LOS ANGELES CORRAL
WESTERNERS
The Branding Iron
J. GOODMAN

SPRING - 1985 LOS ANGELES CORRAL NUMBER 158

San Diego Mission as it was in 1846

Published by, M. Rieder, Los Angeles, Cal. No. 6801. Made in Germany

A Postcard View of the Missions

by Msgr. Francis J. Weber

In primitive times, pictures were drawn on rock faces, tree barks and animal hides. Then, in medieval days, wealthy nobles enhanced the bare walls of their castles with paintings and rich tapestries; industrious monks worked for years illuminating parchment books of hours. As far back as recorded history, people who loved beauty and the arts have collected depictions and portrayals.

With the development of efficient reproduction processes, it became possible for such collecting to spread beyond the few who could afford originals. The 19th and 20th century saw the crude woodcut develop into the fine engraving, the photograph and the lithograph — forerunners of the modern halftone and gravure processes.

The postcard is an outgrowth of the universal

(Continued on Page Four)

The Branding Iron

THE WESTERNERS

LOS ANGELES CORRAL

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THE BRANDING IRON solicits articles of 1,500 words or less, dealing with every phase of the Old West. Contributions from members and friends welcomed.

THE MONTHLY ROUNDUP

JANUARY

A capacity Corral crowd heard William Myers give a presentation on the era of the Big Red Cars in Southern California. The Pacific Electric was for several generations the "cultural nexus" around which people functioned — riding to work, shopping, even starting honeymoons. The PE promised comfort, speed, and safety for its riders, and for years that promise was fulfilled. Begun in 1901 by Henry E. Huntington, the PE network soon linked communities that had been isolated — connecting Whittier, for example, to Los Angeles. In just a few years the PE's rails joined communities throughout Southern California.

Huntington sold out his interest to the Southern Pacific in 1910. Now the PE had the resources truly to cover Southern California, as Los Angeles was linked to San Bernardino; and new equipment, cars, and trackage was added. The PE continued to expand until 1924, even as rail transit in other areas went into decline. It truly deserved the title of world's largest interurban transit system under one management, serving four counties and making it easy for riders to visit the beaches, mountains, and inland communities of Southern California along a 1,100-mile network, moving 7,000 pasenger and freight cars daily at speeds up to 80 miles per hour.

If the PE was so marvelous, then why did it go out of business? Myers argues that the decline of the PE was due to management's failure to update and modernize an aging and deteriorating system. Challenged in the 1920s by automobiles, PE cars

slowed down in congested Los Angeles traffic. Yet where management improved service and tried such innovations as the downtown subway, commuter use increased. Unfortunately, such innovations were not seriously pursued.

Myers concluded with an eloquent argument against the so-called modernizing of Southern California's public transit system. Middle-class riders who rode trains have snubbed buses, leaving buses to senior citizens, teenagers, and the poor. The new freeways helped to finish off the trolley cars. Ever deeper in debt, the PE was sold in 1953 to the Metropolitan Coach Lines. Rail cars were scrapped, and repair shops were shut down. In 1958 the MTA took over the deteriorating lines, buses, and service, but this public agency, and its succesor, the RTD, have failed to support rail transit. The last interurban rail line, Los Angeles to Long Beach, was abandoned in 1961. For public transportation the historical record is not one of progress, for the PE network represented the best system we had, and it is gone. Is there hope? San Diego's new trolley system demonstrates a feasible rail system is possible; but as Myers notes, "It takes political unity and will."

Myers illustrated his presentation with a fascinating collection of slides tracing the rise and decline of the Big Red Cars.

Photograph by Frank Q. Newton

From left, Deputy Sheriff Don Torguson, Speaker William Myers, and Sheriff Jerry Selmer.

Photograph by Frank Q. Newton

George Koenig

FEBRUARY

Active Member George Koenig addressed the Corral on a controversy concerning the Death Valley 49ers and the hardships they faced in crossing Death Valley. Although many diaries and memoirs exist, so do many unanswered questions concerning possible quarrels and the issue of cannibalism. Circumstantial evidence suggests that the name Death Valley may have been given to the area because of disputes and that nine members of the Savage-Pines party were killed over the question of drawing straws for sacrifice. Since no one in the Jayhawker party died under mysterious circumstances, Koenig advanced the possibility that "Death Valley" may have received its name from the rumored Savage-Pines murders. Koenig's investigations were drawn from his latest book, *Beyond This Place There Be Dragons,* an inquiry into the many mysteries surrounding Death Valley history.

The Corral also welcomed Ted Weissbuch as an Associate Member. The Fandango date was announced for June 8, and the Rendezvous will be on October 12, with a regular Corral meeting in September.

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love for pictorial art. As an accepted part of contemporary culture, it belongs to the interplanetary age just as surely as leisurely letters are now associated with the time of the stagecoach.

Inasmuch as postcards traditionally reflect the tastes, interests and sentiments of the areas where they originate, it is understandable that the California missions have been a favorite theme of westerners for almost seventy-five years. Possibly no other medium so vividly portrayed the provincial era. One authority claimed that, "as a record of local history they are valuable and bear a somewhat similar relation to the place represented as does its local newspaper."

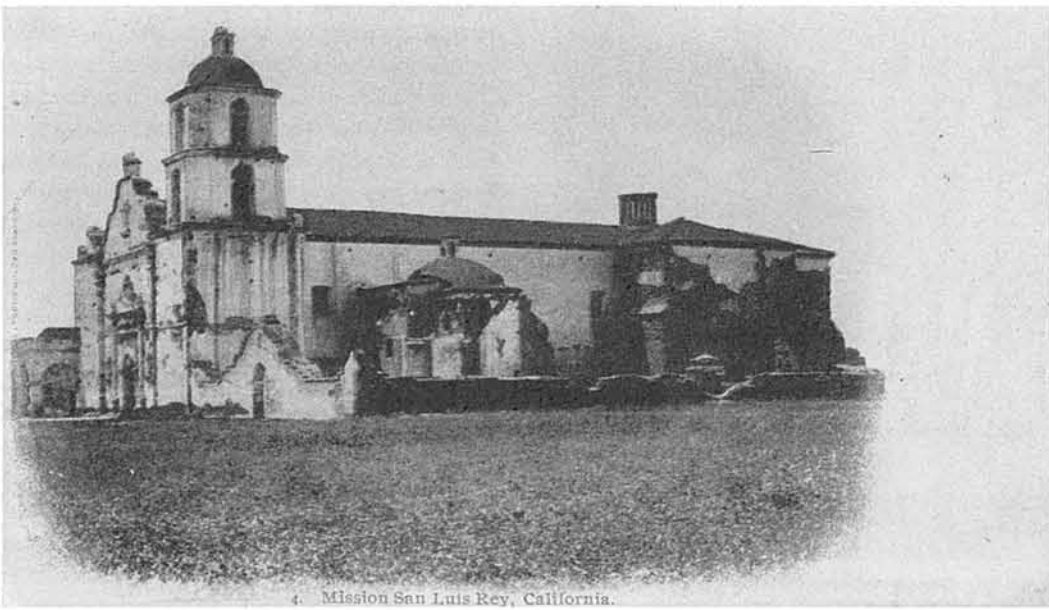
The earliest known postcards date from 1861, when John P. Charlton of Philadelphia obtained a copyright for his privately issued "postal cards." These cards, decorated with a slight border pattern and labelled "Lipman's postal, patent applied for," were on sale for about a dozen years.

The origin of the "open postsheet" is generally attributed to Heinrich von Stephan, one-time Postmaster General of the Imperial German Empire, who in 1865, advocated the introduction of the *offenes postblatt* with "the dimensions of ordinary envelopes of the larger size" consisting of stiff paper. Von Stephan suggested that on the face of the card there might appear, at the top, the name of the district and perhaps a small device (the arms of the country, *etc.*). On the left hand would be space for the date stamp of the receiving office, offset on the other side by a previously impressed postage stamp. There would be additional room for the address and any other necessary printed notices. The reverse side of the card was reserved for the actual communication.

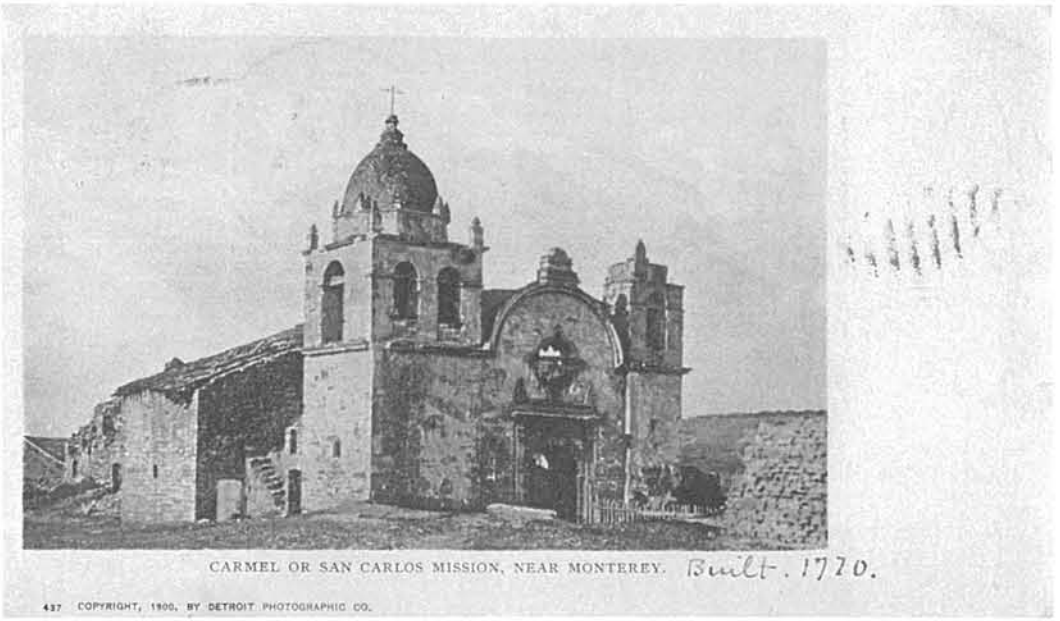
It was another four years, however, before the world's first authorized postcard came into existence. On October 1, 1869, the Austrian Postal Administration issued a group of thin buff-colored cards imprinted with a yellow 2 Kreuzer stamp. The popularity of the new medium was quickly acknowledged and within a few months, several million of the cards had been sold.

The United States Government issued its first "Postal Card," in May of 1873, but the innovation was not widely welcomed. One writer complained that "my grudge against the postal card is that it is gradually developing an affection of the eye - in others as well as myself - which I call heteropsis; that is, the tendency to read against your own will postal cards not addressed to yourself!"

Although common throughout less puritanical Europe in the 1890's, "the first picture postcards published in the United States of America — apart from some earlier advertising cards — were



Published by, Edward Mitchell, Publishing, San Francisco



Published by, Detroit Photographic Co. Copyright 1900

placed on sale at the World Columbia Exhibition in Chicago in May 1983." Congress officially sanctioned "Private Mailing Cards" and extended the same message privileges and rates then prevalent on the government-issued cards five years later.

New postal regulations, in 1901, spelled out a broader policy for "Post Cards" which were considered legally distinct from the official "Postal Cards." After 1907, further stipulations were made allowing messages on the reverse side of the pictorial postcards, provided a vertical dividing line set off the communication from the section reserved for the address.

Authorities considered the postcard as a medium of popular art, and there is some justification for the theory that the picture postcard was originally launched as a means of promoting taste and appreciation of art. The producers of postcards, whether they were artists, photographers or printers, shared in this unique form of folk-art. Their best examples resulted from the mingling of drawing and photography or from the one being superimposed on the other. Since the basic color tone could be modified considerably, a wide variety of depictions was possible and intervening issues portray effectively the changing public tastes in brightness of coloring and degrees of glossiness.

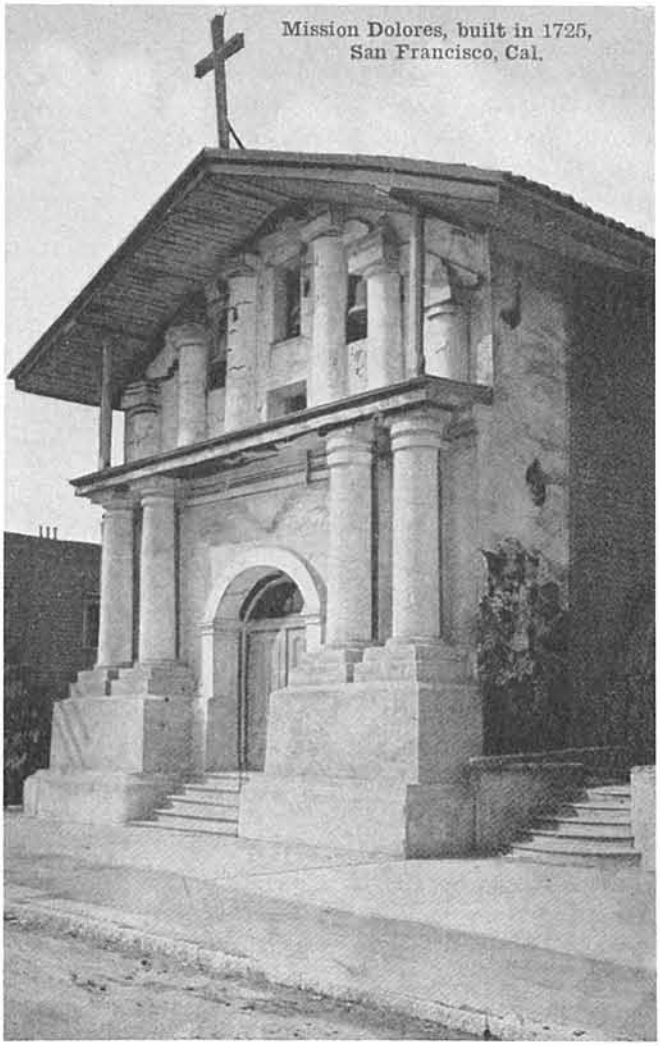
The character of the early postcards was limited by their shape, size, and thickness — all of which was carefully determined by the Universal Postal Union, when a thin piece of 5½" by 3½" cardboard was adopted as the official type.

In 1910, George Watson Cole reported, "the most familiar form in which the old missions are presented to the eye at the present time is perhaps the postcard." Even a cursory glance at the volume of productions emitting from the various publishing houses lend credence to that assertion.

The largest western publisher of postcards was Edward H. Mitchell of San Francisco. His firm issued about 4,000 different scenes between 1898 and 1915, including thirty-two postcards depicting fourteen missions. In addition to an alternate series of scenes published on yellow or canary colored paper, Mitchell printed many cards distributed by other Californiana specialty houses.

The Detroit Publishing Company, originally known as the Photochrome Company, issued postcards from 1898 until 1919. Experts generally agree that the output of this firm was by far the most important in the American postcard field. It is estimated that approximately 15,000 different cards were published in their "photostint" process, 700 of which fell into the category of art and humor. An unspecified number of their twenty-

. . . *Page Five*



Published by, Newman Post Card Co. San Francisco, Los Angeles

nine views of twelve missions were printed in Switzerland.

Twelve view of five missions and one *asistencia* were published by the Cardinell-Vincent Company of Oakland. This firm was an outgrowth of Britten and Rey, early San Francisco lithographers.

M. Rieder of Los Angeles disseminated the greatest variety of specimens on the missions, representing all but San Jose. Amongh his 181 depictions are the only known views of Santa Ysabel and San Pascual. Printed in several places, mostly in Germany, then the center of the postcard industry, the Rieder line was purchased by George O. Restall about 1909.

There are 132 postcards distributed by the Oscar Newman Company of Los Angeles and San Francisco. The depictions of eighteen missions and two *capillas* were made in Germany prior to World War I and later in the United States. Adam Clark Vroman of Pasadena circulated thirty-six replica color prints of the missions. In addition to scenes of eighteen different missions and one *capilla,* was one outstanding postcard-map of *El Camino Real,* reproduced from the original used in the census of 1890.

Twenty different mission scenes were among the forty-four postcards published by the Paul C. Koeber Company of New York City. Included among the four scenes of *asistencias* is a rare view

Page Six . . .

of Santa Margarita. The L. R. Severn firm of Los Angeles issued twenty-two views of six missions and two *capillas* on postcards printed in Germany. In later years the business was merged with Wood Publishers of Los Angeles and Leipsig.

The Pacific Novelty Company of San Francisco distributed fourteen views of seven missions and one *capilla.* Another Bay area firm, Richard Behrendt, circulated missions postcards between 1905 and 1909. N. H. Reed of Santa Barbara had a variety of 800 different California scenes. Among his photographic postcards were about 200 views of the missions, mostly of Santa Barbara. The Adolph Selige Publishing Company of Saint Louis offered nineteen views of four missions, while the Benham Indian Trading Company of Los Angeles made available fourteen views of four missions. Ghirardelli's Milk Chocolate Company furnished a set of fifteen missions which were never sold commercially.

Other less significant producers of mission postcards were: Tichnor Brothers, Inc., (Boston and Los Angeles), the Neuner Company (Los Angeles), Carlin Postcard Company (Los Angeles), Harold A. Taylor (Coronado), Frederick W. Martin (Pasadena), Souvenir Publishing Company (San Francisco and Los Angeles), California Sales Company (San Francisco), Bardell Art Printing Company (San Francisco), T. P. Getz (San Diego), Eno and Matteson (San Diego), Diederich-Schaefer Company (Milwaukee) and the Albertype Company (Brooklyn).

No period in human annals has been devoid of a medium to express its own particular beauty and fascination. When seen in their proper historical perspective, mission postcards certainly express the tone of California's provincial atmosphere more effectively than many other of the less ephemeral survivors of the era.

Published by, Paul C. Koeberg, 85 Franklin St. New York City and Kircheim (Germany)

. . . *Page Seven*

In Rememberance
JAMES SEBASTIAN FASSERO

May 13, 1908 . . . January 9, 1985

—Paul Bailey

James Fassero became an Active member of Los Angeles Corral of Westerners in the early 1960's, but long previous to that, like so many of the oldtimers who graced our alert and questing brotherhood, he had gained renown in his chosen field, the great and emerging science of space. In 1933 he joined that inspired circle of thinkers and scientists who made up the Astro-Physics Department of California Institute of Technology in the design and planning of projects which were to become the wonders of the world.

After the war years, and the hectic program of research and development of sky weaponry, came the award to Cal-Tech of one of the great scientific projects of our time — the design and construction of the three great telescopes planned for Mount Palomar, including the 200-inch wonder, the largest and most complex celestial camera ever built. On the campus of Cal-Tech was erected a command post for the project, and a laboratory where the great mirrors could be ground and polished (a matter of years), and the intricate mechanisms essential to its operation would be designed, manufactured, and tested. Astro-Physics at Cal-Tech had become a matter of dedication and skill.

The success of the Palomar Observatory became Jim Fassero's life. I remember visiting Jim at this amazing place, watching in fascination while the giant mirrors, weighing tons, were slowly, by precision machinery, being honed to optical perfection. There I also saw a stack of blueprints three-feet high which these scientists were transforming into an amazing accomplishment.

Westerners who fondly remember James Fassero when he was privileged to break bread with us, and actively share in the affairs of the Corral, were struck by his modesty and humor. I knew him as one of those rare humans, whose thoughts and ideas spanned the universe. James Fassero, with his colleagues on the project, designed the 18-inch Schmidt Telescope for Mount Palomar, one of the most efficient for the study of galaxies. Design and production of the controls and driving mechanism for the 48-inch and 200-inch Palomar telescopes, and the support systems for the 200-inch mirror, are credited to Fassero's genius. Predictions were that it could not be done. Fassero's tracking mechanisms were accurate within a millionth of an inch. If this accuracy had not been accomplished, the world would never have had the photographs of outer space possible today. Fassero assisted in the design of the 120-inch reflector telescope at the Lick Observatory, one of the finest in the world.

The great part he shared in bringing the Mt. Palomar project into fulfillment, and his contributions to the advancing field of celestial and navigational optics, brought him honors and acclaim. Among his publications was the graphic and beautiful *Photographic Giants of Palomar,* a book which sold nearly 100,000 copies at the great observatory.

In 1956, after the Palomar was completed, Fassero left Cal-Tech's Astro-Physics to assume the post of Chief Engineer of Research and Development at Magma. There he developed photographic instruments for supersonic flight. Other projects included development of instruments for navigation of rockets and planes inside and outside the earth's atmosphere.

At Northrop, prior to his medical retirement, Jim shared in their electronics development program, designing instruments for such famous supersonic planes as the X15 and U2. Other designs included an airborne telescope. His first model of this complex instrument was so perfectly crafted that it could monitor between Cape Kennedy and the western United States. The famous Foacault Pendulum, at Griffith Observatory, an instrument which swings in space and follows the stars, is a joint creating of space scientists James Fassero and Ed Grant.

James Fassero, from the day he became a vital part of Los Angeles Corral of Westerners, to the day his personal tragedy of illness silenced his cheerful voice and laid sudden stop to his willing efforts, was an active Westerner. His skill as a

JAMES S. FASSERO

writer enhanced our early Brand Books. His genius and enthusiasm were manifested by the talks and magnificent motion pictures he exhibited for our own enjoyment — motion pictures he himself had made in the study of eagles and condors, and what they had contributed to man in the knowledge of flight. Who among us can ever forget the motion picture he produced and exhibited in our dining room at Taix on the planning and building of that wonder of our time — the great Palomar Telescope.

As a Westerner, he never shirked a job, no matter how menial. He was the kindest and most unassuming of men. He loved the Los Angeles Corral and his fellow Westerners up to the day he died. In James Fassero, as in others of our earlier members now gone, so many of us never realized the great and maginificent humans who shared our unique brotherhood. They are gone now, but I know of no other organization that has been so supremely blessed by God's choicest of men.

In 1968 a sudden heart attack forced Fassero's retirement from the busy and exciting world of space engineering. A year later, from his sick bed, he turned his boundless energy to helping others struck down by cardiac impairment, by organizing the San Pedro Heart Foundation. So successful was the Foundation in saving lives and restoring heart patients to useful living once more, that Ronald Reagan, then governor of California, especially cited James Fassero for his humanitarian efforts for others. Many honors have come to this unique Westerner, for his genius in his chosen field of endeavor, and for his selfless efforts on behalf of others. It is an anomaly that the Heart Foundation, which rescued so many, was not successful in the case of this gentle benefactor.

A series of heart problems and surgeries, coupled with devastating strokes finally turned this gracious soul into a helpless invalid. The eyes that peered so far into the heavens, became totally blind, the voice that spoke to us at Taix, no longer was even softly heard. Through the long years that Jim lay bedfast and helpless, few Westerners visited this stricken fellow member. As long as I had wheels to take me to San Pedro, I visited Jim, and conversed with him by pencil and paper. A few other brothers from Los Angeles Corral — especially Everett Hager — made the effort. All of us found a fellow Westerner who could pencil-talk cheerfully and buoyantly. James Fassero loved this Corral and every member with whom he associated. Up to the very end he was a true and active Westerner. I doubt there will ever be another Westerner like him.

It is a shame that so many latecomers into the Corral never had the privilege of knowing and associating with Jim. It is a shame that many Westerners recognize this great man only as a silent voice on the roster.

Last rites for James Sebastian Fassero were held in Holy Trinity Catholic Church. Final rites and internment were at Mountain View Mausoleum Cemetery, Altadena, California.

May your celestial search, Jim, continue to be a rewarding one.

Corral Chips

The Charles F. Lummis Symposium held February 2, 1985, at the Southwest Museum saw many Corral members in attendance. *Doyce Nunis* was the summarizing speaker, supported by the presence of *Dwight Cushman, Glen Dawson, Sig Demke, Powell Greenland, Dutch Holland, Tony Lehman, Al Miller, Bob Scherrer, John Urabec, Walt Wheelock, Ed Harnagel,* A.M.s *Norm Neuerburg* and *Ted Weissbuch,* and C.M.s *Barbara Simgen, Paul Dentzel,* and *Jake Zeitlin.* The Lummis Centennial commemorating his arrival in Los Angeles 100 years ago also included an exhibition of the books he acquired for the Los Angeles Public Library while serving as city librarian. *Abe Hoffman, Glen Dawson, Bob Scherrer,* and probably other Corral members showed up in force to honor Lummis' memory on this occasion. Sorry if we couldn't catch everyone's name, but the liquid refreshments were most ample . . .

C.M. *Russ Leadabrand* (former A.M. and editor

of *Brand Book 11)* and his wife moved into their new home on Park Hill, Cambria, California, at the end of January. Russ and his wife Audrey have book and magazine writing commitments. He is currently contributing to the *Los Angeles Times* View and Travel sections, *Gem and Minerals, American Forests,* and other magazines, and is researching a book on the extensive quicksilver district that runs from behind Hearst Castle to Llau and Adelaida . . . *Ray Wood* has been making the rounds of various Westerner Corrals, talking about explorer Jed Smith — Monterey in October, Fresno in November, San Dimas in January, and the Huntington Corral in February. He also spoke to the San Fernando Valley Historical Society on the same topic in January., His article, "Research in Bronze," about the compiling of his book *Monuments to Jedediah Smith,* appears in the Fall/Winter 1984 issue of *Biblio-Cal Notes.* C.M. *Troy Tuggle* of King City, who attended the Monterey gathering, reports that Ray's talk was "very fine" . . .

To commemorate the recent fiftieth anniversary of the National Archives, *Msgr. Francis J. Weber* has published a miniature book, *The National Archives (1934-1984),* printed by the Junipero Serra Press, San Fernando, and bound in blue leather by Francis Braun. Father Weber and the Archives of the Archdiocese of Los Angeles receive considerable attention in the *Los Angeles Times* on March 10, 1985 . . . *Abe Hoffman's* presentation on the career of Martin Aguirre, which he gave at the December 1982 Corral meeting, has been published as "The Controversial Career of Martin Aguirre: The Rise and Fall of a Chicano Lawman," in the Fall 1984 issue of *California History* . . .

Bob Clark and C.M. *Dan Cronkhite* shared a table at the Sacramento Rare Book and Ephemera Show, "A Rare Event," January 5-6, 1985. One of the browsers at their table was Ranger Active *Byron "Bud" Bailey,* who asked that his "howdy" be passed along to his many friends in the Corral . . . *Doyce Nunis* edited the 1984 Lakeside Classic for R.R. Donnelley and Sons, George W. Coe's *Frontier Fighter* . . . C.M. *Harriet E. Weaver* is the author of *Indomitable: The Only Salmon Who Could — and Did,* the story of the famous fish at Prairie Creek Fish Hatchery in Humboldt County. Copies may be obtained from The Hatchery Committee, 636 F Street, Eureka, CA 95501, for $5.95, with all money going to the support of the hatchery . . .

C.M. *Joe Northrop,* president of the Conference of California Historical Societies and newly elected vice president of the Los Angeles City Historical Society, and his wife Marie, have arranged for the Serra Bicentennial Memorial of "Tres Dias de Campo," scheduled for May 25-27, 1985. Featured speakers will be *Msgr. Francis Weber, Doyce Nunis,* Gloria Lothrop, and Gloria Miranda . . . During January 1985 the Burbank Main Library features a special display of Country and Western Music from the personal collection of C.M. *Gene Bear.* The display features rare photos, records, magazines, and sheet music from the world of country music . . . *Dwight Cushman* leads several sessions of the Granada Hills Genealogical Seminar on March 16, 1985 . . . C.M. *Betty Hoag McGlynn* reports from Carmel that *Noticias,* the journal of the Monterey History and Art Association, is publishing a five-part study of the pioneering Boronda family, beginning with the Fall 1983 issue. The study will be available in book form by summer 1985 . . . C.M. *Richard Dillon* is the author of *Iron Men: California's Industrial Pioneers, Peter, James, and Michael Donahue* . . . *Abe Hoffman* and A.M. *Bob Blew* attend Occidental College's fourth annual History Day on March 2, with workshops conducted by the Occidental faculty . . .

BRIEFLY NOTED . . .

The University of Nebraska Press has reprinted a number of items in paperback for its Bison Book series. Robert M. Utley's *Frontier Regulars: The United States Army and the Indian, 1866-1891,* first published in 1973, is now available for $12.95. Stanley Vestal's *Warpath: The True Story of the Fighting Sioux Told in a Biography of Chief White Bull* features a new introduction by Raymond J. DeMaillie. First published in 1934, this paperback edition costs $7.95. James K. Greer's biography of *Buck Barry: Texas Ranger and Frontiersman* reprints the 1932 edition at $6.95. Jack Schaefer gets critical treatment in *Shane: The Critical Edition,* edited by James C. Work. The Bison Book publication features the text of *Shane* and essays by a baker's dozen of literary critics. The price is $8.95, or $24.95 if you want a cloth edition . . .

Monthly Roundup (Continued)

Photograph by Frank Q. Newton

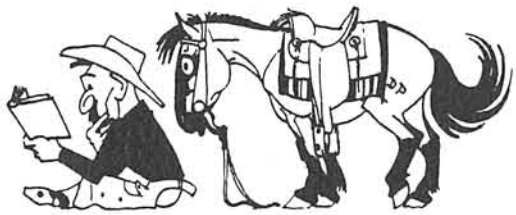
Deputy Sheriff Don Torguson and Speaker Sig Demke.

MARCH

Corral Active Member Sig Demke spoke on cattle drives of early California. Texas-to-California cattle drives preceded the much more famous drives north from Texas after the Civil War. The earliest drives, however, dated back to the Anza expeditions of the 1770s. Fur trapper Ewing Young gets the credit for the first cattle drive done for that purpose, in the 1830s, driving beef cattle north to Oregon amid great hardship. Pre-gold rush work with cattle centered on the hide and tallow trade; Californios traded these products for manufactured items suppled by Yankee ships. Cattle hides were worth from $2 to $5 each, the price varying according to supply and demand.

The discovery of gold and the influx of thousands of prospectors caused a scarcity in beef cattle and a rise in prices. Rancho owners enjoyed a temporary prosperity from the slaughtering of cattle and sale of beef, hides, and fat. Instead of slaughtering the cattle in the south and shipping the beef north, rancho owners sent their cattle north, a practice that lasted for more than two decades. Demke argues that some of the prices quoted by historians such as Bancroft were greatly exaggerated and oversimplified. In 1852 17,000 cattle were driven north from Los Angeles alone; within a few years, however, the increased size of herds brought the price down. By 1860 the beef market was glutted to the point where cattle went for $10 a head, with no sales.

In the heyday of these drives, cattle were brought to California from as far east as Texas and even Missouri. Drovers took a southerly route to California and made the trek in four to six months. Up to 10,000 head were brought to California in the mid-1850s. The severe drought of 1862-1864 helped kill off the cattle and the business in southern California. Demke described the problems encountered by vaqueros in combating Indians, cattle thieves, bears, adverse weather, and hazardous routes. The last south-to-north drive occurred in 1872 as the railroad reached Visalia, Henry Miller expanded his cattle empire, and the "no fence" law put legal power in the hands of farmers. The era of the ranchos passed into history as agriculture replaced ranching on the pastoral lands.



DOWN THE WESTERN BOOK TRAIL . . .

Urwin, Gregory J.W. THE UNITED STATES CAVALRY: An Illustrated History. New York: Sterling Publishing Co., Inc., 1984. 192 pp. Cloth, $17.95.

Urwin offers a summary history of the U.S. horse cavalry with special attention to uniforms. The format is "popular" rather than academic. Construction of the book hangs on tables of organization and principal campaigns from the Revolution to World War II. He leads off with the Continental Light Dragoons, 1776-83. The major part of the book naturally covers the period 1832-90,

when the cavalry became an important branch of the Army. Brief character sketches of the more famous cavalry leaders punctuate the narrative. Thirty-two color plates of uniforms, drawn and painted by Lisle Reedstrom, supplement the text. Urwin consulted more than 350 primary and secondary sources in the course of assembling this study. He includes a select bibliography and index.

Gregory Urwin is an American History instructor at Saint Mary of the Plains College in Dodge City, Kansas. He belongs to the American Historical Association, American Military Institute, Company of Military Historians, and other learned societies. The illustrator, Ernest Lisle Reedstrom, received training at the Art Institute of Chicago.

Urwin's attention to detail and fascination with the romance and history of the cavalry are evident throughout the book. The well-researched color plates will be greatly appreciated by military modelers devoted to historical accuracy. Exceptional care has gone into selecting one hundred black and white photos which add to the book's documentary usefulness.

The author and illustrator strive to present the cavalryman "as he actually appeared on campaign or in garrison." However, neither the text nor the black and white photos offset the impression of the color plates where realism loses the competition to accurate portrayal of regulation uniforms. The plates of men in uniform are all of the genre of Blandford Press publications. Attention to detail at times becomes curious if not downright distracting. In a book that covers one hundred and sixty eight years, it seems editorially strange to write about the 7th Cavalry entering the valley of the Little Big Horn at 12:07 p.m.! That is detail "ad ridiculum."

For those in need of a single reference to battles, campaigns, and changing uniforms, Urwin's book is satisfactory. For depiction of cavalry uniforms and equipment, the standard remains Steffen's four volume work, *The Horse Soldier.* Those wishing more about the grime, tedium and moments of terror endured by the cavalryman are advised to select from Utley's works, such as *Frontiersmen in Blue.* The life of the enlisted man is better found in Rickey's *Forty Miles a Day on Beans and Hay.* Although Urwin has not given us a book for casual reading, the cavalry enthusiast will find *The United States Cavalry* a helpful reference.

Roger M. Baty

John Woodhouse Audubon, AUDUBON'S WESTERN JOURNAL. University of Arizona Press, 1615 East Speedway, Tucson, Arizona 85719, paperback $8.50, Library Edition $22.50.

This is a new edition of a book originally published by Arthur H. Clark Co. in 1906 and now a rarity. It is an interesting and worthwhile part of western and gold rush literature.

The book is the journal of a trip to California made by its author in 1849-1850. The entire adventure is beautifully described in detail, but this was a misadventure beginning with the choice of the overland route across Northern Mexico and ending with a dispirited ramble through the California gold fields. The author was the son of John Audubon the naturalist and artist, and a naturalist-artist in his own right. He was not an Argonaut, and it is hard to figure out just what persuaded him to take the journey.

However Audubon was a trained and skilled observer, and the book is filled with excellent descriptions of the times and places of the journey. There are, as would be expected of an Audubon, many mentions of birds seen along the way. The book also has an interesting introduction by Frank Heywood Holder and a biography of John Woodhouse Audubon by his daughter Maria.

The book is easy reading, even entertaining, which many contemporary accounts of the gold rush are not. It is also important history — a different look at the California Gold Rush — and a worthwhile addition to any Western library.

Konrad F. Schreier, Jr.

Karel Dohnal, *Yukon Solo.* Portland: Binford & Mort Publishing, 1984. 233 pp. Paper, $8.95.

On the 26th of May, 1973, a 31-year-old structural engineer from Oregon, born in Czechoslovakia and only nine years in the United States, put a canoe into a headwater of the Yukon River; sixty-six days later he reached the mouth of the river, 1930 miles away. This book is the story of that journey.

It could be a wonderful wilderness travel yarn. But it isn't. It is a pedestrian (if that term can be used for a canoe trip) account of a colorless journey. The reader has difficulty getting into the spirit of it — because little spirit is expressed. The author pontificates occasionally about the glories of the outdoors, the awe of open spaces, the depth

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of his sleep and the clarity and purity of his dreams. He philosophizes without defining or expressing his philosophy. It is shallow, spiritless, dull.

Nor does he do a good job describing the places visited or the country passed. It is no guidebook, no thorough description of the land. And if it were, it would be badly out of date: in the eleven year gap between the experience and the publication, much has changed in the area.

And then there are the pictures: a few are good, many are mediocre, and one gets just a bit tired of closeups, self-taken, of the author paddling the canoe.

Highlights include several encounters with natives: one, a stay of a couple days with a very elderly couple, is quite touching. And there is a surprise encounter with a fellow Czech, in the midst of nowhere. But such moments are all too few and far between.

It is curious that a veteran of many previous canoe trips in Oregon and the Yukon should not have learned a basic rule of canoe travel: every piece of luggage or equipment should always be lashed firmly to the canoe in case of upset. Rather, by his own account (pg. 8) he merely set boxes of food in the canoe and jammed his backpack under a crossbar. When he upset (pg. 39), wearing no life jacket, he lost important equipment and supplies.

In brief, this is a mediocre book about an intriguing subject, written amateurishly by an amateur canoeist.

Dick Logan

Frazer, Robert W. FORTS AND SUPPLIES: THE ROLE OF THE ARMY IN THE ECONOMY OF THE SOUTHWEST, 1846-1861. Albuquerque: University of New Mexico Press, 1983. 253 pp., illustrations, notes, bibliography, index, $22.50 cloth.

This sprightly written, well researched book presents an interesting view of the role of the Army in the antebellum west. However, the subtitle is far too broad. The Southwest referred to is in reality the military posts of New Mexico supplemented by three in southern Colorado, two in Texas, and two in southeastern Arizona; this is hardly the standard definition of the southwest. There is a tenuous relationship to economics, but for the most part little cause-effect between the military demands and the growth of the economy of the area is demonstrated. A far more accurate sub-title would have been: "Logistics in the Department of New Mexico." The author divides the fifteen year period into time units reflecting different commanders. He studies the problems of transportation, the difficulties of establishing and maintaining outlying posts, and the effect different decisions had upon the life of the troops. Throughout the period, the greatest expense that faced the Army was transportation, Professor Frazer analyzes the different contracts and shows why the high costs occurred, how the cost influenced other decisions, and who benefited from the charges.

The Army's greatest influence upon the area's economy was in its utilization of flour. Flour milling to meet the military needs became one of New Mexico's first industries. Frazer compares the quality of flour to explain changes in policy especially the decision to purchase flour outside of the region and ship it into New Mexico.

Another area in which the Army influenced the economics of the region was in the building of roads. As the military developed roads other persons were able to use them for trade. Another indirect benefit of the construction would be the pacification of the Indians of an area because of the presence of troops. All of these activities opened new areas for exploitation or further development.

One of the most interesting aspects of the book is the many details about the soldiers' lives. To develop the logistical structure, the author presented information about the military diet, the daily activities of the soldiers, how they constructed forts, and how they helped provide their own provisions. Most of the information in the book is based upon primary documents. Obviously, much of the documentation was military records, but Frazer drew from many other sources — contracts, census records, inventories, and personal correspondence of both military figures and civilians. The notes contribute much information about life in New Mexico during the early years of American occupation.

Although the book fails to fulfill its sub-title, it is a very valuable addition to military and western history — but not necessarily economic history. Anyone who is interested in New Mexico, the military in the West, or who enjoys an interesting and original history should add this book to his collection.

Robert W. Blew

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THE PERSONAL NARRATIVE OF JAMES O. PATTIE, by James Ohio Pattie. Lincoln: University of Nebraska Press, 1984; 269 pp. Paper, $6.95. Bison Book reprint of the 1831 First Edition.

Originally published in 1831 in an edition edited by Timothy Flint, James Pattie's account records the second overland journey to California, preceded only by that of Jedediah Smith. Well known to students of fur trade history, Pattie's exciting story of adventures and events in the early days of the fur trade has been criticized by some as being at best a conglomerate tale recounting actions of not only the author but other Mountain Men as well. William H. Goetzmann in the Introduction to this volume casts doubts on the veracity of Pattie and relegates this tale to the category of folklore, at the same time crediting Pattie with being "an authentic American hero."

If Pattie's truthfulness is suspect, he has been relied upon by a remarkable number of distinguished historians including: Reuben G. Thwaites, Milo M. Quaife, Robert G. Cleland and the father of fur trade literature, Hiram M. Chittenden who felt that Pattie's primary sin was that of omitting the names of the actual leaders of the expeditions while taking credit for leadership himself. Chittenden believed that Pattie was probably a member of the parties of Ceran St. Vrain, Ewing Young, and George C. Yount. In describing Pattie's career in the Southwest our late Corral member, Ray Billington said: "That their adventures over the years were more romantic, their escapes more miraculous, and their suffering more awesome than those of any other trader in the region was due to the fact that James Ohio Pattie's *Personal Narrative* remains the principal source for knowledge of the southwestern trade. If Pattie ascribed to himself the adventures and discoveries of a dozen other men, as he certainly did, this does not detract from the charm of a book that is today as readable as on the day it was published." Written in the formal style of the times, most likely polished by the Harvard educated Timothy Flint, the narrative is filled with violence, murder and "When the ball broke up, it seemed to be expected of us, that we should each escort a lady home, in whose company we passed the night, and we none of us brought charges of severity against our fair companions."

This edition would be better with the footnotes of Thwaites or Quaife. Published in minimal paperback form it is not a volume for the serious book collector. It does provide at nominal cost a readily available copy of a book in everyone's bibliography of fur trade history.

Don Franklin

THE SHOSHONI-CROW SUN DANCE. by Fred W. Voget, Norman: University of Oklahoma Press, 1984. 348 pp., diagrams, photographs, notes, bibliography, index, $19.95 cloth.

Fred Voget, in this 170th volume of University of Oklahoma Press's Civilization of the American Indian series, explores in thesis-like detail the Crow Sun Dance. Originally the Crow Sun Dance was the primary instrument for mobilizing mystical power to effect personal revenge against one's enemy. The pattern and complexities of the dance ritual were shared by many Indian tribes.

Around 1875, during the transition period from moderate supervision to reservation life, the last of the ancient Sun Dances of the Crows was performed. It was replete with skewered and fasting visionaries and an infinitely complex ritual which is diagrammed and described in great detail. The historic background of the Crows and their interrelation with other Indian tribes and the ultimate reservation culturization are admirably discussed.

Voget encyclopedically details the background of the old Sun Dance, its disappearance, the relationship of Peyote worship and the advent of the renewed Sun Dance adapted from the Wind River Shoshoni by the Crow tribes. The emphasis of the dance now is not on revenge but rather health, welfare, safety, and good luck. It represents a valuable rekindling of tribal identity and tradition among the Crows.

Professor Voget has compiled together in infinite detail the individual Indians, William Big Day, John Truhujo, Robert Yellowtail, Old Coyote, Joseph Hill and others who were instrumental in the renewal of this ritual. Good photographs and excellent diagrams and foot notes on the arrangements, composition and roles of dance participants are given.

For the student of Indian culture with interest in this ceremony the book is a must. For the average reader the magnificent detail makes the book hard to read with sustained interest.

Robert Stragnell

Runte, Alfred NATIONAL PARKS: THE AMERICAN EXPERIENCE. Lincoln: University of Nebraska Press, reprint edition, 1984. 240 pp. Paper, $6.95.

Our national parks are a source of wonderment to countless Americans. Who has not gazed at Yosemite's ramparts of shining granite, at Yellowstone's geysers and hot springs, at the awesome gorge of the Grand Canyon and not felt a surge of pride over the sublimity of the American landscape.

These parks were not established overnight. It took years of struggle to set aside and protect these natural treasures. The motivation and politics behind the establishment of our national parks are the subject of Alfred Runte's interesting book.

Contrary to what many assume, environmental protection and wilderness values played little part in the founding of the early parks. Rather, Professor Runte believes, the national park idea evolved out of a cultural inferiority complex. Unlike the Old World, the United States lacked an established past. To compete with the great castles, cathedrals, and ancient ruins of Europe, Americans looked to scenery as a form of compensation, as symbols of national pride.

Early America's best claim to scenic grandeur was Niagara Falls, but rampant exploitation and commercialism spoiled it as a cultural attraction. Redemption was found in the West. "Grand, monumental scenery was the physical catalyst," writes Dr. Runte. "The pioneers and explorers who emerged from the more subdued environments of the East found the Rocky Mountains, Cascades, and Sierra Nevada overpowering in every respect." The Rocky Mountain School of landscape painters, exemplifed in the monumental works of Albert Bierstadt and Thomas Moran, along with graphic accounts in the Eastern press, made Americans aware of the grandeur that lay to the west.

The genesis of the national park idea was the Yosemite Grant of 1864. The federal government gave Yosemite Valley and the Mariposa Grove of big trees to the state of California "for public use, resort and recreation." Yosemite was considered a wonder, a curiosity, a scenic monument that competed with the cultural attractions of the Old World. The placement of the boundaries indicated that the grant was made strictly for scenery: Only Yosemite Valley and its encircling walls and the big trees were included; watersheds that formed the ecological framework of the region were ignored.

Yellowstone, established in 1872, was the first true national park. This wonderland of geysers, bubbling pools, waterfalls and other "curiosities" appealed to Americans as a cultural repository. Also, and very important, Yellowstone had no overriding economic value. During the debate in Congress over the Yellowstone bill, Professor Runte writes, "there evolved in Congress a firm (if unwritten) policy that only 'worthless' lands might be set aside as national parks." If this be true, one shudders to hink what might have happened if oil had been discovered under Yosemite cliffs or in the geyser basins of Yellowstone.

That economic cosiderations were paramount in national park issues was clearly indicated in "the rape of Hetch Hetchy." In a classic confrontation between utilitarian conservationists and aesthetic preservationists, the former emerged victorius and the Hetch Hetchy Valley, in the heart of Yosemite National Park, was awarded to San Francisco for use as a reservoir. "Yet Hetch Hetchy was a beginning as well as an end," writes Dr. Runte, "Indeed, no defeat so forced the issue of how best to guard the national parks in an urban industrial age." Preservationists found a powerful ally in the western railroads. The railroads promoted scenic protection not out of altruism, of course, but because the attraction of tourists meant greater revenues. This "pragmatic alliance," along with an increasing awareness of the value of parks in the public mind, resulted in the founding of the National Park Service in 1916. Under the forceful, business-oriented leadership of Steven Mather and Horace Albright, the National Park Service entered the modern age.

The setting aside of wildlife-rich Everglades National Park in 1934 signified, according to Runte, the first example of "complete conservation" — the integration of biological and environmental factors into the national park ideal.

Alfred Runte has written a readable, thought-provoking book. Some of his negative themes may produce shock in those who have log regarded the parks as sacrosinct examples of American idealism. However, no one can deny his extensive scholarship in tracing the stormy history of our national park system.

John Robinson