

decisively pro-AIM elders like Louie Bad Wound, Frank Kills Enemy, Pete Catches, and Matthew King; and women like Gladys Bissonette and Ellen Moves Camp, who served as key AIM negotiators during the 1973 siege of Wounded Knee. The list goes on and on, as do the implications of such omissions.

Gonzalez and Cook-Lynn have twisted the realities of the Lakota struggle for sovereignty at least as badly as those they reproach. Insofar as it introduces previously unheard voices, as well as the framework of Gonzalez's various cases, *The Politics of Hallowed Ground* holds a limited value, mainly as a source by advanced scholars attempting to forge a genuinely accurate and objective synthesis of recent Lakota history. As a history in its own right, however, the book is misleading.

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Legends of Our Times: Native Cowboy Life.

By Morgan Baillargeon and Leslie Tepper. (Vancouver: University of British Columbia Press/Seattle: University of Washington Press, 1998. x + 254 pp. Illustrations, maps, bibliography, index. \$38.95.)

West Fever. By Brian W. Dippic. (Los Angeles: Autry Museum of Western Heritage/Seattle: University of Washington Press, 1998. 128 pp. Illustrations, notes. \$35.00.)

Both of these handsomely produced and beautifully illustrated volumes were prepared to accompany museum exhibitions that focus upon the themes examined in these works. They demonstrate how material culture and paintings, illustrations, and photographs may illuminate and add perspective to the understanding of western history.

Legends of Our Times: Native Cowboy Life focuses upon Native American cowboy and ranch life in the Northern Plains and Plateau

regions with particular attention given to activities in British Columbia, Alberta, and Saskatchewan. Readers unfamiliar with developments in the Canadian West will find this work of particular interest as it chronicles the evolution and contributions of Native men and women to cowboy, ranching, and rodeo life on the Canadian Plateau. Through brief essays, and frequently in the words of the Natives themselves, the local history, art, artifacts, stories, and legends reveal how their cultural traditions complement and augment the tradition of the cowboy and rancher. The period black and white photographs often poignantly document the similar and dissimilar elements between Native and white cowboy culture. The coverage of the stated topic is quite broad, with attention devoted to traditional Native stories of the animals of the region—horses, buffalo, coyote; the development of Native involvement in ranching; and the rise of Native participation in rodeos and Wild West shows. Particularly interesting and informative is the discussion of the role played by Native women in these endeavors.

West Fever seeks to celebrate in print the exhibition which commemorated the tenth anniversary of the Autry Museum of Western Heritage and to display the more distinctive items held in their collection of more than 40,000 objects. The book does not claim to be more than it is. In text which is both metaphorical and historical, it defines and pursues the elusive and ever-changing West of reality, myth, and popular culture. It acknowledges as well the importance of the artifacts and material culture of the West in maintaining the persistent popular interest in the history of this ill-defined region. As is fitting with a scholar who knows the life and career of Charlie Russell so intimately, Russell becomes the reader's guide in seeking to decipher the elusive West, a world of unexercised options that he loved so well. For many who have studied, painted, and memorialized the West, it

was an elusive moment in time in which dimensions and features were always imperfectly known. As Dippie demonstrates, those who wrote and painted the West defined it as they thought it should have been or as they wished it had been. While in their works there was a nostalgia for the West that had passed, for a world that was both real and imagined, the products of their labors often became artistic elegies. Adept at interpreting the nuances of both popular and scholarly perceptions of the West and familiar with the many diverse ways in which the West has imprinted itself upon our nation, Brian Dippie's text provides a perceptive analysis of why this region and its past still capture the interest and imagination of the American public.

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Rodeo Cowboys in the North American Imagination. By Michael Allen. (Reno: University of Nevada Press, 1998. xiii + 270 pp. Illustrations, glossary, notes, bibliographical essay, index. \$29.95.)

A pamphlet for the Miller Brothers' 101 Ranch Real Wild West Show, circa 1926, contains a pronunciation guide for the word "rodeo." If one wished to appear knowledgeable, and not very green, then he or she should pronounce it "Ro-DAY-o." There are certain bars and truck stops in Oklahoma today—and I suspect in other dark corners of the rural West—where speaking thus might prove unhealthy. Addressing more fully the "redneck" part of his past, Michael Allen, folklorist and cultural historian, writes affectionately about Ro-dee-o, parsing everything from highfalutin historiography to the lyrics of Chris LeDoux, with lots of yarn-spinning and speculatin' in between. It is a book about the rodeo-cowboy hero in popular culture. Like other practitioners of "Real Western History," the author

even manages to rake his spurs gratuitously across the flanks of new western historians.

Are rodeo men real cowboys? They certainly dress like cowboys. They speak the vernacular of the cowboy, challenged in its use of pronouns and verb agreement. Rodeo cowboys' strongest claim to real cowboy status is their apparent strict adherence to the Cowboy Code, a set of unwritten rules of behavior that evolved among late-nineteenth-century Great Plains cowboys. The code contained many features that resemble those characteristics described by Frederick Jackson Turner as part of the frontier experience. Cowboys, like frontiersmen, were democratic, practical, innovative, and courageous. They disliked intellectuals. They found city life and civilization, fancy talk and boasting distasteful. They would not read this book. That would be their misfortune.

Polymath lovers of rough stock will find, following a splendid introduction, chapters devoted to a brief history of rodeo; the rodeo cowboy in movies and television, in folklore and literature, in art, in country music ("Rainbow Rodeo Riders and the Archetypal Anti-Archetype"—gays, lesbians, people of color, gender roles, antiheroes); and the rodeo cowboy as contemporary ancestor and popular-culture hero.

Allen argues that, contrary to certain beliefs, rodeo did not originate in the Wild West shows of the late nineteenth century. Perhaps, but it is a little like trying to nail down the origins of rock-n-roll by suggesting a specific song. There is enough of the "performance" of rodeo in both the spectacle of the Wild West show's grand entrance and the roistering portrayal of "cowboy fun." These, however, are quibbles. No self-respecting practitioner of the Cowboy Code would be caught declaiming such preciousness; unless, of course, they *was a waxin' eloquent* in Elko—which is about as vexing a task as staying in the saddle for the eight count.

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