

Book Reviews

books in western history for the Harvard Library as a memorial to her father. From this first contact blossomed a firm, enduring friendship which terminated only with Turner's death in 1932. This volume is a warm and straight-forward account of that friendship, as mirrored in more than 300 letters between "Dear Lady," as Turner usually addressed Mrs. Hooper, and "Dear Historicus" or "Dear History One," as she sometimes saluted him.

The letters touch a wide range of topics. Earlier ones—from 1910 to about 1917—contain much about the collection of books and manuscripts, especially through the Harvard Commission on Western History, an agency created for and subsidized by Mrs. Hooper for that purpose. But Harvard was unwilling to give any permanent commitment and the Commission never really survived World War I. Even so, the correspondence gives some idea of what goes into the building of an important library. It also gives some intriguing glimpses into academia and shows prominent historians with all their human frailties and quirks. Young Archer Butler Hulbert, the Commission's first archivist, for example, plays one of the heavy roles of the piece. There are fascinating comments upon the meetings of the American Historical Association, the Establishment of which (including Turner), even in 1915 was undergoing attack from radical members. Turner and Mrs. Hooper give serious attention to the discussion of national politics, the need to enter the first World War, and the subsequent fight over the League of Nations.

Much, of course, is personal. Turner as a person comes into sharp focus: his outlook on history, his daily life, his family problems, his fondness for western outings, his inability to settle in to his writing, his years of ill health. Mrs. Hooper, too, emerges as an interesting individual in her own right. One of her friends once described her as "a Coal Barge—with an engine built for a fleet racing yacht!" Crippled, sometimes in poor health, she displayed an amazing versatility and vitality. Where her husband withdrew from the world, she "embraced all mankind." (p. 20) She was always involved in practical charities; she read incessantly; she dabbled in painting and threw her house, "Elsinaes," open to a large group of friends in prominent musical, artistic, literary, and political circles. She wrote with verve and imagination, whether speaking in her witty way of "bulti-billionaires," of Theodore Roosevelt as "Emperor Theodosus the Great," or of money to raise Archivist Thomas Martin's salary as "Martingale's bird seed."

The volume is edited sensibly and meticulously, with an opening introduction of some length (65 pages), and with further introductory remarks for each of the seven chronological sections. A number of excellent illustrations enhance an already handsome book—one which only the Huntington Library could produce for a mere \$10.

Professor Spence, noted historian of the American West, recently added to his distinguished list of publications THE LACE BOOT BRIGADE, a study of mining engineers in the West.

CITY IN THE SUN. *The Japanese Concentration Camp at Poston, Arizona.* by Paul Bailey. (Los Angeles: Westernlore Press, 1971. 222 pp. \$7.95.) Reviewed by Roger Daniels.

The Historical Society of Southern California

Paul Bailey's study of Poston is another addition to the growing literature about the World War II relocation of the West Coast Japanese. Its most significant contribution is the great amount of detail which it gives about one relocation center: Poston, Arizona. Exploiting much of the published literature, the Poston Collection at the University of Arizona and interviewing some of the participants, he has shed additional light on the relocation experience. This would have been a much better book than it is had the author stayed with his chosen subject, but unfortunately he felt it necessary to shift from Poston to cover the larger sweep of the evacuation and its aftermath.

Like most of the work on the evacuation, this is written from the point of view of most Nisei and their organization, the Japanese American Citizens League. The cultural and generational conflict is quite properly noted but it is wildly overstated. "Niseis and Isseis were as boldly separated in culture as the Greeks and Eskimos." (p. 85). Yet, while overstating the inter-generational conflicts, the intra-generational conflicts are largely ignored. One would never know, from reading this book, that any draft resistance at all existed at Poston. In dealing with the historical background there are a number of serious slips and omissions. The Ozawa case is given as 1923 rather than 1922 and Bailey refers to a nonexistent "Japanese Exclusion Act" of 1924. (pp. 16-17). More serious is his misunderstanding of the process by which the decision for evacuation was reached, a process which was spelled out by Stetson Conn over a decade ago in work the author seems not to know.

Despite these and other failings, *City in the Sun* does illuminate certain aspects of the relocation and no one who wishes fully to understand the subject can ignore some of the material presented here despite its on-sidedness and lack of perspective.

Professor Daniels, chairman of the Department of History, State University of New York, Fredonia, has recently co-authored a book entitled Racism in California.

THE ETCHINGS OF EDWARD BOREIN. *A Catalogue of His Work*. By John Galvin. Compiled with the assistance of Warren R. Howell in collaboration with Harold G. Davidson. (San Francisco: John Howell—Books, 1971. 249 pp. \$15.00.) Reviewed by Thomas S. McNeill.

The current interest in pictorial books of the western American scene seems insatiable. One of the last of the 1970-71 crop is *The Etchings of Edward Borein*. Those who admire etchings depicting the vigorous activities of Indians, cowboys, and open range hoofed animals will approve this rather unique book. Borein was one of a few etchers of his time who favored ranch scenes with galloping horses, bellowing cattle. His interpretations were seldom static. Even the swirling dust of rocking stage coaches enveloped the weary travelers.

A good etcher is a skilled draftsman. Borein began sketching at a tender age. He had a good fifteen years of success in drawing with pencil and pen before tackling the exacting process of etching and printing. Some of his earliest drawings were published as illustrations in *Land of Sunshine* (Vol. V, No. 3), August 1896, in an article titled, "Old California Vaquero." He