

Raiders of the Lost Archive

The Southwest Collection was unofficially founded in 1925, the same year that Texas Tech University opened its doors. It has expanded from documents about early ranches to encompass thousands of collections on a variety of topics. During the construction of its new home, which opened in 1997, the Southwest Collection partnered with its sibling archives to become the Southwest Collection/Special Collections Library (SWC/SCL).

The SWC/SCL now consists of Texas Tech's University Archives; The Sowell Family Collection in Literature, Community, and the Natural World; The Crossroads of Music Archive; and our extensive Rare Books holdings. The SWC/SCL is also home to hundreds of rare maps and thousands of scholarly volumes and fictional works on West Texas, the state at large, the United States, and the world. Also within the collections are extensive audio/visual holdings in every imaginable type of media, as well as thousands of oral histories.

Additionally, the Remnant Trust, Inc., and the Vietnam Center and Archive are currently housed here as well. The Remnant Trust, Inc., makes available hundreds of rare manuscripts that they display freely to schools and the general public. The Vietnam Center collects and preserves the documentary record of the Vietnam War and the American Vietnam Experience. It is one of the largest collections of its kind in the world.

The items on display have rarely, if ever, been exhibited. These hidden treasures remind us that archival and special collections are more than pieces of paper and photographs filed away in boxes. They are also the unique, tangible evidence of a person's existence; how they lived, how they thought, and how we all remember them.

*Robert Weaver
Southwest Collection*

Reflections on Creating Raiders of the Lost Archive

As Exhibit Designer and Fabricator these last 20 years at the Southwest Collection/Special Collections Library, my job is to present and publicize our collections through exhibits. Often the purpose is to let the public know that we have a new collection, and that it is open for research. Through the years, I have worked with many curators here who have given me items to display with the instructions to “make it look good!” Sometimes old, faded photographs need a bit of retouching so they can be read more easily. Many times the original item is scanned and printed out in order to create a facsimile. Once the items are printed, they are mounted on foam board with a mat board backing for color to enhance the object, and then cut to size. If the item is a copy of a scanned book, the printout will become a book cover. Next, the text provided by curators to explain the items is formatted to fit the design of the exhibit. Lastly, the items are carefully positioned in an exhibit case or placed on panels for the final display.

I have had the pleasure of working with wonderful historic documents, photos, and books. Some of my favorite exhibits have been “William Morris and the Kelmscott Press;” “The 75th Anniversary of Texas Tech Theatre;” “Buffalo Soldiers;” “A Season of Photography;” and “Medieval Southwest.” I have also enjoyed my work with the National College Baseball Hall of Fame, creating their baseball cards and installing an annual exhibit of its memorabilia. Other favorites were “Exploring the Natural World of Ro Wauer, Wyman Meinzer and Clyde Jones;” “Native American Women Through the Eyes of Edward Curtis;” “Tarahumara Indians;” “From Behind the Sound Board: The Wayne ‘Hatch’ Hatchell Photographs;” “Women Who Shaped Texas Tech;” “From Here It’s Possible: West Texas Goes to the Stars;” “Texas Tech: Then and Now;” and “Celebrating 20 Years of Exhibits in our New Building.”

For our latest exhibit, I asked each collection to submit one item that epitomized their holdings. Somehow, that was interpreted by our archivists as “Hidden Treasures,” which transformed it into an exhibit perfectly titled “Raiders of the Lost Archive.” The exhibit is filled with the unusual, the charming, and the historic. Many of the items in the exhibit have never been exhibited before. To begin with, from the Southwest Collection comes the adding machine and the Ranching Records Ledger from the JA Ranch. Portions of that collection are some of the earliest items collected at the SWC/SCL. Another unusual item is from the Sowell Family Collection: the Silver Creek paddle of John Lane, an author who has written about his travels by water. Our Rare Books collection submitted a unique book of John Milton’s poetry, published in 1851, with a painted fore-edge that can only be seen if the pages are spread out. The Texas Tech University Archives included a miniature saddle made to honor the 50th anniversary of Texas Tech’s mascot, the Masked Rider, as well as an image of the Ghost Rider, found in a game program from 1941. The Ghost Rider was possibly the inspiration for the now-famous Masked Rider. The Crossroads of Music Archive provided a gold record from the Odis Echols Collection that was given to Echols for his part in producing the hit song, “Sugartime.” Included along these lines is a vinyl record from the Audio/Visual Department by Gordon McLendon, a well-known broadcaster of radio recreations from major league baseball games. This vinyl disc is part of a series of McClendon’s historic recordings of events and speeches.

Also included in the exhibit are objects from two collections currently sharing the SWC/SCL building. The first is The Remnant Trust, Inc. It shared a facsimile of the Magna Carta ca, 1350. The second, from the Vietnam Center and Archive, is a helmet bag with unit patches from the Jennifer Young Collection.

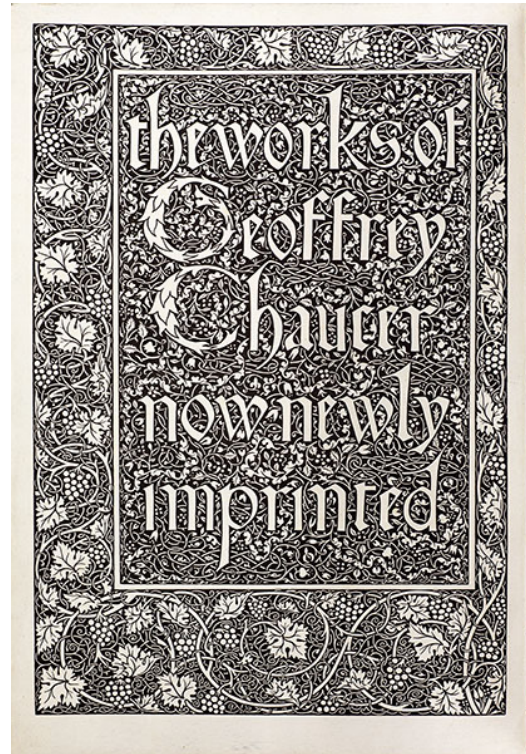
As an art major working among historians and librarians, I've found that a wonderful perk of this job is learning something new from each exhibit I have designed and fabricated. From the Southwest Collection, Cataloguing and Technical Processing, the University Archives, Oral History, Audio/Visual, the Sowell Family Collection, the Crossroads of Music Archives, Rare Books, and even the Vietnam Center and Archive and the Remnant Trust, each collection has taught me something about their archive, the items they collect, and the people represented in their collections.

*Lyn Stoll
Exhibit Designer and Fabricator*

Two Books, Most Pleasing and Fine

Some books, such as the Kelmscott Chaucer, were obviously intended to be masterpieces. Others, like this copy of the poems of John Milton, had their origins as quite ordinary books, only to be later transformed into something extraordinary. Both of these stunning works of art represent just a small part of the incredible breadth and depth of our Rare Books collection. Numbering over 35,000 books, journals, manuscripts, maps, and other items, Rare Books' holdings run the gamut from 3,000-year-old Assyrian cylinder seals to contemporary artists' books.

One of the world's most influential and beautiful books, the Kelmscott Press Chaucer was printed in 1896 by William Morris. Deeply admiring the spirit and craft of the late medieval book, Morris founded the Kelmscott Press in 1891. While all his books are breathtaking triumphs of the principles of unified design and careful, proud workmanship, none is as sumptuous and lush as his Chaucer, which established a standard yet to be surpassed.



Kelmscott Chaucer, title page.



Milton's Poems with painted fore-edge.

Originally published in London in 1851, this early edition of the poems of John Milton was later adorned with a fore-edge painting. A fore-edge painting is created by first fanning the page block of a book, after which an artist paints on the now stepped surface. Many times the illustrations relate to the subject of the book itself. In this case, the rustic scene of a pond with a yet unknown town in the background might refer to one of Milton's poems.

*Bruce Cammack
Rare Books*

The Masked Rider

A symbol of the university's fearless spirit, the Masked Rider is its oldest and most popular mascot, making more than 350 public appearances annually. This beautiful leather saddle was made in celebration of the 50th anniversary of the Masked Rider program. The precursor to the Masked Rider, the Ghost Rider, is depicted in this logo found in a 1941 game program.

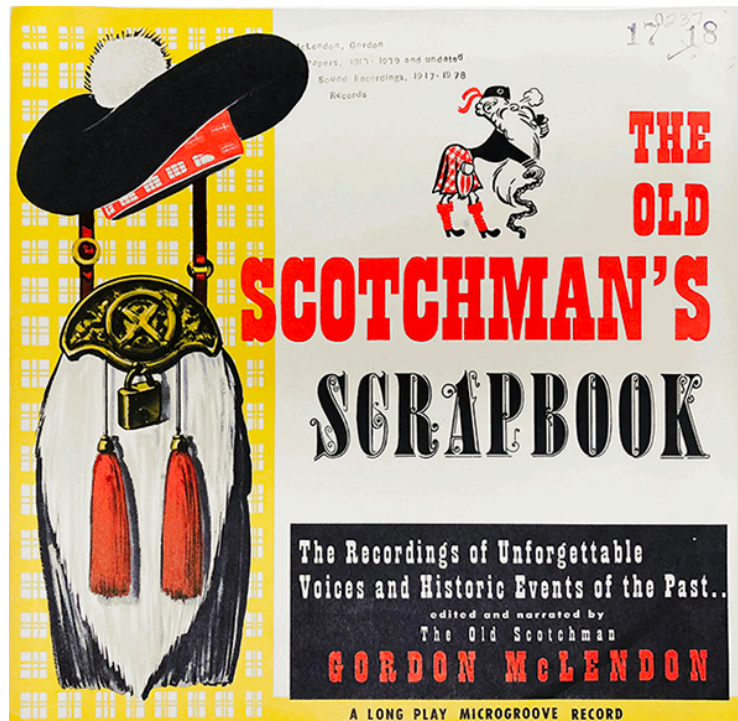


The Texas Tech University Archives is the second largest archival unit in the special collections library in terms of physical holdings. Today, it contains over 5,200 linear feet of manuscript and published material produced by the university, its staff, and students. It includes blueprints, video and sound recordings, artifacts, and an estimated one million photographic images.

Lynn Whitfield
University Archives

Gordon Barton McLendon

Gordon Barton McLendon (1921-1986) was a prodigious Texas radio producer and broadcaster. He is perhaps best known for his radio re-creations of major league baseball games and boxing matches. The Gordon Barton McLendon Audio/Visual Collection contains over four thousand recordings pertaining to his various radio endeavors, including the sound effects required to complete his sports recreations. This 12" vinyl audio recording disc contains one episode of "The Old Scotchman's Scrapbook" Radio Show, a program that compiled historic recordings of events or speeches for McLendon's radio listeners to rediscover. The eleven Old Scotchman's Scrapbook episodes (316 total segments) have been digitized. Patrons can request program listings or CD copies to listen to in our Reading Room.



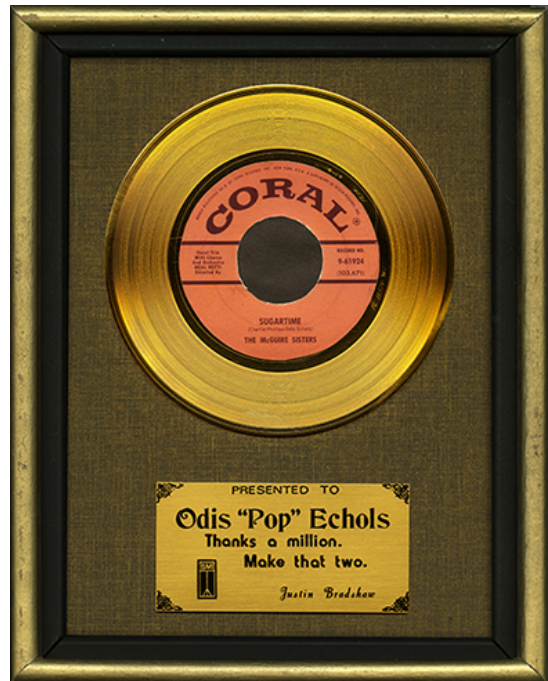
The Southwest Collection/Special Collections Library's Audio/Visual Department offers a setting in which researchers can find other forgotten stories of our regional culture and larger American history. It maintains audio and moving image holdings from across all Southwest Collection/Special Collections Library archives. Formats preserved include wax cylinder recordings of the early 1900s all the way to today's born digital audio and video, and everything in between: open reel-to-reel audio tape, recording discs of all sizes, various video and audio cassette formats, and film. The goal is physical preservation and stabilization, while also pursuing digitization and accessibility options for future generations.

Elissa Stroman
Audio/Visual Department

Odis “Pop” Echols

The gold record seen here was presented to Odis “Pop” Echols for his contribution to the hit song “Sugartime.” This one-of-a-kind record is momentous, and the Echols collection was a major find and acquisition for the Crossroads of Music Archive. The collection is rich with music, photos, and manuscript materials from both the gospel and pop music worlds. A rare Columbia 78 record in the Southwest Collection led archivist Dr. Curtis Peoples on a two-year research journey, and to the Echols collection in New Mexico. After bringing the collection in, he established connections to the Tommy and Charlene Hancock Family, Stamps-Baxter, Norman Petty, and Marion Snider collections now housed within the building.

In 1999, the Texas State Legislature passed House Concurrent Resolution number 65 designating Lubbock and West Texas the Music Crossroads of Texas. In the spirit of the resolution, the Southwest Collection/Special Collections Library at Texas Tech University established the Crossroads of Music Archive in 2002. The archive is the official repository of Michael Martin Murphey, the Kerrville Folk Festival, the Tommy and Charlene Hancock Family, Jesse “Guitar” Taylor, and Odis “Pop” Echols. The archive also houses over 150 diverse music collections and continues to grow.



*Curtis Peoples
Crossroads of Music Archive*

The Tarahumara Photograph Collection



The Tarahumara Photograph Collection consists of 25,000 digital images documenting the culture of the indigenous Tarahumara of southwestern Chihuahua, Mexico. Their homeland is in the vast canyons and inaccessible mountains of the Sierra Madre Occidental, making them one of the most remote and understudied groups in North America. Limited contact has allowed them to retain many of their ancestral ways, although recent intrusions are bringing assimilation and change. Beginning in 1952, the late Jesuit priest Luis Verplanken developed an intimate relationship with these people. While traveling extensively through the rugged region to perform his priestly functions, Father Verplanken documented Tarahumara lifestyles and material culture. He proved to be a worthy photographer with an anthropologist's eye for cultural details. During fifty years of activity, which continued until his death in 2004, he amassed a collection of 25,000 slides and prints. From 2007 to 2009, the Southwest Collection/Special Collections Library at Texas Tech University created digital copies of the collection for the purposes of preservation and research accessibility.

The Oral History and Field Acquisitions Department procures historical resources that further the research endeavors of Texas Tech University's faculty, student body, and off-campus patrons. Primary subject areas include West Texas settlement, ranching, farming, business and community growth, early medical practices, politics, indigenous and minority experiences, wildlife conservation and rehabilitation, natural history, military history with an emphasis on World War II, NASA space exploration, music, sports, and the history of Texas Tech University.

David Marshall
Oral History and Field Acquisitions

A Silver Creek Paddle,¹ From the John Lane Papers

"Produced by Homer and Margaret King during the 1980s and 1990s, Silver Creek wooden paddles, made from local North Carolina mountain woods, were used by many great kayak and canoe paddlers all over the country. They are flexible, long lasting, tough, and just feel so right in your hand, like you are paddling with a living thing. I bought this one in 1984 and paddled with it for 20 years. I cracked it twice but Homer was able to repair and refinish it. Once I was driving out I-40 to paddle in Colorado and the bungee holding the paddles snapped and they flew off the car. The Silver Creek somehow survived. Another time I somehow got a blade of it lodged under a rock rolling in the middle of a rapid on the Chattooga River in South Carolina and it was ripped out of my hands. It took up an hour but we were able to recover it. I used it doing research trips on the Chattooga for my book in the late 90s and when I went to paddle the Youghageny for National Geographic Books." -- John Lane, author of *Chattooga: Descending into the Myth of Deliverance River* (2004) and *My Paddle to the Sea* (2011).



The James Sowell Family Collection in Literature, Community and the Natural World contains the personal papers of some of the country's most prominent writers. These writers--Barry Lopez, Rick Bass, Gretel Ehrlich, Pattiann Rogers, among others-- are deeply engaged with questions of land use, the nature of community, the conjunction of scientific and spiritual values, and the fragility of wilderness. In addition to published books, materials available for research purposes include correspondence, drafts of manuscripts, research notebooks, diaries and calendars, and photographs, computer files, and film. The collection also includes unique artifacts, such as the kite Barry Lopez flew over the South Pole, Robert Michael Pyle's salvage of the treasures of a wood rat's nest, and this paddle, from the John Lane Collection.

Diane Warner
The Sowell Family Collection in
Literature, Community and the Natural World

¹ The paddle described is not pictured here.

U.S. Army Bag with Patches, from the Jennifer Young Collection

Jennifer Young used this bag to carry her flight helmet while serving as an American Red Cross Donut Dolly in Vietnam from 1968 to 1969. Ms. Young traveled throughout Vietnam providing recreational activities to service members who were stationed in isolated areas and did not have access to clubs, USO shows, etc. The patches sewn on the bag represent the units that she visited and were gifts from the men who participated in her programs.

The Vietnam Center and Archive collects and preserves the documentary record of the Vietnam War, and supports and encourages research and education regarding all aspects of the American Vietnam Experience.

*Amy Mondt
Vietnam Center and Archive*



U.S. Army Helmet Bag with Unit Patches

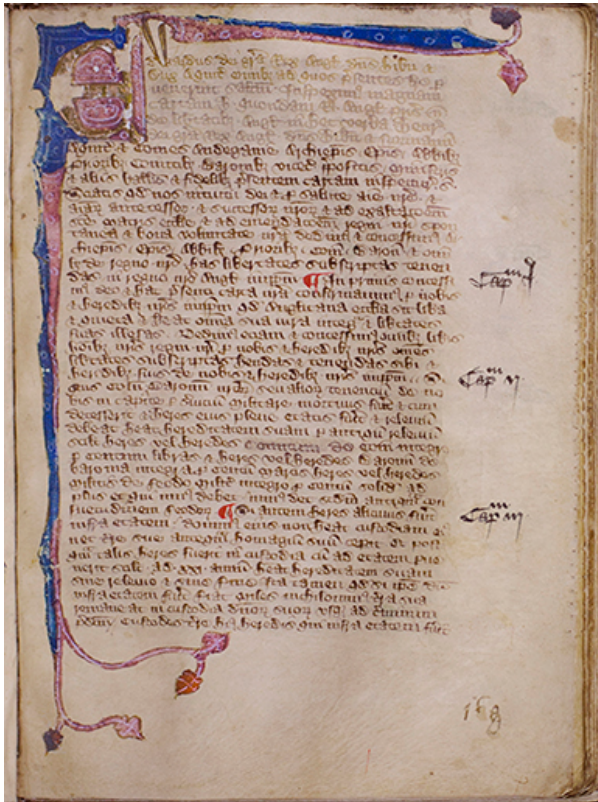


*New Clubmobile Unit office – 4th Infantry Division.
(L to R) Jennifer Young, Pat Reid, June Smith, Linda
Goettman and Connie Lay.
(VAS037401)*



*Jennifer Young (right) playing games with soldiers.
(VA043453)*

Magna Carta, Statutes of the Realm, and Register of Writs ca. 1350 (#0671)



Illuminated Manuscript on Parchment in Latin and Anglo-Norman. The Magna Carta was a charter first issued in 1215 to make peace between King John of England and a group of barons. It established for the first time that everyone was subject to the law, including the King. The Magna Carta is a symbol against oppression and heavily influenced the American Constitution and Bill of Rights.

The Remnant Trust is an educational non-profit organization that shares an actively growing collection of manuscripts, 1st edition, and early works dealing with the topics of individual liberty and human dignity. The Trust makes this collection available to colleges, universities, and other organizations for use by students, faculty, scholars, and the general public. Those exposed are encouraged to touch, feel, and read the originals.

Malorie Kreighbaum
The Remnant Trust

JA Cattle Company

The JA Cattle Company was founded by John Adair and Charles Goodnight in the late 19th century, and its records are among the Southwest Collection's most prominent holdings. They encompass over 218 boxes of material, including correspondence, financial records, land abstracts, maps, and scrapbooks. Accounting ledgers, such as this one dating from the 1910s, number in the dozens. Unique among all of it is this Burroughs Class I, Model 9 adding machine. Manufactured from 1895 until 1920, these machines were essential for clerks in the booming, pre-Depression U.S. economy. It, and hundreds of ledgers, helped the JA Cattle company thrive until the present day.

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TAX ABSTRACT OF LANDS

ORIGINAL GRANTOR	GRANTOR	GRANTEE	DATE	AMOUNT	REMARKS
150	JA Cattle Co.	JA Cattle Co.	1912	100.00	JAN 24 1912
151	do	do	1912	100.00	JAN 24 1912
152	do	do	1912	100.00	JAN 24 1912
153	do	do	1912	100.00	JAN 24 1912
154	do	do	1912	100.00	JAN 24 1912
155	do	do	1912	100.00	JAN 24 1912
156	do	do	1912	100.00	JAN 24 1912
157	do	do	1912	100.00	JAN 24 1912
158	do	do	1912	100.00	JAN 24 1912
159	do	do	1912	100.00	JAN 24 1912
160	do	do	1912	100.00	JAN 24 1912
161	do	do	1912	100.00	JAN 24 1912
162	do	do	1912	100.00	JAN 24 1912
163	do	do	1912	100.00	JAN 24 1912
164	do	do	1912	100.00	JAN 24 1912
165	do	do	1912	100.00	JAN 24 1912
166	do	do	1912	100.00	JAN 24 1912
167	do	do	1912	100.00	JAN 24 1912
168	do	do	1912	100.00	JAN 24 1912
169	do	do	1912	100.00	JAN 24 1912
170	do	do	1912	100.00	JAN 24 1912

The Southwest Collection was unofficially founded in 1925 when Elizabeth Howard West began collecting the records of early Texas ranches. Holdings now include local, state, national, and internationally significant collections, such as the papers of U.S. Secretary of Education Lauro Cavazos, Governors Coke Stevenson and Preston Smith, Dr. Ted Fujita (creator of the F-scale for classifying tornadoes), and astronauts Rick Husband and Willie McCool. But it all began with ranching collections like that of the JA Cattle Company.

Robert Weaver
Southwest Collection

Documenting Indigenous Peoples at the Southwest Collection/Special Collections Library

As an archive of the American Southwest, West, and parts of Mexico, the Southwest Collection (SWC) has long documented the history and culture of the regions' indigenous peoples. The records of Native American business and service organizations, extensive photographic collections, literary collections, and maps are just a sample of what we make available to visiting researchers and among our [online digital collections](#).

One of the most frequently-used archival collections are the records of the [West Texas Native American Association \(WTNAA\)](#). Though they span only 1992 to 2006, the correspondence, journals, meeting minutes, photographs, and event programs created by the WTNAA provide a thorough accounting of the organization's efforts to preserve and educate about Native American culture. WTNAA records are sometimes used in tandem with our [Mescalero Apache Cattle Raisers Association Records](#). Documenting nearly forty years of Association operations, the collection's cattle record ledgers and financial records are stored alongside its more personal items, such as correspondence and journals.



The SWC is fortunate to preserve [thousands of photographs of the Tarahumara](#), a people living in the Sierra Madre Mountains of Chihuahua, Mexico. The photographs were taken by Father Luis Verplancken, a Mexican Jesuit who lived among the Tarahumara for decades. His [story is chronicled in more depth here](#). Mexico's Yaqui people are well-documented in other collections, particularly in the papers of Dr. William Curry Holden. Holden was a professor of history and archeology, as well as a museum director, who kept [diaries during his 1934 expedition](#) to the Yaqui's region. Holden also wrote *Hill of the Rooster*, a novel of historical fiction about the Yaqui, several copies of which are available to researchers. In 1959 he gave plenary talk at the Annual Meeting of the West Texas Historical Association describing the research and creative effort that went into composing *Hill of the Rooster*. The SWC possesses an audio recording and transcriptions of the talk.



Many items that touch on indigenous history predate the twentieth century. Many can be found in the SWC's extensive cartographical collection, including [Carte contenant le Royaume du Mexique et la Floride](#). This map dates from 1719 and identifies not only English, French, and Spanish colonial settlements speckled across the North American continent, but also the locations of contemporary native groups. These include the aforementioned "Tarrahumares" (Tarahumara) and "Hiaquis" (Yaqui), both found in the southwest along the border between "Mexique" and "Nouveau Mexique." Long before the Americas encountered European colonists, the Clovis and similar proto-historic peoples migrated across the continent. At times, they lingered at what is now known as the Lubbock Lake Landmark. The University Archives at the Southwest Collection/Special Collections Libraries houses several collections that document almost fifty years of archeological projects at the site, as well as exhibits and publications describing the result of that work.

The Southwest Collection has online finding aids for the collections described here, many others concerning indigenous peoples, and hundreds more that document dozens of other topics. These inventories may be found on [Texas Archival Resources Online](#), and researchers

can use them on-site on weekdays and Saturday mornings. In some instances these materials may also be found among our [digitized collections](#).

Robert Weaver
Southwest Collection

Maps and Newspapers in the Southwest Collection

Land Grant Map of Texas (1836)

This 1836 map of Texas shows the territory during its waning moments as part of Mexico. Most notable about this map is its illustrative representation of the various empresario grants that were organized to lure settlers to Texas from the United States. Although not entirely accurate, the map does offer a historically significant view of Texas during its most historic period. Used in conjunction with other maps in the collection, researchers can utilize this 1836 map to study how Texas was charted by cartographers as far back as the 17th century.

Our map collection is continuously expanding and has accumulated many maps that are either one-of-a-kind or exceptionally rare. The Southwest Collection contains a variety of cartographic resources that can be used by patrons to visually understand the topics that they are researching.



Land Grant Map of Texas (1836)

German-Texas Civil War Newspaper (1864)

During the height of the Civil War, supply lines for many Confederate states, including Texas, were cut off or greatly reduced. This 1864 issue of *Der Texas Democrat* is unique for being printed on a segment of wallpaper, undoubtedly due to the lack of a reliable source of paper. While not the only newspaper to resort to such techniques, this one offers a unique perspective on history by exemplifying the struggles people underwent during times of hardship.

Beginning with microfilm production in the 1950s, we have been at the forefront of reformatting newspapers for long-term preservation. Advanced digital preservation now allows geographically remote patrons to access digital versions of these newspapers online with the added benefit of reducing the potential for damage to the physical copies. This newspaper, along with more than 175,000 issues of other Texas and West Texas volumes, is available online through the Southwest Collection's digital archive.

*Austin Allison
Cataloging*



German-Texas Civil War Newspaper (1864)

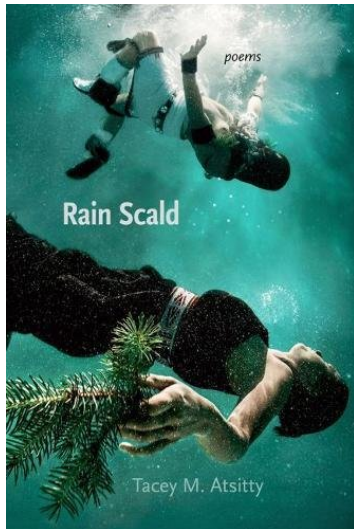
The Texicans by Kenneth Wyatt (Tulia, Texas)

This is a book about Texas cowboys. The subject matter complements many of the collections at the Southwest Collection. The book is bound in undressed cowhide, with the title of the book branded into the cover. It has beautiful illustrations.

*Freedonia Paschall
Cataloging*



The Texicans, Kenneth Wyatt



Tacey M. Atsitty, *Rain Scald*. Albuquerque: University of New Mexico, 2018. 88 pp. Paperback \$18.95. E-book \$9.99.

Tacey M. Atsitty's debut collection, *Rain Scald*, makes an important contribution to the impressive body of poetry recently published by Native American writers. Atsitty identifies herself as a Diné of the Sleep Rock People, born for the Tangle People, and the Navajo Nation is at once the setting of this book, a source for its myths and language, and an identity shared by the characters that people the poems. Atsitty's poems etch a landscape parched by climate change as well as the ravages of recent personal history and the longer history of the American government's marginalization of and violence against native peoples.

In her acknowledgements, Atsitty mentions her friend and mentor, Layli Long Soldier whose 2017 collection *Whereas* has perhaps influenced this collection most obviously in its use of indigenous languages. Long Soldier uses Lakota words in her poems, sometimes emphasizing her non-nativeness to that language, exploring her role as an ambassador of a language that remains, to some degree, non-native to her. Atsitty's use of Navajo is more integrated and insistent: she uses some words repeatedly, making it possible for her readers to begin to understand them from context. She presents these words as one would hear them spoken, blended with English, and puts us in the position of a child or a visitor learning bits of language by immersion.

Thematically, *Rain Scald* is perhaps most reminiscent of the Mojave poet Natalie Diaz's debut collection, *When My Brother Was an Aztec*. Both books portray a world in which people's desperation emerges as an abiding quality of life, and eventually of landscape. Both poets give narrative attention to child abuse and physical illness, getting at larger cultural crises through the lens of personal experience. Much of *Rain Scald*'s first section, "TSÉYI' Deep in Rock," concerns a neglectful father who ultimately abandons the speaker with her younger siblings in the devastating poem, "Playground at Sunset." Atsitty writes, "I thought it was a treat to be left / for hours, to seesaw the day / away," and by the end of the poem, "I learned not to answer my little sister / until sunset calmed our skin, ready / for a deep bruise to fill the night. // 'Soon.'" This poem, like her use of Navajo words, asks us to discover the reality of the child speaker's situation alongside her. We begin the poem no wiser than she is, making a positive association with the playground, and detouring with her through her crush on a boy and soaring on a seesaw where her younger siblings, she is relieved, are happy: "*They* were in the sky, / yee-hawing in the clouds." The poem delivers simultaneously the realization that the father is not returning and the fact that his absence transfers responsibility for her two younger siblings to her. She experiences this abandonment not only as a child but also as a proxy guardian, unable to control the outcome, but trying, nevertheless, to control her siblings' experience and to mitigate their fear.

In an early poem, "Ach'íí," which refers to a delicacy made from sheep intestine wrapped around fat, the speaker tells us her

Dad's baby brother, his intestines

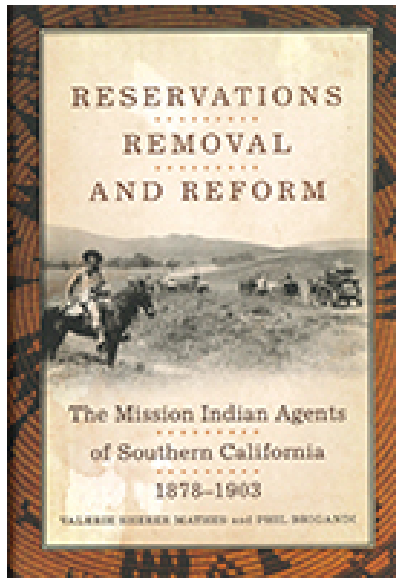
broke, and he couldn't pee.

He died because he was so full.
Just like his grandmother,
the day she walked out of the hogan,
dropped to her knees, holding her
stomach—so mixed up inside
when it exploded.

By referring to the speaker's uncle as "Dad's baby brother," Atsitty reinforces the idea from "Playground at Sunset" that young people may be pressed into playing the role of caregivers—that a sibling can also be one's "baby." She quickly moves on, however, to create an analogy between the Navajo food that is the title of the poem and a physical illness that has killed two close family members in shocking and agonizing ways. This poem also, by narrating the death of the (great) grandmother, establishes the narrative background of the later prose poem, "Calico Prints," which follows the speaker's great-grandmother through her death, and gives us the reason for her illness: "It was the water she drank, soaked in tailings." This extremely subtle gesture is how Atsitty alerts us to another aspect of the contemporary epidemic of environmental contamination and destruction. Water, the commodity whose scarcity is ever more dire, ends this poem, "her children tracked staggered footprints to the wash's edge." She reminds us again that it is often children who pay for the dangers their parents cannot avoid facing.

Water is, appropriately, a motif in this collection that is dynamic but always a substrate for the troubles that beset the speaker and her people. In "In Dishwater" the speaker remembers boiling water to wash dishes as a girl and remarks that when she submerges in water, the scars from a lifetime of burns "only then [] become visible to me." But these scars are from "leg to scalp," and thus indicate more than the scaldings she often failed to notice at the time, a lifetime of injuries left, in their specificity, to our imaginations. "At Evil Canyon" begins, "Where I'm going there is no water," and water becomes a phantom capable of inciting visions: "a saliva sojourn along the wall...shark head emerges from canyon...to know your hands is to dip them / into lake clouds, a rock-deep cool." Throughout these poems, the speaker negotiates less what she finds than what she is aware has been lost through the history of her people, beginning with relocations to arid land and continuing through economic and environmental devastation. *Rain Scald* is particularly powerful at illuminating the realities of a marginalized community because of the subtlety with which Atsitty makes her critiques and the opposing directness of her engagement with her personal history. Formally varied, the language in these poems is always rich with layered meaning. This allows her to handle her subject matter delicately and to braid the English of her academic study of poetry with the language, myth, and poetic tradition of her Navajo culture.

Jasmine V. Bailey
Texas Tech University



Valerie Sherer Mathes and Phil Brigandi, *Reservations, Removal, and Reform: The Mission Indian Agents of Southern California, 1878-1903*. Norman: University of Oklahoma Press, 2018. 304 pp. Hardcover \$36.95.

In *Reservations, Removal, and Reform: The Mission Indian Agents of Southern California, 1878-1903*, Valerie Sherer Mathes and Phil Brigandi discuss the unique role of the Indian agent, an oft-overlooked force in the relations between Native peoples and Anglo settlers. Mathes and Brigandi highlight the manner in which Indian agents influenced policies and shaped the dynamic present in Southern California in the decades following the Mexican-American War and the United States' acquisition of the region. By focusing specifically on Indian agents, the authors demonstrate how these individuals can serve as a "lens with which to view a broader selection of the various

issues and events all too common in Southern California in the second half of the nineteenth century" (ix). Such issues include water preservation and rights, settlement westward, agricultural practices, and education. The authors note that "their goal is simply to present a summary of the careers of the men who served as Mission Indian agents, both special and regular, set against the events of the time" (xi). While other works have focused on individual accounts of Indian agents, Mathes and Brigandi provide readers with a more holistic study that compares and contrasts each agent and his successor while also considering the broader historical context. Mathes and Brigandi draw upon the reports and correspondence of the agents themselves along with contemporary newspapers and court records. The work is organized chronologically. The authors begin with a chapter detailing the development of the role of the Indian agent; each successive chapter is then devoted to a specific Indian agent. As such, the chapters function as case studies that allow readers to see the unique characteristics of each Indian agent while also discussing how each individual fits into the historical narrative.

Policymakers in Washington were initially skeptical about the establishment of a permanent Indian agent in Southern California. Prior to 1878, a series of special agents were tasked with managing the Indians. Such special agents and superintendents drew upon models typical of the Franciscan mission systems. To this end, these figures "took over the former role of the *padres*" in their mission to make the Indians "self-sustaining" (6). However, because these special agents lacked the funding and direction to provide meaningful leadership, Congress established a permanent Indian agent post in 1878 first held by Samuel S. Lawson. Throughout the late nineteenth century, the agents sought to secure water rights, establish schools and irrigation systems, and implement sustainable agricultural practices. Each agent faced continual challenges related to funding and decision making in Washington that did not serve the unique needs of the Mission Indians of Southern California. Eventually the Indian agent system as it was known in Southern California in the late nineteenth century ended in 1903 with the administration of the Mission Indians being split into governance by two superintendents.

Reservations, Removal, and Reform provides readers with a good overview of how the Indian agent system functioned in Southern California; however, the work at times does not fully

articulate the complex racial dynamics inherent in the agent system. While these dynamics are implied throughout the work, the authors could have more fully explored this interplay. Moreover, the structure of the work, at times, feels disjointed as each chapter largely functions independently. More analysis could have been done at the end of the work to tie these chapters together and to assess the lasting legacy of the agents in terms of relations between settlers and Indians. Still, Mathes and Brigandi's work serves as an excellent guide to a particular topic that was otherwise unexplored in the historiography of the Mission Indians.

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