could take the dog. The dog could catch something to eat.

We can't.

And I'd give that little boy half of my food.

Stop it. We can't.

He was crying again. What about the little boy? He sobbed. . . . (73)

In his famous Nobel Prize Address, William Faulkner surprised many by expressing faith that through the workings of his "puny inexhaustible voice" man would not merely endure but prevail beyond "the last ding dong of doom." Echoing Hawthorne, he evoked the truths of the human heart—the timeless verities whose abiding influence over human feeling and action attest to man's spiritual nature—one that perforce must prevail. In *The Road* McCarthy has brought readers to that last moment in history that Faulkner envisioned, evoking in the ongoing dialogue of father and son man's puny inexhaustible voice yet questioning in the father's increasing ineffectualness whether humanity will prevail or even endure. Of course, such questioning

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does not mean that readers will find *The Road* hopeless. This provocative, bleak, and even disturbing novel concludes with a degree of repose in which we may at least postpone despair. Moreover, we also realize that, as in *The Scarlet Letter* or *The Sound and the Fury*, the triumph of our humanity requires a desperate gambit—puny yet inexhaustible—amid the distraction and sorrow of failure and defeat. *The Road* thus represents an existential quest regardless of region or boundary, tied to McCarthy's earlier writings by theme rather than milieu or setting. It is less a departure in the career of McCarthy than a superb culmination of genuine literary accomplishment that transcends Southern or Southwestern distinctiveness.

MCCARTHY, CORMAC. *THE ROAD*. NEW YORK: ALFRED A. KNOPF, 2006. 241 pp. \$24.00 CLOTH. ISBN 0-307-26543-9.

## *The Alleys and Back Buildings of Galveston: An Architectural and Social History* Ellen Beasley

**How the Other Half Lived in Galveston**  
Review by Stephen Curley

American poet Gwendolyn Brooks describes a girl who, weary of the polite society of front-yard life, longs "to go in the back yard now / And maybe down the alley." Those of us who love Galveston's gingerbread-festooned Victorian architecture may find ourselves, like the girl in the poem, longing to experience something of the vitality of those smaller structures lining the alleys.

It's easy to find a book about mansions built by big-name architects and inhabited in the grand style by local celebrities. In fact, Ellen Beasley has co-authored one of the better ones, *Galveston Architecture Guidebook*. But it's not so easy to find out something about the relatively anonymous alley structures that are just as important to the history of the island.

Luckily we have Beasley's *The Alleys and Back Buildings of Galveston*, originally published in 1996, to satisfy our curiosity. It offers an intimate glimpse into of the lives of the temporary underclass—stigmatized by race, poverty or immigration.

Beasley celebrates the minor architecture built on a network of permanent secondary streets. According to newspaper accounts "alleys were a mess and alley life was sordid." But those accounts were written from the often intolerant perspective of those who were doing well financially, thank you. What this book offers is a corrective that includes interviews—previously published or new to the book's first edition—with the complete story. Here on the alleys (even when it was unlikely elsewhere) blacks mixed with whites, Catholics with Protestants, European immigrants with native-born Americans. Says a former alley resident, that's "where the integration of the city was" The result—as close to the mythical melting pot as Galveston ever came—was a zesty social smorgasbord for children.

Beasley's exhaustive research gives us social history as well as architecture. We learn about the transforming alley houses from slave quarters to servant quarters in the 1860s; walking the line along the red light districts on infamous Tin Can Alley and Fat Alley; demolishing entire neighborhoods by urban renewal campaigns; converting horse stables into automobile garages; supplying the need for inexpensive rent houses. She makes history live. On some pages, a historical photograph, a Sanborn map and a bird's-eye three-dimensional drawing pinpoint a location that is then the subject of a first-person narrative. Recommended highly.



BEASLEY, ELLEN. *THE ALLEYS AND BACK BUILDING OF GALVESTON: AN ARCHITECTURAL AND SOCIAL HISTORY*. COLLEGE STATION: TEXAS A&M UNIVERSITY PRESS, 2007. 186 pp. ILLUSTRATIONS, INDEX, LINE ART. \$39.95 CLOTH. ISBN 1-58544582-7.

*Ellen Beasley is a preservationist, independent scholar, and photographer. She received a Rome Prize in Urban Planning and Design from the American Academy in Rome and a Loeb Fellowship to the Harvard Graduate School of Design. She is the co-author of Galveston Architecture Guidebook, and her professional interests have focused on small-scale urban settings and building, both old and new.*

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# *A Portrait of the Artist, 1525-1825: Prints from the Collection of the Sarah Campbell Blaffer Foundation*

James Clifton, with contributions by Leslie Scattone and Andrew C. Weislogel

## **The Stamp of Personality in Art**

Review by Stephen Curley

One of the more enjoyable aspects about watching a film directed by Alfred Hitchcock is his cameo appearance. Waiting for a bus, mailing a letter, carrying a violin case, winding a clock, walking down a sidewalk, appearing in the before-picture for a newspaper's weight-reduction advertisement—these playful images all have something to say about his public persona. Each is a portrait of the artist.

In 2006, the Museum of Fine Arts, Houston, staged an exhibition of artist-as-subject prints from the stellar collection of the Sarah Campbell Blaffer Foundation. As with Hitchcock, we have to be careful about reading too much into a single image. It may be a personal and direct expression of one's inner self. Or it may be visual puzzle intended to conceal or distort more than it reveals.

According to the scholarly and substantial introductory essay by James Clifton, Director of the Foundation, self-reflective works by artists compel our attention. They *may* (note the tentative word) reveal what an artist thought or wanted others to think about himself. Clifton will not let us forget that these works were intended for exhibition and as such are less likely to be confessional than professional. In other words, the artist so depicted is neither more nor less than his *public* persona, which is not to be confused with his private self. A few instructive examples: Hogarth depicts his background framed self, upstaged by the foreground image of his dog; Castiglione depicts himself as an artistic genius, sprawled like Michelangelo's Adam on the Sistine ceiling; Goya depicts the artist as a monkey painting a jackass.

Still it is fascinating to pull back the draperies to reveal portraits of the artist. The catalogue includes images of eighty-four main prints, illuminated by more than twice that number of ancillary prints—all by considerable artists of the Western World, from the Renaissance to the early nineteenth century, among them Boucher, Castiglione, Collaert, van Dyck, Goya, Hogarth, Poussin, Rembrandt, and Watteau.

The images are classified into four somewhat arbitrary groupings: icon, work, genius, and market. Prints categorized as iconic tend to cast the artist inside a defining and—usually—elevating frame. Prints categorized as genius attempt to visualize the creative inspiration in dreams, putti, and exotic experience. My favorites are the second and fourth

classifications, for they give us a suggestive glimpse at the workshops and tools of the trade (work) and the patrons or customers for whom the work is intended (market). It's like Hitchcock making a cameo appearance as a film director.

But, these prints could easily have been grouped otherwise. In the final analysis, of paramount importance is the riveting image of the artist rather than the limiting interpretation of the critic. That's why we go to museums—to see for ourselves.

This is a handsome, large (11.7 x 9.4 x 0.9 inches), and affordable coffee-table book. The prints, almost all in black and white, are crisply reproduced on acid-free paper. After you read the foreword, preface, introductory essay, and notes to each print, you will return to the images themselves—over and over again. Recommended for all who saw the 2006 exhibition and for lovers of Western art and of printmaking.

CLIFTON, JAMES. *A PORTRAIT OF THE ARTIST, 1525-1825*. AUSTIN: UNIVERSITY OF TEXAS PRESS, 2006. 272 PP. ILLUSTRATIONS. INDEX. \$50.00 CLOTH. ISBN 0-89090-134-1. 2004031022.

# *Texas Mother Goose*

David Davis

Illustrated by Sue Marshall Ward

## **Clever Parody of Nursery Rhymes**

Review by Stephen Curley

This Mother Goose looks like a ranch owner, from her black straight-brim hat to her brown leather vest, split skirt and western boots with spurs. When she saddles her giant white goose, she spins rhymes that have their origin in the folklore and playfulness of the Lone Star State. Sue Marshall Ward illuminates the poems with bright watercolors that call to mind the magical children's book style of the 1940s and 1950s. *Texas Mother Goose* is an oral and visual delight.

David Davis is a twangy parodist, whittling poems with regionally humorously recognizable titles like "Pecos Peter, Taco Eater" and "Mary Had a White-Faced Calf." But he is a genuine poet as well with an ear for language—when he rhymes "a stallion" with "ten gallon" (as in, hat) he does it with authority. And some poems are his original takes on traditional themes: where the British Mother Goose offered coded satires of London political lackeys, Davis gives us money-grubbing Austin senators and governors.

Among the fifty poems in this anthology are happily recognizable place names, like San Antonio, Fort Worth, Corpus Christi, Marfa, and Mineral Wells. Add to that

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mouth-watering references to *huevos rancheros*, mesquite barbecue, biscuit and jerky, sweet pecan pie, and ice tea. The book is full of jokes for those who really know Texas ways. Cactus Jack Horner, for instance, falls into a swoon when he discovers that some varmint laced his bowl of chili with beans.

The poems are so good that adults will get as much of a kick reading them as the kiddies (ages five to eight) who are being read to. The book makes a dandy gift for out-of-state former Texans who hanker after the genuine article from back home. Also recommended for reading teachers with a sense of fun.

DAVIS, DAVID. *TEXAS MOTHER GOOSE*. GRETNA, PELICAN PUBLISHING COMPANY, 2006. 32 PP. ILLUSTRATIONS. \$16.95 CLOTH. ISBN 1-58980-369-8. 2006004953.

## *Before Texas Changed: A Fort Worth Boyhood*

David Murph

Growing Up in the 50s  
Review by Dale Farris

David Murph provides a heart-warming tale of growing up in Fort Worth in the 1950s. Born in 1943 in Shreveport, Louisiana, at the age of two his family moved to Tyler, and in 1950, at the age of seven, he moved to Fort Worth, where he grew up. His warm remembrances take readers through the excitement of his move to Fort Worth, making new friends in the neighborhood and at school, and playing with his friends in their backyards. The child of a geologist and a homemaker, Murph vividly recalls the strong influence his parents were in his life, and his story follows him from early childhood through high school graduation and leaving for college at the University of Texas. His enthusiasm for leaving home was tempered by the reality of what it meant to leave his parents and younger brother behind, a sentiment sure to seem familiar to all readers who have experienced a similar major step in their own lives.

Murph's solid memoir takes readers through his mischievous childhood and his adventures in driving, accidental acts of arson, more than one trip to jail, broken windows, brushes with

blindness, bull riding, and a pet spider monkey. The author begins with a brief background on his father and mother, followed by his always intriguing tales of a childhood in 1950s America that will stimulate similar memories among Boomer readers. The personal style of these memoirs maintains reader interest in Murph's fond remembrances that will likely strike a chord with readers of a like age who have also managed to survive life through the dramatic changes that forever change childhood. Many readers might also find themselves going back in time to their own childhoods when life was more simple and children spent all their daylight hours outside playing and imagining worlds beyond that were soon to overtake them.

Highly recommended for biography/autobiography collections in all libraries.

MURPH, DAVID. *BEFORE TEXAS CHANGED: A FORT WORTH BOYHOOD*. FORT WORTH, TEXAS: CHRISTIAN UNIVERSITY PRESS, 2007. 274 PP. PHOTOGRAPHS. \$17.95 PAPER. ISBN 0-87565-333-2. 2006001533.

## *Documents of the Coronado Expedition, 1539-1542*

Eds. Richard Flint  
Shirley Cushing Flint

Coronado Scholarship  
Review by Dale Farris

Historians, Spanish paleographers, and now recognized as the foremost authorities on the Coronado expedition, Richard Flint and Shirley Cushing Flint provide the first annotated, dual-language edition of 34 original documents from Coronado's expedition. Using the latest in historical, archaeological, geographical, and linguistic research, the authors make available accurate transcriptions and modern English translations of these critical documents, including seven never before published and seven others never before available in English. Despite the modern era difference of opinion regarding the success or failure of the expedition, the rich documentary record left by Coronado remains a valuable contribution to the understanding of the early European exploration of the Americas.

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James Clifton is director of the Sarah Campbell Blaffer Foundation and curator of Renaissance and Baroque painting at the Museum of Fine Arts in Houston.

David Murph is the Director of Church Relations at Texas Christian University. He is a graduate of the University of Texas at Austin, received his Master of Divinity from Lexington Theological Seminary, and his Ph.D. from TCU.



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The Coronado papers provide the first written record of the people, environment, flora, and fauna of what eventually became northwestern Mexico and the southwestern United States, and help historians better understand the events that shaped and affected interethnic relations in the region. The authors include a general introduction to the expedition and the collection of documents, and provide helpful explanatory notes at the beginning of each document that help to place the papers in the context of their origin. The original documents are also presented verbatim in their original Spanish. The papers form a baseline for assessing the historical change in the American southwest and northwestern Mexico, as well as a window into the history of the native people of the region. In this marvelous collection of these rare documents, the authors have collected material that cannot be found in any other source, making this the pre-eminent source of scholarship on the Coronado expedition now available. Their impressive scholarship and superb translations smartly analyze and nicely contextualize these important documents, interrogating them for authenticity and point of view, while interpreting them with a modern sensibility.

There have been three previous works of Coronado expedition documents: two in English and one in Spanish, as well as a lengthy series of Spanish transcriptions of documents dealing with the New World, published in the 1800s, that includes many documents deriving from the expedition. However, according to Flint and Flint all four of these prior works "contain errors and misinterpretations, rely on obsolete research, and lack comparison of English translations and original language versions." These earlier documents include the one-hundred-year-old *The Coronado Expedition 1540-1542*, edited and translated by George Parker Winship, and the sixty-year-old second volume in the Coronado Cuarto Centennial Publications, 1540-1940: *Narratives of the Coronado Expedition, 1540-1542*, by George P. Hammond and Agapito Rey. Since the time of these now out-of-print works, an extraordinary amount has been learned about the Coronado expedition, the early Spanish colonial period, and the protohistoric peoples of this area, information and paradigms that were unknown to the editors of these prior works. Furthermore, these earlier works are seriously diminished by the absence of Spanish transcriptions that would tend to compensate for any errors or oversights in translation.

The Flint and Flint work is based on the original manuscripts and includes accurate, semipaleographic transcriptions of the documents, along with English translations that have been informed by the latest relevant historical, archaeological, linguistic, and geographical research. The documents are arranged in chronological order, according to the dates of the events described in the documents, rather than the dates of preparation of the documents, and the editors also include maps of the area and the expedition, exhaustive notes, a glossary of key terms, an informed, extensive bibliography, and a very helpful index. The result is a very impressive

research tool that is essential for all university libraries, especially those specializing in the history of the early colonization of Mexico and the U.S.

FLINT, RICHARD, AND SHIRLEY CUSHING FLINT, EDS.  
DOCUMENTS OF THE CORONADO EXPEDITION, 1539-1542  
DALLAS: SOUTHERN METHODIST UNIVERSITY PRESS, 2005.  
760 PP. APPENDICES. BIBLIOGRAPHY. GLOSSARY.  
ILLUSTRATIONS. INDEX. MAPS. NOTES. \$75.00 CLOTH. ISBN 0-87074-496-8. 2004062562.

## *Latino Sun, Rising: Our Spanish-Speaking U. S. World* Marco Portales

**Framework of Suns: A Latino Perspective**  
Review by Dale Farris

Texas A&M University English professor Portales provides a personal, definitely Latino perspective of the view of the private world and the public significance of Latinos. As he recreates his parents' generation, as well as his own, Portales encourages readers to consider Latino progress since the days of his youth during the Eisenhower fifties, years that coalesced into the gradual unfurling of its ethnic consciousness.

Working within a traditional Aztec framework of suns, or days, Portales looks through the window of individual life onto the morning (*sol naciente*) of growing up as a minority member of American society, the noontime (*sol ardiente*) of private adult life and the transmission of identity to a new generation, and the full heat of afternoon (*sol radiante*), when public business is done and the larger polity is addressed. In the beginning years of the twenty-first century, at a time when Latinos are the most numerous ethnic minority in the United States and a growing part of the middle and professional classes, Portales, a Mexican-American educator, takes stock. His perspective reveals that, in his opinion, Latinos can see that their sun is rising, something the author knows only too well, since he has lived his life under that rising sun. Whether on the beach at Corpus Christi, in class at SUNY-Buffalo, waiting tables in Chicago, traveling to London, teaching at Berkley, or raising a family near NASA headquarters in Houston, Portales takes readers to all these settings to provide a unique commentary on the Latino experience in an impressive, literate style that will maintain reader interest throughout his personal reminiscences.

With the Latino population now so prominent throughout the U.S., Portales attempts to answer the question, "How will being the single largest majority group within the U.S. change how Latinos live," by providing his highly personal point view that helps readers better understand where Latinos are now, where Latinos have been, and where

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Latinos need to go within the next half century. Portales succeeds in his effort to explain how the nature of Latino life has contributed to American civilization, as well as bring Spanish-speaking American life more prominently into the 21st Century. His life as sketched here, although not meant to be representative, does clearly exemplify the result of what can be seen as a successful American education. He also wisely cautions against over generalizing his story as speaking for all the 38.4 million Hispanics counted in the 2003 midyear census.

His essays begin with some of his growing-up experiences, followed by parenting occasions, which the nature of raising children leads him to associate with the pressures of *el mediodia*, or mid-day. Because he perceives that such concerns have not been sufficiently articulated in print form, Portales sketches these particulars with the hope that other U. S. Latinos can further expand on his views in order to secure better attention from the media and political leaders. His literary renditions of his perambulations demonstrate that the everyday lives of Mexican Americans and other Latino Americans increasingly require the kind of positive notice that social, political, and economic leaders are now beginning to extend.

He seeks merely to encourage such attention, amplifying mutually beneficial dialogues, because the cultural gap created by the media regarding Latino issues often is ill-informed, threatening the common good. His idea is to address issues and prospects long overdue. Thus, Portales offers these personal stories to the four winds, hoping sympathetic readers will embrace the rich diversity that U. S. Latinos are capable of sharing.

When we consider the nature of the lives of Mexican Americans, we soon learn that the majority of Americans are hardly conscious of the fact that Spanish-speaking citizens are an important component of American life. Little wonder we find so many jingoistic backlashes against learning to speak Spanish and becoming a bi-lingual society. Portales' goal is to prompt constructive discussions about some difficult issues often avoided, focusing on current trends and patterns that were shaped by past practice. He also creates and promotes a wider understanding of resident U. S. Latinos.

Highly recommended for biography/ autobiography collections in all libraries.

PORTALES, MARCO. *LATINO SUN RISING: OUR SPANISH-SPEAKING U. S. WORLD*. COLLEGE STATION: TEXAS A&M UNIVERSITY PRESS, 2005. 272 PP. \$29.95 CLOTH. ISBN 1-58544-981-6. 2004007215

## *Warriors and Scholars: A Modern War Reader*

Eds. Peter B. Lane and  
Ronald E. Marcello

**Blending the Battlefield and Academia**  
Review by Dale Farris

University of North Texas professors Peter B. Lane and Ronald E. Marcello have assembled an outstanding collection of war stories related by men who actually experienced combat, along with academic analyses of the particular military history topic. The thirteen essays represent a cross-section of papers from eight of twenty-two of the UNT Annual Military History Seminars, dating from 1983, and the essays are organized chronologically from WW II to the present-day turmoil in Iraq.

The UNT seminar series responds to the interest in military history among a significant number of business and professional people, many having served in the military and nearly all being avid readers of the subject. Each seminar, a Saturday morning and early afternoon experience, featured a leading scholar, usually a military historian, and a military veteran of the event under discussion. These important seminars always promoted stimulating interaction during discussion periods following the presentations, which challenged the speakers and the members of the well-informed audience and ultimately led to this collection.

The superb essays thus have a solid research base, providing value by combining history as analysis, the scholarly presentation, with history as narrative, the speeches of the military participants. Both viewpoints contribute to a more balanced understanding of what happened during the particular event under discussion, help readers better understand the history and weigh the evidence of the examined topic, and help achieve

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*Editors Richard Flint and Shirley Cushing Flint are historians and Spanish paleographers and are recognized as the foremost authorities on the Coronado expedition.*

*Marco Portales is a professor of English at Texas A&M University in College Station. He is the author of a number of works including *Crowding Out Latinos*. Likewise, he co-author with Rita Portales of *Quality Education for Latinos and Latinas*.*

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measured judgment. The essays present the best from the viewpoint of the battlefield and academia, by presenting the views of senior, eminent military historians on topics of their specialty, alongside veteran accounts for the particular battle being discussed. The editors also add helpful contextual and commentary footnotes for readers.

Scholars and topics include David Blantz on the Soviet Great Patriotic War, 1941-1945; Robert Divine on the decision to use the atomic bomb; George Herring on LBJ as commander-in-chief; and Brian Linn comparing the U.S. war and occupation in Iraq with the 1899-1902 war in the Philippines. Veterans and their topics include flying with the Bloody 100th by John Luckadoo, an enlisted man in the Pacific theater of WWII by Ron Appleton, a POW in Vietnam by David Winn, and Cold War duty in Moscow by Charles Hamm. In this always intriguing set of essays, the major combat experiences include WWII in Europe and the Pacific, the Cold War, the Korean War, the Vietnam War, the late Cold War, and the war in Iraq and the war on terrorism. Even though the shelves are overburdened with works on military history, this interesting collection of essays provides a refreshing mix of academic analysis of military history with personal, first-hand accounts from some of the men who actually experienced the particular topic, making for a first-rate title that belongs in all university libraries.

LANE, PETER B. AND RONALD E. MARCELLO, EDS. *WARRIORS AND SCHOLARS: A MODERN WAR READER*. DENTON: UNIVERSITY OF NORTH TEXAS PRESS, 2005. 320 PP. BIBLIOGRAPHY, INDEX, MAPS, NOTES. \$24.95 CLOTH. ISBN 1-57441-197-7. 2005005321.

mounted volunteers who operated as "true Texas Rangers" (122). By the early 1840's, they had developed into independent and smaller units that within a decade grew into a "formidable fighting machine" (356). With objectivity, Moore reports not only on Indian depredations against settlers, but also on the barbarities committed by Rangers themselves under the command of David Montague. They scalped Indians. Similarly, Cherokee Chief Bowles was scalped and mutilated by Texans.

While they do not reflect the quality of the excellent research and writing, many of the printing/editing decisions regarding hyphenation are detracting and disconcerting, not to mention awkward and unsightly. Some of the most unattractive hyphenation decisions include the division of *horses* (173, end of line 7), with "hors-" on one line and "-es" on the next, or *quickly* (83, end of line 20) with "quick-" on one line and "-ly" on the next. Several past-tense verbs are divided with the root of the verb on one line and the -ed suffix on the following line (*wounded* 262, *reported* 284). But the prize goes to the four successive lines ending with hyphenated words in the first lengthy indented quotation on page 166. In the Prologue the author mentions that he is considering a third volume that will focus on the Comanche conflict of the 1840's. I hope that Moore completes this project, but relies upon another publisher/editor.

MOORE, STEPHEN L. *SAVAGE FRONTIER: RANGERS, RIFLEMEN, AND THE INDIAN WARS IN TEXAS, 1838-9. VOLUME II*. DENTON: UNIVERSITY OF NORTH TEXAS PRESS, 2006. 432 PP. APPENDIX, BIBLIOGRAPHY, ILLUSTRATIONS, INDEX, MAPS, NOTES. \$34.95 CLOTH, ISBN 1-57441-205-1, \$19.95 PAPER. ISBN 1-57441-206-X.

## *Savage Frontier: Rangers, Riflemen, and the Indian Wars in Texas, 1838-39*

Stephen L. Moore

### Indian Campaigns

Review by Emma B. Hawkins

Four years after the publication of the first volume of the *Savage Frontier* series, the second volume has been released. Whereas volume one focused on the activity of the Texas Rangers during the years 1835-37, this volume follows the 1838-39 Indian campaigns conducted primarily against the Caddo, Cherokee, Comanche, and Tonkawa tribes. Once more, Stephen Moore's detailed examination relies extensively upon first-hand, eye-witness accounts, supported by "republic-era documents" and early historical records. He tracks the fortunes of the Texas Rangers from their early service in conjunction with the Texas Militia, under the leadership of Major General Thomas Rush; the new Texas Army (Frontier Regiment), composed of infantry and cavalry commanded by colonel Edward Burtleson; and a battalion of

## *900 Miles on the Butterfield Trail*

A. C. Greene

### Butterfield/Wells Fargo Stage Line History

Review by Max Loges

One of the most enduring icons of the Old West is the stagecoach. In our mythology of the frontier, stagecoaches were daily attacked by Indians (it happened only once), nightly robbed by outlaws, and stopping a runaway stagecoach was the surest way a lonely cowboy could win a young girl's heart. In *900 Miles on the Butterfield Trail*, A. C. Greene attempts to clarify the myths with historical facts. In part one of the book, he attempts to recreate what a trip across Texas on a Butterfield stage in 1858 was like. Greene relies heavily on early accounts of such trips, particularly Waterman Ormby's record of the initial trip of the line from Missouri to California.

In parts two and three of the book, Greene meticulously follows Butterfield's route across Texas attempting to give

*Continued on page nine*



*Continued from page eight*  
the reader a sense of the country crossed by the line. He provides information on the various stations, the men and women who operated them, and various incidents of interest associated with them. In his final section, Greene leads potential travelers to points of interest.

As a history of the Butterfield/Wells Fargo Stage Line, I found the work to be incomplete and somewhat disappointing. As a book attempting to arouse Texans' interest in an often overlooked but important part of their own past, I found it to be a great success.

GREENE, A. C. *900 MILES ON THE BUTTERFIELD TRAIL*. DENTON: UNIVERSITY OF NORTH TEXAS PRESS, 2006. 293 PP. BIBLIOGRAPHY. ILLUSTRATIONS. INDEX. \$27.95 PAPER. ISBN 1-57441-213-2. 94-20107.

## *Texas Women on the Cattle Trails*

Ed. Sara R. Massey

### **Frontier Women**

Review by Max L. Loges

The expression "Behind every successful man is a good woman" is a truism not only today, but as *Texas Women on the Cattle Trails* reveals, was equally true in nineteenth-century Texas. The book consists of seventeen essays highlighting seventeen frontier women who all share the common trait of either actually going up one of the major cattle trails in the late 1800s or being responsible for sending thousands of cattle up the trails to Kansas. The women came from all walks of life. From Cornelia Wadsworth Adair, an eastern heiress and financial partner of Charles Goodnight, to Willis Matthews a Kansas farm girl disguised as a boy, who ran away from home seeking the adventure of a cattle drive, each woman's story is unique. The volume, which is a part of the Sam Rayburn series on rural life, is very professionally done. Each essay is illustrated and very carefully documented. There is, however, a serious unevenness among the essays as to the quality of information provided. Some essays frankly read like a much too long obituary, containing little if any information of real human interest. Most, though, are quite engaging and are based upon fairly specific primary sources. The book demonstrates that Texas was a hard land where

often, in spite of Herculean efforts, families failed or sacrifices were all for not as children turned out badly or had no interest in carrying on their parents' dreams. I recommend this volume to readers.

MASSEY, SARA R. ED. *TEXAS WOMEN ON THE CATTLE TRAILS*. COLLEGE STATION: TEXAS A&M UNIVERSITY PRESS, 2006. 326 PP. BIBLIOGRAPHY. ILLUSTRATIONS. INDEX. MAPS. \$29.95 CLOTH. ISBN 1-55544-543-6. 2006001539.

## *Assault: The Crippled Champion*

Marjorie Hodgson Parker

Illustrated by Charles Shaw

### **Three Hooves and a Heart**

Review by JoAn W. Martin

The young colt raced after the other colts, fast as the wind. Life was good in their pasture on the King Ranch. His sire, Bold Venture, was a great racehorse. Assault dreamed of living up to his father's legacy. The Mexican cowboys on the ranch took care of the horses, and Assault was a favorite with LoLo. He groomed the colt and told him that in spite of being a small horse, he had a big heart and lots of spirit.

One day Assault ran over a surveyor's stake and seriously injured his foot. The vet tried many things, but the damaged hoof would not hold a horseshoe. Finally a blacksmith, the farrier, made a special horseshoe for him and LoLo began to train him. Assault and the other horses were moved on a train to North Carolina for special training to become a racehorse. In spite of his damaged hoof and less powerful body, Assault hated dirt in his face while running with the other horses, so he pulled ahead.

The story is told in Assault's viewpoint so that the reader hears comments made about the little horse. "He's ugly! He's scrawny!" or "He's not graceful. He's gawky." Knowledgeable people at the racetrack say, "I don't think he'll ever race with that foot." When he stumbles, the other horses teases him. He holds his head high, hoping to appear taller.

The author takes her readers to the Preakness with Assault's dream to make history for the King Ranch. His old voices of doubt continue to

*Continued on page ten*

*900 Miles on the Butterfield Trail* is the release of a paperback version of the original text first published in 1994 in hardback form.

A. C. Greene is the author of more than twenty books, numerous articles. He, likewise, wrote and narrated many television shows for PBS. He was a fellow in the Texas State Historical Association and the Texas Institute of Letters.

Sara R. Massey lives in Austwell, Texas, and served as editor of *Black Cowboys of Texas*. She has also been supervising editor for five books on Texas ethnic groups, the *Texans All* series published by Texas A&M University Press.

*Continued from page nine*

haunt him. Readers experience "the parade to the post" and hear the clanging bell and the pounding hooves of the other horses.

Assault went on to win eighteen important races. When he died at age twenty-eight, he was buried on his beloved King Ranch with a Texas granite slab to mark his resting place. Assault has been called "A thoroughbred who ran on three hooves and a heart."

Charles Shaw's black and white sketches help the reader visualize the little colt's frisky fun with other horses, Assault's training, and the race for the Triple Crown.

PARKER, MARJORIE HODGSON, *ASSAULT: THE CRIPPLED CHAMPION*. ALBANY: BRIGHT SKY PRESS, 2003, 80 PP. ILLUSTRATIONS. \$14.95 CLOTH. ISBN 1-931721-34-3.



## *Best Horse on the Force* Sherry Garland

**Skyjacker**

Review by JoAn W. Martin

Brandon and Wayne, twelve years old, look forward to school ending and a great summer ahead. They willingly shovel manure so they can hang out at the police stables. When Skyjacker is donated to the police stables both boys feel sorry for the new horse. Chris Parker, who loves to pull practical jokes, will get to ride Skyjacker in his work with the mounted police. The boys regret that the "best horse on the force" will have to put up with Chris Parker.

When Chris pulls a prank on Wayne or Brandon, they apply all their energy to get back at Chris. Wayne's return action causes Skyjacker more trouble than it does Chris. Major Stiles has to fire, dismiss, and discharge Skyjacker, thinking he is a coward. The situation gets desperate when the boys find out that the horse's owner plans to ship him off to the glue factory. How can they prove to Uncle Roy that Skyjacker can be trusted not to panic during the noise of the Fourth of July celebration?

After an exciting, high-speed chase on Skyjacker to catch the Pony-tailed Bandit, Brandon and Wayne learn about loyalty and bravery. Both the boys and Skyjacker are back in the good graces of the police stables. They realize that sometimes jokes and pranks don't turn out like expected.

*Best Horse on the Force*, originally published in 1991, is an excellent book for boys and girls who love horses. Garland

plans to write a sequel and gives special thanks for the generous assistance of the Houston Police Mounted Patrol.

GARLAND, SHERRY, *BEST HORSE ON THE FORCE*. GRETNAL PELICAN PUBLISHING COMPANY, 2006, 112 PP. ILLUSTRATIONS. \$7.95 PAPER. ISBN 1-58980-437-6. 90-21048.

## *Goat Tales: The Izzy Journals* Tacy Thurn Ellis

**Not Just a Farm Story**

Review by JoAn W. Martin

Smaller than all the other goats, Izzy is the only one left at the sale. She tells her story of being bought by a tall, two-legged kid and finding a home with Tacy. That's when the exasperating excitement and mischief begin.

For a while since Izzy lives in the chicken coop, she assumes she is a chicken. A bottle of milk with a rubber top is her favorite food, but she also nibbles on Tacy's flowers. The dogs and cows look like beasts, but it is Rooster C who wakes her with his early morning crowing.

When she gets her head stuck in a bucket, Rooster C enjoys a good laugh. Izzy considers that she "experiences the last moments on earth," and all Rooster C does is laugh. Human flaws and strengths make Izzy seem almost human.

As the seasons change, life on the farm offers Izzy a few lessons. The delicious mulberries are gone, Tacy spends all day at school, her chicken friends lose all their feathers, and Izzy awakes to find white cold everywhere. Now Tacy has to break the ice for the animals to have water to drink. Izzy is frightened when Ruckus comes to the farm. That is when she realizes that she is a goat. As the weather warms up for spring, kittens are being born, chickens are having baby chicks, and Izzy gives birth to twins.

Many more animals come to the farm, even a human baby named Sarah. But Izzy's journal, told in first person by Izzy, covers the years 1982-1993. The readers will remember Izzy every time they see a field of goats.

Tacy Ellis has included a Fact Finder, and a glossary to help readers understand what life is like on a farm. The last eighteen pages give valuable information about products we use from goats, health facts and what goats eat and do not eat. We read goat sayings, goats in history, and other goat stories in addition to websites that offer an education in "goat-o-logy."

ELLIS, TACY THURN, *GOAT TALES: THE IZZY JOURNALS*. ALBANY: BRIGHT SKY PRESS, 2006, 128 PP. ILLUSTRATIONS. \$17.95 CLOTH. ISBN 1-931721-78-5. 2006Q11731.

## Spooky Texas Tales

Doc Moore  
Tim Tingle

*Spooky Texas Tales: A Good Read for All Ages*

Review by Sara Pace

With all the reality shows professing to depict "real-life" ghost hunting, one might wonder whether the allure of simple, no-frills spooky tales has been lost; I am happy to say it has not. *Spooky Texas Tales* fills the gap by keeping some of our favorite creepy Texas urban legends alive.

Drawing from a well-spring of Texas ghost stories, Tim Tingle and Doc Moore present many familiar tales for a younger audience. In their acknowledgements, the authors give credit to the storytellers and folklorists who have contributed to the rich tradition of ghostly anecdotes by keeping the tales alive. The stories might be most suitable two audiences: children at the sixth to eighth grade reading levels and those who simply enjoy a good ghost story.

Included in the book are such familiar tales as "The Golden Arm" and "Prom Queen," which (though set in Kingsville in this version) presents the well known tale of a high school boy who encounters a ghost in a prom dress. Others may be less familiar; "Knock, Knock" presents a cautionary tale about a floating coffin in the bayou, and "La Lechuza" gives us two favorite scary-story tropes: an evil bird and a spooky bridge.

Each tale is succinct; none goes over about six pages. Some are recounted in a southern vernacular familiar to those well-acquainted with Texas story-tellers; consequently, words and phrases such as "critters" and "little ol' beady red eyes" abound. The stories range in content from the humorous to the downright gruesome.

Younger readers especially will appreciate the simple flow of the narratives and will relate to the fable-like structure that each presents.

MOORE, DOC, AND TIM TINGLE. *SPOOKY TEXAS TALES*. LUBBOCK: TEXAS TECH UNIVERSITY PRESS, 2005. 85 PP. ILLUSTRATIONS. \$17.95 CLOTH. ISBN 0-89672-565-0. 2005009474.

## Back Then: Simple Pleasures and Everyday Heroes

Archie P. McDonald

*Down Memory Lane*

Review by Frances M. Ramsey

For over forty years, Archie P. McDonald has been a professor of history at Sam Houston State University. From his radio commentary program on Red River Radio, aired on National Public Radio, he has adapted the essays in this delightful small book.

The simple pleasures of the first part include his memories of growing up in Beaumont, Texas. He describes such things as professional shoe shines, corner drug stores and grocery stores, full service gas stations, cars, manners, doctors' house calls, and water witching. His description of summer evenings lets one savor the cool breeze, listen to the crickets or locusts, catch a few lightning bugs while playing outside until full dark.

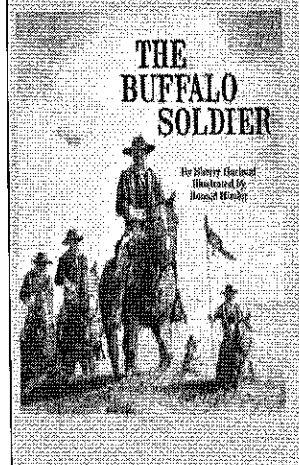
In the second part, he begins with a list of his personal heroes, mostly ordinary people who worked hard and gave of themselves to make life better. He focuses on specific teachers who have made a difference in his life, his two fathers, the aunts who helped rear him, John Wayne, and the Big Bopper, among others.

Older readers will delight in being propelled on their own memory trip while younger readers will be informed about life in an earlier time. How did one manage without credit cards, cell phones, ipods, and other electronic devices? The author declares there are no calm and simple decades; all of them have unique challenges and opportunities.

MCDONALD, ARCHIE P. *BACK THEN: SIMPLE PLEASURES AND EVERYDAY HEROES*. ABILENE: TEXAS STATE HOUSE PRESS, 2005. 152 PP. ILLUSTRATIONS. \$17.95 CLOTH. ISBN 1-880510-81-2. 2005011248.



Sherry Garland is the award-winning author of over twenty-five books for children, young adults and adults. Her published titles include *The Lotus Seed*, *Voices of the Alamo*, *Shadow of the Dragon*, *Song of the Buffalo Boy*. Her newest one is *Buffalo Soldiers*.



## Brush Country: Two Texas Novels

Elmer Kelton

### Changing Times for West Texas Cattlemen

Review by Frances M. Ramsey

In *Barbed Wire* Doug Monahan's crew is contracted to fence land for Gordon Finch. Captain Rinehart, an old time rancher, will allow no barbed wire on the open range. He comes to drive the fencers away, claiming trespass. His men burn all the fencing, posts, chuck wagon, and gear. Foreman Spann shoots the old cook.

Noah Wheeler, a well-established small land holder, hires Doug to fence his homestead so that he can improve his cattle breed. Trudy Wheeler, a strong pioneer daughter, provides romantic interest.

Because Captain Rinehart's life had been saved by Noah Wheeler, he does not want to hurt him, but Spann finally persuades him to let him do as he will. Burning out the Wheelers backfires when the captain is jailed, and neighbors come to repair the damage. Wheeler refuses to press charges because Captain Rinehart is a broken old man.

In *Llano River* Dundee agrees to find out who is stealing John Titus' cattle. Titus suspects Blue Roan Hardesty, once his friend. Dundee rides the range quietly studying brands for alterations. He is helped by Millie McCown who lives on a small ranch with her brother, Warren, and their Uncle Ollie.

When Dundee takes a wounded rustler in to Runaway for medical care, he meets Katy Long and Hardesty. The deadly feud has a surprise ending.

As usual, Kelton entertains while exploring issues facing early west Texans. Recommended for all public libraries.

KELTON, ELMER. *BRUSH COUNTRY: TWO TEXAS NOVELS*. NEW YORK: FORGE, 2006. 382 PP. \$24.95 CLOTH. ISBN 0-7653-1019-8. 2005053665.

## The Smiling Country

Elmer Kelton

### Can a Cowboy Settle Down?

Review by Frances M. Ramsey

Those who enjoyed Hewey Calloway and his brother Walter in *Six Bits a Day* as they set out on their cowboy life and followed their further adventures in *Good Old Boys* where freedom-loving Hewey could not stay put even for loving Spring Renfro will be glad to follow his further development in *The Smiling Country*.

By 1910 people keep saying Hewey is too old to keep busting brones, but he is determined to show them. When he is offered a foreman's position, he shuns the responsibility. Feeling responsible for nephew Tommy, Hewey rides the wrong horse and is seriously injured. Told he may never ride again, he is determined to prove he can be as free as ever. When he sees how his friend Snort Yarnell may end his days, he decides such freedom may be too costly. Can he change enough to make a new life with Spring?

His struggle is not with ornery critters, but with changing times—fences blocking the range, automobiles replacing the horse, younger men doing what he can no longer do. Those who think younger than they feel and have not quite mastered the skills for the computer age can sympathize with Hewey.

An Afterword by Ruth McAdams contributes much to the appreciation of the author's skill and knowledge of his subject. His characters appear real, facing familiar problems. *The Smiling Country* can be enjoyed on its own, but will be enhanced by the two books which tell the first part of the story. Recommended for all public libraries.

KELTON, ELMER. *THE SMILING COUNTRY*. FORT WORTH: TEXAS CHRISTIAN UNIVERSITY PRESS, 2006. 271 PP. \$16.95 PAPER. ISBN 0-87565-329-4. 2005037456.

## Cat in a Red Hot Rage

Carole Nelson Douglas

### The Red Hat Society in Peril

Review by Frances M. Ramsey

When the Red Hat Society annual convention descends upon the Crystal Phoenix in Las Vegas in a flurry of red and purple feathers, PR person Temple Barr must protect the hotel from bad publicity for murder among the ladies and prove her landlady, Electra Lark, is not the "perp." Her efforts lead only to more trouble until, with help from the Red Hat Sisterhood and the numerous Fontana brothers, she helps solve the mystery.

The usual characters in a *Midnight Louie Mystery*—both human and feline—are active in this tale. Midnight Louie works with his maybe daughter Louise and involves Savannah Ashleigh's Persians, Solange and Yvette, to unmask a felon. Lt. C.R. Molina is still after Max Kinsella who is missing—maybe permanently as in dead. Temple would like to say good-bye to him to let him know that she has found true love with former priest, Matt Devine.

If one missed the previous seventeen books in the series, the first chapter supplies the needed information. Those who are

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fascinated by the personality of cats and enjoy light mysteries will find this story a pleasant diversion.

DOUGLAS, CAROLE NELSON. *CAT IN A RED HOT RAGE*. NEW YORK: FORGE, 2007. 379 PP. \$24.95 CLOTH. ISBN 0-7653-1401-0. 2006102854.

## *Sue Ellen Learns to Dance and Other Stories* Judy Alter

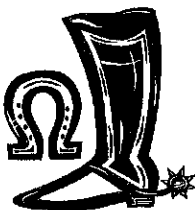
**Short Stories from a Popular Novelist and Historian**  
Review by Frances M. Ramsey

Award winning author Judy Alter demonstrates her skill at telling big stories with just the right number of words. These stories, mostly set in Texas, range in time from before the Civil War to the 1960s. Some of them reveal sadness, longing, and struggle through difficult times. Others show joy and pleasure in small things even though life outcomes are uncertain.

These are not happy-ever-after fantasies but realistic portrayals of people coping with real life. Characters include old women and brides, mothers, widows, teachers, and adventurers. There is suspense, humor, history, and pioneering ways of living. As one reviewer says, "The complexities of time and place of the past turn out to be those of the present."

Even those who avoid short story collections will find these stories rewarding and entertaining. Highly recommended.

ALTER, JUDY. *SUE ELLEN LEARNS TO DANCE AND OTHER STORIES*. SPRING: PANTHER PRESS, 2006. 203 PP. \$18.95 CLOTH. ISBN 0-877179-3-7.



## *David Smith: Drawing + Sculpting*

Fronia Simpson and Susan Cooke, eds.

**This is THE David Smith**  
Review by Sandra Gail Teichmann

This exhibition catalogue, published in conjunction with a 2005 exhibition of David Smith's works at the Nasher Sculpture Center, Dallas, presents not only beautiful plates of Smith's works but also an essay on his drawings by Steven Nash, an essay on his sculptures by Candida Smith, and a compilation of Smith's statements on drawings, edited by Jed Morse. The hope of this publication and exhibit was to introduce viewers to and show how essential the Smith drawings were and are yet to a full understanding of David Smith and the sculptures we find, still forty years after his death, informing the spaces we move through.

The drawings could be said to be perhaps more important than the sculptures in that the drawings are a record of those most intimate moments of wonder where the exploration and risk to try this or that idea begin to percolate. Smith's marks on paper, in their bold, exuberant, raw, impulsive, un-manipulated, and, yes, sometimes, tentative strokes, are a window into the unique perspective of the artist as he worked for a unity and maturity in his art, a process of give and take between the two and three dimensional. Smith took the risks and had the fortitude to be and see for himself, to explore as he would the world about him through his drawings and then in the large statements of his sculpture give his viewers, give us, insight into his uncompromising perspective.

The book concludes with a most delightful collection of David Smith's thoughts and notations on the art of drawing as a means to accomplishing the moments that outlive the artist. In an essay titled "The Language is Image," Smith, in considering his *Hudson River Landscape* sculpture, which materialized from "drawings made on a train between Albany and Poughkeepsie . . . from ten trips over a seventy-five mile stretch" coupled with accidents of spilled ink, travels to other landscapes and other parts of life, asks, "Is *Hudson River Landscape*

Elmer Kelton, a resident of San Angelo, Texas, is one of the most honored Western writers of our times. His awards include the Spur Award and Western Heritage Awards. He is the author of more than forty books. His recent novels include *The Smiling Country*, originally published in 1998, (2006), *Six Bits a Day* (2006), *Sons of Texas* (2005), *Texas Vendetta* (2005), and *Jericho Road* (2004).

Carole Nelson Douglas is the author of the bestselling *Midnight Louie* series, as well as the historical suspense series featuring Irene Adler, the only woman ever to have "outwitted" Sherlock Holmes. She lives in Fort Worth, Texas.

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the Hudson River or is it the travel, the vision; or does it matter?"

Perhaps we can come to better understand and appreciate sculpture if we think in terms of a moment of being captured on a drawing pad, a moment, which, through the years is complicated by a multitude of extensions, returns, and departures to other moments, other drawings, all informing the original moment and then made into a final grand statement in the form of a sculpture, a record of existence.

SIMPSON, FRONIA, AND SUSAN COOKE, EDS. *DAVID SMITH: DRAWING + SCULPTING*. AUSTIN: UNIVERSITY OF TEXAS PRESS, 2006. 168 PP. COLORED PLATES, NOTES, PHOTOS. \$35.00 PAPER. ISBN 0-9741221-3-0.

## *Fruit of the Orchard: Environmental Justice in East Texas*

Tammy Cromer-Campbell

**This "Fruit of The Orchard" Is Not What the Inhabitants of Winona, Texas, Expected**

Review by Jon P. Tritsch

In 1982, American Ecology Environmental Services (formerly known as Gibraltar) opened a toxic waste facility in Winona, Texas, a rural community of about 500 residents located northeast of Tyler in Smith County. The company planned to inject salt water from oil fields into open-ended wells, with the rest of the acreage to be planted with fruit orchards. None of this occurred. No orchards were planted. Instead, untreated toxic waste was trucked in from all over the country and Mexico and dumped into the deep wells. Before long, the environment of the area became contaminated with these toxic pollutants. People began suffering health problems, and children were born with various birth defects.

This book, *Fruit of the Orchard*, brings to light the problems that many families experienced from Gibraltar's toxic wastes. It is also the story of how one resident, Phyllis Glazer, organized Mothers Organized to Stop Environmental Sins (MOSES) in 1992 to publicize the problems of the area and to lobby for the closure of the facility. Tammy Cromer-Campbell's camera documents these families' struggles in a series of fifty-one plates of telling photographs. Essays by the photographer, Phyllis Glazer, Roy Flukinger, Eugene Hargrove, and Marvin Legator describe MOSES, the techniques used in making the photographs, issues of environmental justice, and a final essay debunking toxicological myths used by those wanting to confuse the issue of environmental pollution. Because of the efforts by MOSES, Gibraltar finally shut down the facility in 1997 citing

cost considerations of operating the plant.

The book has a few minor footnotes with some of the essays but no bibliography or index. *Fruit Of The Orchard* is recommended for libraries wanting to add to their environmental collections. Libraries located in East Texas and near other toxic waste facilities will no doubt want to add this title as well.

CROMER-CAMPBELL, TAMMY. *FRUIT OF THE ORCHARD: ENVIRONMENTAL JUSTICE IN EAST TEXAS*. DENTON: UNIVERSITY OF NORTH TEXAS PRESS, 2006. 130 PP. BIBLIOGRAPHY, FOOTNOTES, ILLUSTRATIONS, NOTES, PHOTOS. \$29.95 CLOTH. ISBN 1-51441-215-4. 2006011157.

## *Texas Political Memorabilia: Buttons, Bumper Stickers, and Broadsides*

Chuck Bailey

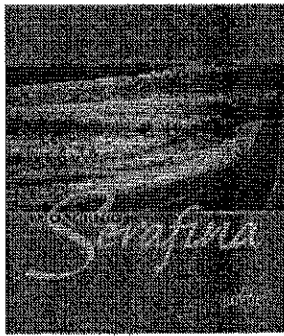
**A Pictorial History of Texas Politics as Represented by Campaign Souvenirs**

Review by Jon P. Tritsch

Many can still remember, or have heard of, campaign slogans on souvenir buttons supporting presidential candidate Dwight Eisenhower's "I Like Ike," or "In Your Heart, You Know He's Right" for the 1964 run by Barry Goldwater. Over the years, a scant few books were published on this subject of political campaign advertising memorabilia. All, though, have been focused on this country's national presidential campaigns. Austin lawyer and lobbyist Chuck Bailey has been collecting such national and state political memorabilia since he was in sixth grade some forty-five years ago. From his vast collection he now selects numerous items from Texas state and local campaigns and shares them in this memorable picture book.

The author has selected 106 topics, ranging from famous Texas political names like Lyndon Johnson, numerous political local, state, and congressional offices, and concluding with a final topic on Texas political t-shirts and ties. Each topic is illustrated with many pictures of buttons, slogans, pins, posters, almost anything you can think of. Informative descriptions are provided for each topic along with the illustrated memorabilia. In addition, author Bailey has augmented his book with items from other private and public collections. Examples of note include a couple of political broadsides concerning Sam Houston, which may be of interest to the researcher.

BAILEY, CHUCK. *TEXAS POLITICAL MEMORABILIA: BUTTONS, BUMPER STICKERS, AND BROADSIDES*. AUSTIN: UNIVERSITY OF TEXAS PRESS, 2007. 218 PP. BIBLIOGRAPHY, ILLUSTRATIONS, INDEX. \$34.95 CLOTH. ISBN 978-0-292-71625-4. 200631432.



## Moving Serafina

Bob Cherry

**Choices, Boundaries and Connections**  
Review by Janet K. Turk

In the tradition of Willa Cather's *My Antonia*, Bob Cherry paints a love of the land and its inhabitants in *Moving Serafina*, a novel set in far southwest Texas. Clayton Elliott is the protagonist who must confront both internal and external antagonists as he faces dilemma and consequences he should have faced long ago.

Cherry weaves the plot around the timely issues of water rights and aquifer drilling, illegal immigration and human compassion, disconnection from self and community, and personal responsibility and personal guilt to offer insight for Clay Elliott's behaviors and choices. All of these elements blend smoothly to create an intriguing plot designed to pique the interest of any reader.

Clay's wife, Adelita, is buried in the border town of Solitario instead of on the Elliott ranch next to their long dead, much loved three-year-old Serafina. What does this plot thread have to do with the water drilling issues and a missing Mexican woman and her kidnapped baby?

Throughout the novel, the eccentric characters of Solitario along with Clay must confront their own emotional, racial, and geographical boundaries in order to unite and thwart the goals of the water developers. As they reach out and seek to heal one another and are themselves healed, their focus turns to helping Clay fulfill his promise made to his deceased wife: moving the long-buried, much mourned Serafina from the hardpan ranch to the city cemetery so that she can be interred next to her mother under a big, beautiful tree.

Clay's guilt over Serafina's death complicates matters as does his refusal, for some intriguing reason, to avoid the old, broken down wagon abandoned behind his adobe house. Further plot twists occur when the sheriff of Solitario believes that Clay is associated with the disappearance of the mysterious Mexican woman and her infant.

CHERRY, BOB. *MOVING SERAFINA*. FORT WORTH: TEXAS CHRISTIAN UNIVERSITY PRESS, 2006. 24.50 PP. \$24.50 CLOTH. ISBN 978-0-87565-356-3. 2007001929.

## Under the Texas Sun / El Sol de Texas

Conrado Espinoza

**Borders: A Mexican Immigration Tale**  
Review by Janet K. Turk

Espinoza's novel, originally published in 1926 in San Antonio, Texas, is considered to be the first novel to chronicle Mexican immigration to the United States. It presents the struggles and dying dreams of the Garcia and Quijano families as they attempt to earn a living with no knowledge of English. Both families are preyed upon by unscrupulous Anglo-Saxon contractors and foremen as well as some of their own countrymen. Their problems are further compounded by their ignorance of North America's customs, machinery, and basic life skills.

The author's voice clearly expounds on the virtues of Mexico nationalism, particularly when he compares the two patriarchs of the families to Don Quixote and Sancho Panza. Moreover, Espinoza decisively punishes the characters who decide to stay in the U. S. and turn their backs on their homeland, yet he offers glimmers of hope to those who plan on returning home.

An erudite introduction by John Pluecker offers explanations for the authorial point of view embracing nationalism, major themes, and didactic points of interest. Unfortunately, the introduction has been poorly edited to the point that some of the mistakes are quite distracting.

CONRADO ESPINOZA. *UNDER THE TEXAS SUN / EL SOL DE TEXAS*. HOUSTON: ARTE PÚBLICO PRESS, 2007. 256PP. \$15.95 PAPER. ISBN 1-55885-480-0.

Chuck Bailey's *Texas Political Memorabilia* is book number eleven in the Clifton and Shirley Caldwell Texas Heritage Series and would make a fine addition for any Texas public, special, or academic library.

Bob Clay is an award-winning novelist and poet. His fourth novel, *Little Rains*, set in the Big Bend country of Texas, was a runner-up for the TCU Texas Book Award. Clay is a native Texas who now makes his home in Wyoming. He frequently returns to West Texas.

*Under the Texas Sun / El Sol de Texas* was translated into English by Ethriam Cash Brammer de Gonzales, a widely published poet, screenwriter, and fiction writer.

## Reviewers

**Stephen Curley** holds a Ph.D. in English from Rice University. He is professor of English at Texas A&M University—Galveston and a frequent contributor to *Review of Texas Books*.

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