Winter 2000

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Brian W. Dippie has collected thirty-eight essays, many from the pages of Montana: The Magazine of Western History, that both strip away and build on the legend of Charles Russell, who went from night rider on the Montana frontier to famous painter by the age of fifty-three in 1917. The book combines early press accounts, reminiscences by old friends (including Will Rogers), interpretive essays by Russell scholars, and a sampling of Russell’s own writing to provide a wide-ranging view of the life of Montana’s and America’s best-known cowboy painter and sculptor.


David R. Stoecklein’s stunning color photographs are accompanied by Buster McLaury’s text on the history of the horse in North America, with descriptions of horse breeds used by Native Americans, cowboys, and everyday horse lovers in the West. Poems, essays, interviews with prominent trainers and breeders, and Stoecklein’s own photography notes add flavor to this illustrated description of western horses.


From the founding of St. Louis in 1764 through 1865, Competitive Struggle recounts the demand for beaver pelts and buffalo robes that spawned a competitive fervor enveloping mountain men, traders, national governments, and Native Americans. Robertson traces the fur trade through Indian factories and trading posts such as Fort Union, Spokane House, Fort Osage, Bent’s Fort, Buzzards’ Roost, and
the careers of such visionaries and scoundrels as John Jacob Astor, Andrew Henry, Kenneth McKenzie, Alexander Harvey, and Pierre Chouteau Jr.

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Partially oral history, Guinn recounts the story of the Fort Worth Panthers—unofficially nicknamed the Cats—from 1889 to 1964. In its heyday, many baseball greats were affiliated with this record-setting team that established itself as perhaps the most famous in minor-league baseball history.

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Features and Fillers offers a sampling of Texas traditional life in the last half of the twentieth century. The writers, experienced full-time and part-time journalists who have worked for large and small newspapers all over Texas, reflect on the traditions, customs, and practices of the people in communities as diverse as the state is wide.

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Intended for college classes, The American West presents significant topics in Western history in sufficient depth to support intensive classroom discussion. The editors preface each of the volume’s seventeen essays with a summary of its key points and with questions for further study. Subjects include women’s property rights in Spanish-Mexican California; the mountain men and national identity; Indians and bison on the Great Plains in the early nineteenth century; the Sand Creek Massacre of 1864 as a case of Indian-white conflict; African Americans in the West; homesteading; cowboys as wage workers in the 1880s; miners and ethnic conflict; Japanese-American women in World War II; and the Pacific Northwest since 1945.

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A Dispatch to Custer tells the little-known story of Lieutenant Lyman Kidder, a young soldier sent on an 1867 mission to deliver new orders to Lieutenant Colonel George Custer. En route a band of Sioux and Cheyenne
ambushed Kidder's party, killing all eleven soldiers and an Indian scout. Custer discovered their mutilated bodies a few days later near modern-day Goodland, Kansas, and ordered they be buried in a common grave. Johnson and Allen tell this story mainly through the letters of the people involved, including Kidder's family and military colleagues.

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Linda MacCannell's photographs provide a striking record of the Indian rodeo circuit, a significant part of life for Native Americans from Alberta to Arizona. Peter Iverson's text provides historical background on Indian rodeo and explains how rodeo has helped to reinforce the importance of place, of competition and achievement, and of family.

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Texas had little documented art before the late nineteenth century. As the state grew more urbanized, art flourished, providing the varied pieces included in this comprehensive alphabetical listing of Texas artists. This reference brings to life the work and personal background of more than 2500 artists who have lived, worked, and exhibited in Texas.