

THE ANNALS OF IOWA

his experiences on this trip in both his fiction and nonfiction. In short, his Iowa experience was part of his overall experience as a tramp.

Etulain's preface is chiefly a discussion of his acknowledgments. On p. x, he notes that "the present collection includes the first complete printing of London's tramp diary." In addition, all of London's fiction, essays and other writings dealing with his tramp experiences are reprinted here—except his book, *The Road* (1907) . . . The "Introduction" includes a summary of the trip of 1894, commentary on London's writings about hoboes, and a discussion of American attitudes towards tramps in the early twentieth century. Each essay and story in the anthology is prefaced with information about its creation and publication."

Etulain's notes are quite useful. He is a specialist in the history and literature of the American West. I would have liked to have seen a little more attention paid to London's vocabulary, for I am sure that some of his vocabulary has so far not found its way into dictionaries of either American English or American slang and thus notes on it would have been of interest to the student of the English language in the United States. Etulain has done students of London and American literature a favor by bringing these various London stories and articles together. He made many of them much more accessible to today's student and critic and thus should make the critic's study of London easier.

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Western Movies, edited by William T. Pilkington and Don Graham.

Albuquerque, New Mexico: University of New Mexico Press, 1979.
pp. ix, 157. \$6.95, paper.

Western Movies is a useful book because it strikes a middle course between the usual sorts of studies published on Western film. It is not the encyclopedic historical volume that George N. Fenin and William K. Everson produced in *The Western: From Silents to the Seventies* (rev. ed., 1973). Nor is Pilkington and Graham's volume a narrow, specialized work like *Six Guns and Society: A Structural Study of the Western* (1975) by sociologist Will Wright. Instead, *Western Movies* collects twelve essays analyzing fourteen significant Western films.

The editors' brief introduction is especially helpful for nonspecialists. Beginning students in film studies and scholars in western litera-

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ture and history will particularly benefit from the introductory comments. The editors are acquainted with some of the general trends in film criticism of the Western, and they are sensitive to the tendency among many commentators to be too doctrinaire in their interpretations. Moreover, the editors are correct in singling out thematic explanations as the best approach to the film Western. This historian particularly appreciates the editors' comments on the Western as a reflection of changing cultural moods in the United States.

Editor Graham's level-headed approach to the Western is apparent in his two essays in the collection. His piece on *High Noon* (1952) calls for a pluralistic view of the Western. Graham discusses previous interpretations, and advances a persuasive thesis of the film's strong ties to its times and its influences on subsequent films. Graham's briefer piece on *The Great Northfield Minnesota Raid* (1972) illustrates his thorough knowledge of several well-known Westerns and demonstrates his understanding of the shaping power of myth and history in this film.

Pilkington utilizes the *auteur* method of film criticism in commenting at length on John Ford's treatment of Indians in *Fort Apache* (1948) and his other films. Robin Wood employs the same approach in discussing Howard Hawks' innovative directing in *Rio Bravo* (1959). The essay on *The Missouri Breaks* (1976) by Floyd B. Lawrence combines mythic and *auteur* approaches. The best of the essays on directors is Arthur Pettit's well-written piece on Sam Peckinpah's treatment of Mexico in *The Wild Bunch* (1969).

James K. Folsom's article on *Shane* (1953) and *Hud* (1963) outlines the difficulties in comparing fictional and cinematic versions of the same narrative. Much the same approach is employed in Joseph F. Trimmer's analyses of Owen Wister's *The Virginian* (1902) and two of the films (1929 and 1946) based on the well-known novel. The most probing piece on fiction and film is John W. Turner's treatment of *Little Big Man* (1970). In his persuasive essay, Turner argues that comparing narrative structures is the most fruitful approach to cross-generational studies.

Jack Nachbar shows how *Ulzana's Raid* (1973) parodies stereotypes in previous Westerns and still manages to utilize many of the ingredients of the myth of the West. Less significant is David Clandfield's discussion of John Ford's classic *Stagecoach* (1939). The author centers on the narrow topic of names and their variant meanings in Ernest Haycox's "Stage to Lordsburg" (the major source for *Stagecoach*) and Dudley Nichols' script for Ford's film. Even less helpful is Dan

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Georgakas' presentist attack on *A Man Called Horse* (1970) as a revisionist but flawed treatment of Indians.

Film studies is a new field of scholarly endeavor—scarcely more than a decade old in the United States. The variety of approaches in these essays suggests a healthy diversity in the field. Yet historians are likely to find most of these readings heavy on close scrutiny and light on milieu. Perhaps followers of Clio need to take a more active part in film studies and lend their expertise in cultural and intellectual history to this new endeavor. If they do, this volume will be a useful source for introducing historians to some of the most popular approaches to Western films.

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Hard Rock Epic: Western Miners and the Industrial Revolution, 1860-1910, by Mark Wyman. Berkeley: University of California Press, 1979. pp. x, 331. Notes, bibliography, index, maps, illustrations. \$15.95.

Expansion of western mining produced a strong demand for workers, both native-born and immigrants. The latter came especially from Cornwall, Ireland, Germany and Italy. Only Chinese were excluded from the mines and often also from the towns. The different races occasionally clashed, but eventually reached an uneasy cooperation while at work. They stood united in demanding standard wages, not less. Very few, except new arrivals from the lead mining area of Missouri, would consent to act as strikebreakers or to accept reduced rates. Another problem was to collect the money earned. Some companies had such cumbersome management practices, complicated by long distances, that paychecks were delayed. Other mines were in financial difficulty and could not pay. Miners found the law gave little effective aid in getting what was owed them. Occasionally they threatened local managers and sometimes they agreed to continue working in the hope a new ore find would brighten their financial outlook. Perhaps they took more direct action by stealing high grade ore and smuggling it to crooked buyers.

New machines, gradually adopted in the larger mines to replace pick and shovel work, created as many problems for the workers as they solved. The first obvious evidence was the introduction of steam engines to pump out accumulated water. These encouraged larger scale

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