

BOOK REVIEWS

*Mapping and Imagination in the Great Basin: A Cartographic History.* By Richard Francaviglia. Reno, NV: University of Nevada Press, 2005. Bibliography, illustrations, index, and notes. 231pp. \$44.95 cloth. \$24.95 paper.

Reviewed by David Miller, Ph.D. Candidate, Department of History, University of California, San Diego.

Historians differentiate themselves from their colleagues in the Humanities in at least one very important way: historians measure change and continuity over time. In *Mapping and Imagination in the Great Basin*, the historian and geographer Richard Francaviglia expertly navigates two disciplines and produces an extraordinary cultural history of mapping the North American West. He shows how human efforts to make sense of the vast physical space of the Great Basin were contingent on a host of factors including the politics of empire, the development of earth sciences, economic projects, and the lay of the land itself. Exploring, mapping, and claiming territory was by no means an inevitable process, and Francaviglia challenges both historians and laypersons alike to read maps within the cultural context in which they were produced. He observes “all cartography—like all exploration—attempts to conquer the unfamiliar by making it comprehensible” (p. 188). Maps reveal as much about the character of the land as they do about the imaginations of the people producing them.

Francaviglia takes his readers on a journey through time from the first sketches of European exploration in 1540 to modern GPS and air travel in 2005. The chronological organization allows Francaviglia literally to lay down these maps in order, side by side, and reveal the evolution of mapping the Great Basin. But evolution was not necessarily progress. The process of portraying greater accuracy and quantity of data never proceeded linearly, but ebbed and flowed depending on the mapmaker. Maps by Spanish explorers released for public display, for example, often included *less* information than previous editions because the Spanish Crown did not want to reveal too much knowledge about their imperial claims to French and British rivals.

Politics and ideology mixed to shape what information might appear on a map. American maps, for example, were more likely than European maps of the same era to retain the fabled Buenaventura River running from the middle of the continent, through the Great Basin, and to the Pacific. Francaviglia argues the existence of this river allowed Americans to imagine the easy movement of their empire westward, a project European maps tended to discourage. In other words, the river remained on the map because Americans wanted to believe that it, and their dream of continental expansion, still existed. On the other hand, misinformation could remove objects from the map. Underestimating the distance of the Rocky Mountains from California significantly reduced the size of the Great Basin. The absence of an expansive Great Basin on some nineteenth-century maps effectively removed it as a barrier to expansion in the American psyche. These maps had very tangible implications. Francaviglia concludes, “the mapmakers’ combined ignorance and wishful thinking helped support the advocacy of a

railroad line across the region fully four decades before the transcontinental railroad ultimately crossed it in 1869" (p. 72).

Changes in mapping the region also depended on available technology and scientific knowledge. Without the ability to determine longitude with any accuracy before 1761, exact positions were hard to fix and had to be reckoned. As the sciences of hydrology and geography combined after 1850 and produced a more accurate picture of drainage systems, mapmakers could conceive, and more accurately depict, the Great Basin as a system of watersheds. Improved scientific knowledge merged with specific economic projects to determine the form and content of maps. The mining industry in the 1870s demanded maps with cross-sections of the region's mineral and rock layers. Francaviglia shows how modern maps continue to reflect their economic function. A billboard advertising a casino "creatively incorporates a stylized roadmap" while a cartoonish railroad map presents travelers with "the four scenic" cross-country routes from which they may choose (pp.162, 166).

Francaviglia shows how Native Americans made their own mark on European and American maps. But the author's perspective is nonetheless Western. This minor shortcoming is understandable since just like the mapmakers he studies, Francaviglia had to choose a framework for his material. This book will be useful to several academic audiences. Environmental scientists, cartographers, and geographers have much to gain by considering the social and historical relativity of science and map making. Historians will appreciate Francaviglia's points concerning the role scientists and even the environment played in shaping the history of the American West. And anyone who has ever visited the Great Basin, taken an interest in western exploration, or attempted to re-fold an unwieldy map after careful scrutiny will enjoy his insights.

*Presidio, Mission, and Pueblo: Spanish Architecture and Urbanism in the United States.* By James Early. Dallas: Southern Methodist University Press, 2004. Bibliography, illustrations, index, glossary, and notes. 260 pp. \$29.95 paper.

Reviewed by Thomas Paradis, Associate Professor, Department of Geography, Planning & Recreation, and Director of Academic Assessment, Northern Arizona University.

This book aims to synthesize existing literature on Spanish colonial architecture and urban patterns in the former Spanish colonial settlements of the contemporary United States. Moving north from his previous book, *The Colonial Architecture of Mexico*, Early provides in this sequel a comprehensive resource focused on the remote Spanish borderlands of today's California, Arizona, New Mexico, Texas, Louisiana, and Florida. An impressive historical research project in its own right, the book will appeal to students and professionals of many disciplines interested in the colonial built environment. Early's multidisciplinary approach is omnipresent throughout the book. In every chapter, social history, geography, anthropology, archaeology, religious, cultural and ethnic studies, and urban planning inform architectural history. "In addition to examining Spanish design and construction of buildings," Early begins, he is further concerned "with the

institutional, social, and religious forces which shaped them." This contextual element sets the book apart from typical architectural studies.

Following a brief preface, the book launches into an overview of Spanish settlement and construction in North America. Here we learn of Spanish colonial settlement patterns, examples of construction materials in different regions, and the spatial and financial challenges for New Spain in its efforts to sustain its northern "buffer zone." The core of the book follows in six successive chapters, each devoted to a contemporary U.S. state with a rich Spanish colonial heritage. This reviewer admittedly questioned why a book devoted to understanding an expansive colonial region would be organized around the largely arbitrary and Anglo American political geography of the States. This approach is justified, however, and it makes the book a useful state-by-state reference of surviving Spanish architectural treasures and town sites, akin to a place-based guidebook. From this perspective, the book's organization is effective and assists the reader greatly by zeroing in on a favored region or place.

This book excels in historical and architectural detail, perhaps to a fault. Each chapter follows a logical progression of its own, maintaining a consistency of topics for general-interest readers. Each chapter begins with a useful history of exploration and settlement, followed by detailed historical and architectural descriptions of specific places. If the author overlooked any substantial Spanish colonial town or site, this reviewer could not find one. Each chapter closes with a short discussion of the Spanish legacy following the U.S. occupation and a welcome overview of historic preservation efforts at prominent sites. This is the type of book that instills in its readers a strong desire to visit these places personally. The contextual histories of each state provide important socio-economic background and recognize the complex hegemonic influences inherent in the clash of cultures. Important gender roles are also addressed occasionally, as with the surprising account of female wall builders in New Mexico. Most impressive, however, is the detail woven throughout all chapters devoted to architectural descriptions of Spanish colonial buildings and communities, including religious, secular, and military structures, and the full range of high-style and folk-vernacular building traditions. The reader is left with a strong sense of the special diversity still existing in the Spanish-colonial landscape.

Notwithstanding the book's superb illustrations, historic maps, detailed glossary, and architectural features, an opportunity was missed with respect to three interrelated aspects: organization of the overall text; inclusion of a broad regional geographical context; and inclusion of educational illustrations and graphics. On the first count, an additional introductory chapter might have provided readers with the book's organizational rationale and intended audience. Why is the book structured around these six U.S. states, for instance, and why is their successive order apparently random? Second, this place-based text might have benefited from occasional maps revealing broad migration patterns, historical expeditions, and, at the very least, locations of the places emphasized throughout the text. Where are these places located vis-à-vis one another and with respect to dominant Spanish colonial and foreign power centers? Finally, a set of labeled diagrams of sample Spanish structures would greatly assist with visualizing architectural features and components, unless, of course, the book is intended for a more knowledgeable readership. Still, such issues pale in comparison to the overall scope and success of a work which will certainly find its way into the hands of a diverse audience.

*Californio Voices: The Oral Memoirs of José María Amador and Lorenzo Asisara.* Translated and edited by Gregorio Mora-Torres. Denton, TX: University of North Texas Press, 2005. Bibliography, illustrations, glossary, index and notes. 262pp. \$29.95 cloth.

Reviewed by Robert M. Senkewicz, Professor of History and Co-Director of the California Studies Initiative, Santa Clara University.

In the 1870s, three members of Hubert Howe Bancroft's staff, Thomas Savage, Henry Cerruti, and Vicente Gómez, interviewed a total of almost eighty people who had lived in Alta California before the American takeover. These interviews were part of the research process for the preparation of Bancroft's seven volume *History of California*.

José María Amador was the subject of one of the more important of the interviews. His reminiscences, which were taken in July 1877 by Savage, stretched over seven or eight full day sessions. The interview was important for two reasons. First, Amador's experiences in Spanish and Mexican California were unique among those contacted by the Bancroft staff. His father, Pedro Amador, had been a member of the 1769 Portolá expedition. The son had a long military career, followed by extensive experience as a *ranchero*, and a stint in the diggings during the early days of the gold rush. Second, Amador introduced Savage to Lorenzo Asisara, a former Santa Cruz mission Indian. Savage interviewed Asisara as well, and embedded his remembrances into the larger Amador interview. The Amador/Asisara interview is the only document we have which contains the reminiscences of a Californio and of an indigenous Californian side by side.

In this volume, Gregorio Mora-Torres presents us with the original Spanish text of the entire interview and his own fine English translation of the document. Mora-Torres also composed a penetrating introduction, which provides historical and literary context for these memoirs. In addition, he offers a glossary of Spanish terms and notes to assist readers through the more difficult parts of the document. Finally, a full bibliography points both specialists and general readers to other sources which can help them investigate Amador, Asisara, and their eras more fully.

In the Amador/Asisara interview, as in all the interviews the Bancroft staff conducted, the subjects covered were initially determined by the questions that the interviewer posed. But Amador, like many of the Californios who agreed to cooperate with the Bancroft history project, was able to emphasize what he wanted, to digress into areas he thought deserved more attention, and, in his particular case, to provide an arena for the reflections of an indigenous voice.

Amador offered vivid comments on the history of Mexican California. He described in great detail the military campaigns that the colonial and Mexican authorities undertook against the Indians of the Central Valley. Amador was wounded in one of these excursions, and he narrated how an Indian doctor removed the arrow and treated the wound with native herbs and roots. Amador could also be sharply critical of the Californio leadership. At one point he stated that the troops commanded by Vallejo, Alvarado, and Castro "had absolutely no discipline because their own leaders did not know how to teach it to them." Amador was also well aware of the class and racial distinctions that marked

Californio society. Even though he had spent years as an Indian fighter, he cast a sharp eye on the way in which the indigenous *vaqueros* were treated by the ranching elite after secularization of the missions. And he explicitly condemned the killings carried out by both the Californios and the North Americans during the Bear Flag episode.

Asisara made two extended contributions to the interview. The first, describing the death of Fr. Andrés Quintana at Mission Santa Cruz, is well known to students of early California, thanks to Edward Castillo's translation of that event. But Asisara also contributed another set of reminiscences in which he described at some length the daily routine of the natives at the missions. His judgments were sophisticated and complex. He was critical of the cruelty of one priest, for instance, yet at the same time acknowledged that this same man "took care to keep his people well clothed and well fed." His close first-hand account adds much to other native narratives of mission life, especially those of Pablo Tac and Julio César.

The University of North Texas Press should be congratulated for being willing to invest resources in a bilingual edition of this important document. Mora-Torres's excellent volume should become an indispensable source for all interested in the Mexican period of California history.

*This Small City will be a Mexican Paradise: Exploring the Origins of Mexican Culture in Los Angeles, 1821-1848.* By Michael J. González. Albuquerque: University of New Mexico Press, 2005. Bibliography, index, and notes. 254 pp. \$22.95 paper.

Reviewed by Richard Griswold del Castillo, Professor, Department of Chicana and Chicano Studies, San Diego State University.

Los Angeles, California has grown in economic and political importance within the United States from a sleepy Mexican village of fewer than two-thousand souls to almost four million people. Los Angeles now has the largest Mexican-origin population in the United States, and the second largest in North America after Mexico City. This book is an important step towards understanding the origin and development of the Mexican culture of this city. González explores the ways in which the early settlers of this town sought to define themselves as Mexican. The project may seem to be a strange endeavor, unless one understands that most California historians have emphasized the ways in which the Mexican residents of California developed regional loyalties, defining themselves as Californios who were fiercely proud of their families and fought against the imposition of Mexican governors and their policies.

González reminds us that cultural is different from political identity, a valuable lesson when we seek to interpret the waving of Mexican flags during recent immigration rallies and marches. The thesis of the book is that the Angelinos in the Mexican era wanted very much to draw closer to their Mexican roots. They abhorred and fought the local Indians who reminded them of their own mestizo roots and the possibility of their "going native." In reaction to their fears of losing their civilization and identity they sought to associate themselves with the ideals of Mexican liberal thought and culture, a moral code that encouraged hard work, cosmopolitan life, education, reason, and social responsibility.

The book examines in great detail and with creative imagination a large number of primary source documents, including some that have escaped a close reading by prior historians. Using the philosophical directions of Giambattista Vico, González seeks to see the world through the thoughts and feelings of contemporaries. Accordingly the method is one of imagination, careful speculation, and creative reconstructions as he seeks to explore the most hidden and private aspects of life— the emotions and feelings surrounding violence, sexuality, and family.

In an unusual and original way, he examines words and ideas contained in an 1846 petition signed by key residents of Los Angeles. The petition to then governor Pío Pico protested the behavior and presence of an Indian *rancheria* near the pueblo. Key words from the petition provide the themes for subsequent chapters: “Indians and work,” “excess,” “the same,” “beneficial,” and “exterminate.”

Most notably the author challenges those who believe that Mexican-Indian relations in this period were idyllic and tranquil. He presents evidence of many Indian wars and atrocities as well as deprecating attitudes of the Californios towards the Indians. The point is that Mexican settlers feared the Indians because they represented the possibility of their own social and cultural degeneration. To assert their Mexican-ness they defined themselves in opposition to the Indian.

González notes the many ironies involved in the simultaneous cultural construction of “the other” and “the Mexican” in 1840s California. Mexican liberals, in theory, advocated the equal treatment rather than the extermination of the Indians. Indians were considered as Mexican citizens to be brought into the culture and body politic. But the killing and punishing of Indians undercut Angeleños’ desire for prosperity, peace, and discipline. Angeleños lived instead with the fear of retaliation and the impossibility of progress as long as the Indian lived with them. Of course a good number of Californios and Angeleños had Indian ancestors, if not relatives, a number of them from the local tribes. The war against the Indian influences in California was thus a war of Californios against themselves.

This book has the most thorough examination of education in Mexican California of any history written so far. We learn of the methods used, the texts, the lessons, and the atmosphere in the classroom. González also gives us a sensitive reconstruction of what it was like to be a woman in Mexican California. Marriage empowered women, but women were also oppressed by customs and expectations. Prostitution, marriage dissolutions, and education all had implications for the development of liberal ideas and sensibilities.

Given more than a hundred years of historical investigation and writing about Mexican California, it would seem impossible to say anything new on the subject. *This Small City will be a Mexican Paradise* does say something new and convinces us that history is more than just facts; it is also an imaginative reconstruction of our common humanity.

*Land of Sunshine: An Environmental History of Metropolitan Los Angeles*. Edited by William Deverell and Greg Hise. Pittsburgh, PA: University of Pittsburgh, 2005. Notes, index, maps, photographs, and illustrations. 350 pp. \$34.95 cloth. \$25.95 paper.

Reviewed by Theodore A. Strathman, Lecturer, Department of History, University of San Diego.

Urban places are the focal points of some of the most important works of environmental history, and as a city notorious for a host of environmental problems, Los Angeles has received its share of scholarly and popular treatments. In *Land of Sunshine*, William Deverell and Greg Hise have assembled a collection of essays that provides a multifaceted and nuanced account of Los Angeles's environmental history.

Deverell and Hise acknowledge that many scholars treat cities as parasites that devour resources and degrade natural environments. The editors explicitly reject this approach, however, and propose a perspective that examines "metropolitan nature" (p. 4). This strategy pays attention to how human societies transform first nature into altered environments that in turn influence a range of human activities. In this view, nature is not simply a commodity to be used and abused by cities but an actor that shapes, and is shaped by, human economies, politics, and culture.

The volume's thirteen essays are presented in three parts, each of which contributes to the editors' goal of exploring metropolitan nature in Los Angeles. Taken together, the essays in Part One suggest that the Anglo Americans who began to arrive in earnest after the conquest acted not on a blank canvas but on an environment that was the product of ongoing transformations, both human-inspired and otherwise. Paula Schifman's reconstruction of the Los Angeles prairie and L. Mark Raab's investigation of Indian interactions with the environment suggest the complexity of these transformations. Karen Clay and Werner Troesken's discussion of the California Land Act of 1851 points to the politics of land tenure as an important aspect of the creation of present-day Los Angeles.

Part Two contains the bulk of the book's essays and focuses on planning and politics. These essays point to the ongoing dilemma between economic development and the environmental costs of increased population and production. Several contributors argue that civic and business leaders have typically promoted economic growth at the expense of healthy environments. Essays by Daniel Johnson and Christopher Boone reveal how the heaviest environmental costs often fell on working class communities. City officials permitted oil drilling and meatpacking in working class wards in the 1890s and 1900s, while real estate developers protected the lucrative West Side in the 1920s by persuading the Regional Planning Commission to limit industrial zoning to the East Side. Industrial development, however, sometimes threatened the climatic and scenic amenities that sustained the recreation and tourist sectors so vital to southern California's economy. Part Two also points to the limits of planning. Elaborating on a critical theme of environmental historiography, Jared Orsi and John McPhee suggest that human control over nature is rarely if ever complete and is usually accompanied by unforeseen consequences. Orsi notes that flood control engineers'

solutions to flooding were typically restricted to technical questions, an approach that effectively precluded more ambitious programs involving reforestation and soil conservation. And success in fighting floods has remained elusive, in part because ongoing urbanization has only added to the danger by decreasing the amount of porous surface area in the metropolis. McPhee likewise notes how human activity, in the form of fire suppression, has increased the likelihood of devastating fires and concomitant debris flows.

Finally, Part Three explores the intersection of nature and culture in Los Angeles. The essays here drive home the point that there is nature in present-day Los Angeles, and that the city's landscapes are constructions that offer insight into the human history of the region. Douglas Sackman's fascinating essay examines gardening in the late nineteenth century, and the author contends that this act was wrought with socio-economic meaning. Gardens were sites of "conspicuous cultivation" that reflected social status and depended upon the often invisible labor of people of color (p. 257). Jennifer Price encourages readers to see nature in Los Angeles as neither nonexistent nor confined to the area's remaining open spaces. The metropolis, she suggests, is not the antithesis of nature, and Los Angeles continues to rely on the natural world, even if most Angelenos fail to acknowledge this connection.

*Land of Sunshine* offers readers a varied and lively selection of essays on Los Angeles's environmental history. This volume makes a good counterpoint to Mike Davis's *Ecology of Fear*, and the contributors have done well to remind readers that while disasters and degradation are part of the L.A. story, the city's landscape is about more than chaos.

Deverell and Hise explicitly reject stereotypes of Los Angeles as the unplanned metropolis, and they aspire to contribute to current debates about sustainability. While they are correct to note the ubiquity of planning in the Los Angeles region, their volume may overstate the case. The decisions of planners certainly played a critical role in the environmental history of Los Angeles, but the volume might have included more discussion of the actions of private companies and individuals. For example, an essay focusing explicitly on real estate development and subdivision would have provided for a discussion of sprawl and the loss of open space, surely critical issues in Los Angeles's environmental history.

*The San Diego World's Fairs and Southwestern Memory, 1880-1940.* By Matthew F. Bokovoy. Albuquerque: University of New Mexico Press, 2005. Illustrations, photographs, notes, bibliography, and index. 316 pp. \$29.95 cloth.

Reviewed by Robert W. Rydell, Professor of History, Montana State University.

While not uncritical, Matthew F. Bokovoy's book is a largely positive account of San Diego's history as reflected and shaped by its two world's fairs. One fair, the 1915-1916 Panama-California International Exposition, hastened San Diego's development into a modern city; the other, the 1935-1936 California-Pacific International Exposition, provided a much-needed life buoy that kept San Diego afloat during the hard times of the Great Depression. Bokovoy's book is a welcome addition to the growing body of scholarship on world's fairs and underscores the

importance of what once was a vibrant tradition of American world's fairs.

Bokovoy organizes his study into two parts: "history as myth" and "myth as history." In the first, he examines the 1915-1916 fair, providing more detail about the fair's organization and history than any other account. In the second, he recalls the more recent exposition, one that he aptly calls "San Diego's Century-of-Progress Exposition," referring to the Chicago fair that did so much to shape Depression-era America.

There is much to learn from this book. Bokovoy sets the stage for the Panama-California fair against the backdrop of industrialization, military conflict with Mexico, and the polarized political environment of San Diego in the early years of the twentieth century. When it comes to the fair itself, he moves beyond the romance that often surrounds accounts of Balboa Park to detail the participation of Indians in the Painted Desert exhibit and the involvement of prominent scientists in shaping the fair's intellectual rudder.

Where Bokovoy truly breaks new ground in this book is in his treatment of San Diego's Depression-era fair. His account of the mix of modernistic buildings and models with still-standing structures from the earlier fair is a deft blend of analysis and narrative. And his chapter on the sexual politics of popular amusements at the 1935-36 exposition is a reminder that current debates about the sexual content of mass entertainment echo earlier arguments about artistic expression and sexual depravity.

There are many positive aspects to this book, but occasionally the author overreaches. A case in point is the author's assessment of Aleš Hrdlička, one of the world's most important physical anthropologists. Hrdlička headed the Smithsonian Institution's physical anthropology division and helped lay the groundwork for exhibits at the 1915-1916 fair that gave birth to the Museum of Man. In Bokovoy's account, Hrdlička comes across as a proto-multiculturalist and as an opponent of eugenics. Hrdlička's life work, both before and after the fair, suggests a rather different interpretation. The San Diego fair was not Hrdlička's first. At the 1904 St. Louis fair, he sawed open the crania of several Filipino performers who died while on exhibit at the exposition, removed their brains, and sent them back to the Smithsonian to augment his collections. For Hrdlička, world's fairs were always "anthropology live," shows where a performer one minute could be a specimen the next. After the close of the San Diego fair, Hrdlička championed the eugenics cause, providing exhibits for the Second International Congress on Eugenics and contributing papers for publications generated by the Race Betterment Foundation. At the time of the San Diego fair, California was a hotbed of both racism and eugenics, and Hrdlička, through his exhibits at the fair, fanned the embers of both.

San Diego's two world's fairs left enduring memories—not to mention the museum complexes in Balboa Park. Will San Diego hold another world's fair? This might seem like a silly question since most Americans think world's fairs went the way of the dinosaurs. But Japan hosted a world's fair in Nagoya in 2005 that generated huge profits for the exposition organizers, and Zaragoza, Spain, is hosting a smaller fair in 2008. Shanghai is following the Beijing Olympics with an expo (as world's fairs are called elsewhere in the world) in 2010 that will accommodate an estimated 75 million visitors. Will San Diego (or another U.S. city) follow suit? Don't hold your breath. Secretary of State Colin Powell ordered the

United States to withdraw from the international convention governing world's fairs because of high costs. Therefore the United States cannot hold another internationally-sanctioned world's fair until it rejoins the international convention and pays its back dues. Should it do so? Matthew Bokovoy's book will give pause for thought and cause some gnashing of teeth as San Diego joins other American cities in watching from the wings as Zaragoza, Shanghai, and Toronto (a candidate for the 2015 expo) reinvent the world's fair tradition for the 21<sup>st</sup> century.

*"Winds of Change": Progressive Artists, 1915-1935.* An exhibition at the Irvine Museum (April 6, 2006 to September 2, 2006).

Reviewed by D. Scott Atkinson, Chief Curator & Curator of American Art, San Diego Museum of Art.

The Irvine Museum, housed on the first floor of a large Orange County business complex, played host this summer to *"Winds of Change": Progressive Artists, 1915-1935*, an exhibition of forty paintings by twenty-five California modernists. By today's museum standards, the presentation of *Winds of Change* was taciturn; conspicuously absent were didactic panels or extended labels written by museum educators, nor was there a catalogue written by the exhibition's curator. And, with the exception of an introductory statement that could apply to modernism produced in virtually any part of the United States, the only information that accompanied the paintings were labels divulging the essential "tombstone" information. A visitor to the exhibition without knowledge of the subject might find a docent, but little else to guide the way. Nevertheless, for the visitor with some knowledge of the art and history of the period who sought primarily a visual experience, *Winds of Change* contained its share of surprises.

Much modernism in California fell under the national rubric of "American Scene Painting" practiced by artists known as regionalists. Conservative by today's standards, their compositions were made modern by using simplified forms rendered in expressive color and flattened perspectives. Informed not by a quest for realistic portrayal but by subjective artistic scrutiny, these regionalists reveled in the heightened sense of place captured by their highly personalized rural and urban views. *Winds of Change* represented some of the most familiar regionalists working in the state with noteworthy examples by Emil Kosa, Maurice Logan, and Rex Brandt.

*The Corral* by Phil Paradise transposed the "American Scene" of Middle America to rural California. The stallions dominating the foreground appear alert to the gathering storm clouds. Their smooth curvilinear forms are reminiscent of agrarian scenes by Paradise's Midwestern contemporaries, regionalists Grant Wood and John Stewart Curry. Phil Dike's 1938 *Sunday Afternoon in La Plaza de Los Angeles*, the city's center throughout the nineteenth century, could have been a stylized town square painted by Thomas Hart Benton if not for the facade of the plaza church, *Nuestra Señora La Reina de Los Angeles*, visible in the background.

Among the highlights in *Winds of Change* was *Sunset Boulevard* by Mischa Askenazy, who emigrated to the United States from Russia as a small child. Its date is unknown, but *Sunset Boulevard* was probably painted after 1925 when

Askenazy settled permanently in Los Angeles. The central mass of buildings, wrapped by the winding street glistening from a recent rain and capped by a gray sky, appeared much more the set of a German Expressionist movie than the famous Los Angeles boulevard. *Inner Harbor* by Paul Sample was equally intriguing in its 1929 depiction of Los Angeles Harbor. Lines of gray representing moored boats interrupt the marine-scape, a patchwork arrangement of broad brush strokes.

Artists in the exhibition looking to Europe rather than home for inspiration included Frank Myers, a Cincinnati native, whose contributions to *Winds of Change* were, contrary to the thesis, painted prior to his relocation to California in 1940. *Football Players* and *The Charleston* combined cubism with "dynamic symmetry," a theory of geometrical ratios based on the golden section, applied first by the ancient Egyptians, then by the Greeks. These ratios were revived and reinterpreted in the early twentieth century as formulas around which modern compositions could be organized. Applying the principles of this theory not only led to the orderly arrangement of cubist facets, evident in Myers's works, but to a simultaneous Cézanne-like perspective in the paintings by Hamilton Wolf and Elanor Colburn. The best example was Colburn's *Bathing Baby*, where an infant faces the viewer at the center of the composition, while the mother is depicted both frontally and from above.

Edouard Vysekál, who absorbed the principals of synchromist color theory in Paris by studying with the American modernist, Stanton Macdonald-Wright, produced a tame but pleasing example of his mentor's style in *A Figure in Shadows*. More overtly avant-garde were *Abstract Composition* and *Abstract Nude* by Elanor Colburn's daughter, Ruth Peabody. Under the spell of Picasso, these late cubist paintings from around 1930 were the only wholly abstract works in the exhibition.

Despite its subtitle, *Progressive Artists, 1915-1935*, *Winds of Change* was, paradoxically, a very conservative survey of California Modernism. The paintings were selected mainly from the Irvine Museum's own collection, better known for its encyclopedic holding of California plein-air paintings, closely associated with the mainstream rather than the fringe. Thus the exhibition lacked works by the most progressive California artists of the period. Absent were paintings by Stanton Macdonald-Wright, who settled in Los Angeles in 1919, by Ben Berlin, who experimented with abstraction in the city during the 1920s, or by Lorser Feitelson, who brought his own modernist practice to the state in 1927. The California modernists at the Irvine Museum were, instead, an eccentric group not often included in museum surveys of the period. That point alone made *Winds of Change* as remarkable as unexpected.

*Decade of Betrayal: Mexican Repatriation in the 1930s*. By Francisco E. Balderrama and Raymond Rodríguez. Albuquerque, NM: University of New Mexico Press, 2006. Bibliography, illustrations, index, and notes. 427 pp. \$24.95 paper.

Reviewed by Jaime R. Aguila, Associate Professor of History, Department of History, The University of Texas of the Permian Basin.

Francisco Balderrama and Raymond Rodríguez's *Decade of Betrayal: Mexican Repatriation in the 1930s* remains one of the seminal works within Chicano history

and immigration studies. The study chronicles the plight of Mexican immigrants during the 1930s when the Great Depression changed their image and role within the U.S. economy from essential, exploitable labor to an unwanted liability in U.S. society. The release of this revised edition could not have arrived at a more opportune time in the midst of the current immigration controversy. Over the course of the last seventy-five years, immigrants' suffering has persisted due to their precarious status in the United States and their homeland's inability to provide for them.

The economic interdependency between Mexico and the United States existent since the late nineteenth century as well as the growing significance of the border region has maintained a seemingly perpetual immigration stream to the United States that has only been interrupted once—during the 1930s. By 1929 Mexican immigrants had created a niche on the fringes of U.S. society throughout the Southwest and as far away as Chicago and Detroit. Although constantly aware of the possibility of deportation, Mexican laborers and their children were completely caught off guard by the magnitude and ramifications of the Great Depression. Especially painful were the experiences of the nearly 600,000 U.S. born children of Mexican immigrants. The chapter titled "Accommodation: Al Otro Lado" (the first of two additional chapters in the revised edition) chronicles the stories of many children who did not understand why their native country was expelling them, the frustration of adjusting to a new life in Mexico, and their attempted reconciliation when they were finally able to return to the United States. Those behind the mass expulsion did not seek to determine if the repatriates were in the United States legally, and frequently banished people based on presumption, as was the case of María Ofelia Acosta who was born in the United States and whose parents were legal U.S. residents.

Certainly the 1930s was not the only period when Mexicans were expelled from the United States; a similar economic crisis led to such an expulsion in 1920-1921, albeit on a much smaller scale. Anti-immigrant hysteria contributed to the implementation of Operation Wetback in the mid 1950s, a program that deported hundreds of thousands of Mexican workers. Today U.S. misperception has attached the Mexican immigration process to terrorism and drug trafficking under the banner of border security. Policy-makers and U.S. society fail to comprehend the historical context of the current immigration debate, which magnifies the importance of *Decade of Betrayal*. According to the authors, the study "delineates the resultant consequences on both sides of the border, from the American and Mexican perspectives" (p. 3). This simple statement is equally pertinent to this study of the 1930s as it is for understanding the contemporary immigration debate. Many controversies arise from misconceptions and limited comprehension of the global issues that influence Mexican immigration to the United States. Consequently, the opportunity to review a revised edition need not focus on the body of material or a summary of events. Rather it should assess its place within the historiography, and its value not only to the academy, but also to the community at large; and certainly this study has demonstrated an influential position within both communities.

The final chapter, "Repatriation in Retrospect: ¿Qué pasó?" (the other new chapter in this edition), demonstrates the significance of this book for the repatriates, their families, and their quest for justice. After reading this book's first

edition, California Senator Joseph Dunn convened hearings “to hear testimony concerning the unconstitutional deportation and coerced emigration from the United States of approximately 1,000,000 Mexican nationals and their American-born children, during the Great Depression of the 1930s” (pp. 299-300). Such an event was not unique as conferences concerning this issue were sponsored by the combined efforts of academicians and local communities throughout the United States and Mexico. At one such meeting, Detroit researchers and community members attended a repatriation conference in San Luis Potosí, where participants planned future gatherings and discussed the creation of a museum commemorating these events. Such projects not only help enlighten U.S. and Mexican societies about their shared history, but provide a sense of relief and begin the path of healing for those victims who survived this dark period. Consequently, *Decade of Betrayal* combines excellent historical scholarship with a service to the community at large. This book is recommended for all levels of undergraduate and graduate study.

*Alambrista and the U.S.-Mexican border: film, music, and stories of undocumented immigrants*. Edited and with an introduction by Nicholas Cull and David Carrasco. Albuquerque: University of New Mexico Press, 2004. 225 pp. CD and DVD. \$49.95 cloth.

Reviewed by Gail A. Perez, Associate Professor of English and Ethnic Studies, Department of English, University of San Diego.

During the past year, fifty to eighty thousand San Diegans took to the streets to protest the so-called Sensenbrenner Bill (HB 4437) that would criminalize the undocumented, beef up the border wall, and fine employers for hiring undocumented immigrants. Significantly, this was the largest public demonstration of any kind in San Diego history. Currently, vigilante groups such as the Minutemen are taking up positions along the border and on street corners near Home Depot; at this moment of extreme polarization, the reissue of Robert Young’s classic 1977 film *Alambrista* is timely indeed. This volume of essays and accompanying DVD and CD provide an important teaching tool for both schools and communities, articulating the Mexican and Mexican American perspective on the shadowed lives of undocumented workers.

In 2001, David Carrasco and Jose Cuellar gathered a group of scholars together to meet with filmmaker Robert Young and discuss reissuing his film with a new soundtrack and with the addition of new scenes. The package now includes the film, the soundtrack, a volume of essays, and a set of outstanding interviews with scholars. In fact, the best commentary on female migrants and on representations of women in the film is in the DVD interviews. Many of the scholars present during the 2001 meeting have contributed to the volume. Essentially, the essays are divided into two sections that cover both context (immigration history) and text (criticism and filmography). The result is a rich multimedia presentation that gives voice to those who migrate here, legally or not, explaining the forces that push them out of their homes and the repressive labor practices and laws that keep them powerless here.

Robert Young's early documentary work—"Sit In, Angola: Journey to a War and Cortile Cascino"—presaged a distinguished career in socially conscious filmmaking. Young, as Howie Movshovitz has commented, sees "people from the inside rather than the outside" (p. 171). *Alambrista* (literally, wire jumper or tightrope walker) came from Young's experiences making a film about the daily lives of migrant children, *Children of the Fields* (also included in the DVD). The eye of the camera is explicitly that of the hero, Roberto, with close-up shots tracing his life in Mexico, his border crossing, and his harrowing experiences in the fields of California. The film is in Spanish and English and takes the viewer through the dark side of the American Dream, a dream that fails Roberto as he returns to Mexico, unable to find work in the U.S. that will sustain his wife and child back in Michoacan. The film seems remarkably fresh because the events it portrays—thirst in the desert, exploitation on the job, life in squalid migrant camps, and the dismemberment of families—not only still occur but are also in some cases actually worse today than thirty years ago. The new musical score by Jose Cuellar draws on both traditional Mexican forms and on American blues, rock, and country to articulate the commonality of suffering among immigrant workers, a shared history that the current discussion of Mexicans often erases. Cuellar hits the perfect note because *Alambrista* takes pains to include in the cast "Okies," African Americans, and others who have worked in the factories in the fields. This is best represented in the film by Roberto's brief affair with a white working-class single mother. In this case, it is class and not race that brings their lives together.

The ten essays in the volume are a bit uneven both in content and relevance. Imaginative teachers, however, can provide the links between the film and particularly fine essays like Bill Ong Hing's "Operation Gatekeeper: The War Against the Alambristas of the 1990s," Teresa Carillo's "Watching Over Greater Mexico," and Albert Camarillo's overview of Mexican emigration to the United States. Each chapter is also accompanied by a set of study questions. From an artistic standpoint, Jose Cuellar's essay on composing the musical score is fascinating, and it highlights how the eclectic musical style underlines all the cultural and political borders that Roberto must cross. The poetry of the music makes the point that the oppressed are not just victims; they are creators of beauty as well. One of the most moving essays is by David Carrasco, "Dark Walking, Making Food, and Giving Birth to *Alambrista*." He argues that through labor—as work, as childbirth, as reproduction of family—one creates one's "orientation" to the world, both spiritually and materially. What, he asks, is the reality of those not allowed to find an orientation in the society in which they are "rent-a-slaves"? This in turn must lead us to ask what it is like to live among "non-people," and how this calls into question our own commitment to humanistic values.

As an Anglo American filmmaker representing Mexican themes, Robert Young takes on this very question. Clearly, his career testifies to his own moral outrage at living with such realities. Outstanding feature films such as *The Ballad of Gregorio Cortez* and *Nothing But a Man* demonstrate Young's own commitment to defining what it is to be an American in the face of a legacy of discrimination and injustice. *Alambrista* belongs with other cult classics like *Salt of the Earth*—groundbreaking films on labor, migration, and ethnicity that should be readily available. His vision embodies an empathy and a sense of our mutual connectedness that is sorely missing from current immigration discourse. The *Alambrista* Project does not

present a debate on the issue. Nor should this be misconstrued as bias. It presents the missing voices in the debate and articulates this global tragedy from the perspective of the workers; it puts a human face on the undocumented. Readers and viewers can come to their own conclusions about policy, but all debate, whether in the classroom or in community forums, should include this material.

## BOOK NOTES

Benjamin Heber Johnson. *Revolution in Texas: How a Forgotten Rebellion and Its Bloody Suppression Turned Mexicans into Americans*. New Haven: Yale University Press, 2005. Illustrations, maps, notes, and index. 260 pp. \$20.00 paper. Ethnic Mexicans in Texas formulated an irredentist program known as the Plan de San Diego in 1915. Their attacks on railroads and ranches provoked a violent reaction by the Texas Rangers that crushed the rebellion. This monograph studies the rebellion, its suppression, and the political legacies of both.

William A. Douglass and Jon Bilbao. *Amerikanuak: Basques in the New World*. Reno: University of Nevada Press, 2005. Appendices, notes, bibliography, and index. 519 pp. \$29.95 paper. This new paperback edition of a work first published in 1975 traces the migration of Basques to the American West and Latin America.

John M. Nieto-Phillips. *The Language of Blood: The Making of Spanish-American Identity in New Mexico, 1880s-1930s*. Albuquerque: University of New Mexico Press, 2004. Illustrations, map, tables, graphs, notes, bibliography, and index. 320 pp. \$32.50 cloth. Examinations of ideology, political struggles, and tourism highlight this investigation of the creation of a Spanish-American identity among Spanish-speaking New Mexicans.

Matthew C. Whitaker. *Race Work: The Rise of Civil Rights in the Urban West*. Lincoln: University of Nebraska Press, 2005. Appendices, notes, bibliography, and index. 382 pp. \$35.00 cloth. Focusing on Phoenix since the Second World War, this book explores struggles over residential desegregation, school integration, and discrimination in employment.

Thomas Pinney. *A History of Wine in America: From Prohibition to the Present*. Berkeley: University of California Press, 2005. Photographs, illustrations, maps, notes, bibliography, index. 548 pp. \$45.00 cloth. The second of two volumes, Pinney's book discusses the proliferation of vineyards and the legal and economic struggles surrounding winemaking in the United States.

William B. Secrest. *The Man from the Rio Grande: A Biography of Harry Love, Leader of the California Rangers who Tracked Down Joaquín Murrieta*. Spokane: Arthur H. Clark Company, 2005. Illustrations, maps, notes, bibliography, index. 303 pp. \$34.50 cloth. This book details the life of the Mexican War veteran who pursued the legendary California bandit Murrieta in 1853.

S.F. "Jerry" Cook III & Tina Skinner. *Spanish Revival Architecture*. Atglen, Pennsylvania: Schiffer, 2005. Photographs, illustrations, bibliography, and index. 256 pp. \$49.95 cloth. Period photographs and some floor plans provide a visual compendium of a range of structures in the Spanish Revival style.

David Dary, *The Oregon Trail: An American Saga*. Oxford University Press, 2004. Illustrations, Appendices, glossary, bibliography, index, and notes. 432 pp. \$18.95 paper. The origins, popularity, and ultimate demise of the Oregon Trail are examined in this book. The author provides a background sketch of the Pacific Northwest and supplements his narrative with passages from emigrants' journals.

## CORRECTIONS

Suzanne Ledebor, "San Diego's Normal Heights: The Growth of a Suburban Neighborhood, 1886-1926," *The Journal of San Diego History* 52, nos. 1-2 (2006): 18-43.

The caption of the photograph on p. 30 should read: The polling place for the Normal Heights Precinct during the 1925 annexation election was in this garage behind 4805 Hawley Blvd. and faced Jefferson (Collier) Avenue. This precinct, according to the 1924 *Great Register of San Diego* listed 369 registered voters: 222 Republican, 94 Democrat, 5 Socialist, 1 Prohibition Party, and 47 who chose Non-partisan. Author's collection.



Endnote 2 on p. 36 should read:

...Between September 1996 and February 1997, the Normal Heights Community Planning Committee and the Normal Heights Community Association surveyed residents in an effort to determine what impact the completion of I-15 would have on Normal Heights and the area immediately adjacent to what would become the 39th Street Park.

Linda A. Canada, "'Sitting on the Dock of the Bay': 100 Years of Photographs from the San Diego Historical Society," *The Journal of San Diego History* 52, nos. 1-2 (2006): 1-17.

The caption of the photograph on the top of p. 7 should read: Sailors engaged in a race against four other "pulling" boats during World War I, ca. 1918. Large ships often had competitive rowing teams as part of their athletic program. The sailors' neckerchiefs indicate that they are wearing dress whites so this event may have taken place on a Sunday. ©SDHS 4382-7.

