describe the places familiar to them. “I can picture that old time to myself now, just as it was then,” wrote Mark Twain in *Life on the Mississippi*, “the white town drowsing in the sunshine of a summer’s morning... the great Mississippi, the majestic, the magnificent Mississippi, rolling its mile-wide tide along, shining in the sun” (from the book jacket). From The Balize, a village for ship pilots at the mouth of the Mississippi, to St. Cloud, Minnesota, where the river originates, nineteenth-century towns and cities grace the pages of *Cities of the Mississippi*. Whether major metropolises like New Orleans, St. Louis, and Minneapolis or small towns like Cairo, Kaskaskia, and Prairie du Chien, all of them represent urban enclaves whose existence and development have been intricately intertwined with this, the most awesome river of the American heartland.

*Cities of the Mississippi* provides an armchair voyage up and down the mighty Mississippi of the nineteenth century with numerous stopovers and lots of sightseeing—and without the dangers that loomed over pilots, captains, crewmen, and ordinary travelers who treated with this river. Students of American urban history and town planning as well as aesthetes will undoubtedly be drawn to this beautiful book.

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The Newberry Library and University of California Press have produced a handsome catalogue to accompany the Newberry’s contribution to the centennial of Frederick Jackson Turner’s frontier thesis, first presented in Chicago in 1893. Intended as a commemoration, the catalog is neither defense nor polemic. Rather, as James R. Grossman explains, the Newberry’s curators decided to probe why the frontier should still resonate today “with such depth and emotion” by exploring the national preoccupation with frontier images and looking at the relation between western history, popular culture, and national identity.

Having described the rationale, Grossman notes: “This is Richard White’s exhibition” (p. xiii). Fittingly, then, White’s essay is the catalogue’s centerpiece, a dozen full-color and twenty-six
black-and-white reproductions notwithstanding. White's thesis is convincing. Turner and Buffalo Bill Cody, producer of the Wild West extravaganzas of the late nineteenth and early twentieth centuries, were the architects of master narratives of American westering. Turner's story focused on settlement of the American continent by white farmers whose tools were the axe and plow and whose interaction with the frontier shaped a distinctly American character.

By contrast, Buffalo Bill's narrative, "as finished and culturally significant as Turner's own" (p. 9), told not of conquest over nature but over native peoples—something Turner left out. Buffalo Bill's hero was the scout whose tools in turn were the rifle and bullet. To have his narrative serve national myth making, Buffalo Bill made the tale one of Indian aggression and white victimization, thus inverting the real story. White settlers became "badly abused conquerors," and the chief icons of westward expansion became defeats such as the Alamo and Custer's Last Stand in which heroic whites defended civilization's advance against barbarism (p. 27). Providing an added twist and anticipating Hollywood movie making, Buffalo Bill fashioned a post-modern West in which performance and history were "hopelessly intertwined" (p. 29), as when Cody left the eastern stage in summer, 1876, to take the "first scalp for Custer" out West and then returned to the stage, scalp in hand, or when some of the Indians who fought Custer played themselves in Cody's Last Stand reenactments and then returned to the West to fight the Seventh Cavalry at Wounded Knee in 1890. Whatever their contributions, White warns, Turner's and Cody's narratives crowded out other stories and oversimplified actual history.

In contrast to White, Patricia Nelson Limerick explores the word "frontier" as a metaphor in our own time. Turner himself said the term was an elastic one, and Limerick proves the truth of the saying with contemporary examples from advertising, political speeches, and newspaper headlines. In the twentieth century, such words as "frontier" and "pioneer" have translated easily into "promise," "progress," and "ingenuity." Thus, they have instant recognition and require no explanation. Limerick summarizes current scholarly efforts to reckon with the complexity of "frontier history," and then notes with characteristic humor and irony that the public all but ignores historians' hard work.

Both White and Limerick end their essays on upbeat notes. Perhaps, says White a bit lamely, the "imaginative coherence" of such narratives as Turner's and Cody's encourages unity among a diverse American populace. Limerick does better rhetorically, if not in truth, writing: "Packed full of nonsense and goofiness, jammed with nationalistic self-congratulation and toxic ethnocentrism, the image of the frontier is nonetheless universally recognized, and
laden with positive associations.” She adds: “the concept works as a cultural glue” (p. 94). So does the conceptualization and rendering of this slender but rewarding volume.

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*Neither Wolf Nor Dog* is a story about maintenance of identity and tribal survival on the periphery of American society. Utilizing the Doris Duke American Indian Oral History Project Collection and the Tohono O’odham Oral History Collection, David Rich Lewis weaves relevant narrative with substantial primary material, creating a taut canvas on which to paint his thesis. The author casts his work as an investigation of “Native American responses to directed cultural change, particularly the social and environmental consequences of directed subsistence change” (p. 3). While the volume is modest in size, the presentation of three well-chosen and carefully researched case studies with equally carefully mapped methodology provide engaging reading. This is quintessential ethnohistory, combining well-developed perspectives and diverse sources of history with ethnological and ethnographic subtlety.

The three cases consist of two chapters each: one chapter of ethnographic and environmental background, with a second chapter describing the group’s experiences with and responses to settled reservations and allotted agriculture. Lewis chose the three for their similarities as well as their differences, and he measures the range of responses the groups exhibit to the same change. In addition, the author wished to broaden tribal participation in scholarly literature by including three well-known but relatively little discussed tribes and their economies. The three groups chosen offered settled reservations, allotted agriculture, and differing environments: Northern Utes of the Great Basin and Rocky Mountain areas of Colorado, Utah, and northwestern New Mexico; the Hupas of the Trinity River area in northwest California; and the Tohono O’odhams of southern Arizona and northern Sonora, Mexico. In each case, the tribe adapted and interlocked cultural traditions with subsistence environments. This book considers the social and environmental result of attempting to solve an Anglo-perceived “Indian Problem” by implementing policies of directed subsistence change and tribal annexation meant to disengage the tradition-environment relationship.