
B O O K N O T E S

Plains Indian Buffalo Cultures: Art from the Paul Dyck Collection. By Linda Ray Pratt, foreword by Arthur Amiotte. (Norman: University of Oklahoma Press, 2018, xviii+190 pages, paper \$34.95.)

Emma I. Hansen, curator emerita and senior scholar of the Plains Indian Museum at the Buffalo Bill Center of the West in Cody, Wyoming, has produced a beautifully illustrated work that depicts the bison-hunting cultures of High Plains Indian peoples. Before he died in 2006 at the age of eighty-eight, artist Paul Dyck, who had acquired an extensive collection of High Plains Indian art, donated it to the Buffalo Bill Center of the West. The museum received and cataloged over 2,000 pieces from the Dyck collection, and these works became the inspiration and sources for Hansen's book. In his foreword to this volume, Lakota artist and historian Arthur Amiotte writes, "The main message of this collection is the world view of the Plains Indian cultures as represented by the art itself. These indigenous masterpieces made and used by the ancestors speak to us as predecessors of contemporary forms still made and used during tribal ceremonies and celebrations" (p. x). Hansen selected 160 objects, brilliantly illustrated in color photographs, that she richly contextualizes in her narrative. As the press release correctly notes, "from hide clothing, bear claw necklaces, and shields to buffalo robes, tipis, and decorative equipment made for prized horses, the artworks in the Paul Dyck Collection provide a firsthand glimpse into the traditions, adaptations, and innovations of the Great Plains Indian cultures."

When Creation Falls. By Izzy Wasserstein. (Emporia, KS: Meadowlark, 2018, 89 pages, paper \$15.00.)

The poet and writer Izzy Wasserstein describes her Kansas childhood and adult life in Topeka. She recalls summers spent at Bible camp and listening to Royals games on the radio at night. She meditates on bison skulls and the Westboro Baptist Church. The subjects of the poems collected here range from family to social injustice, from walking the dog to history. The work is both personal and political, and Wasserstein also explores what it means to write poetry that engages with a list of historical and contemporary injustices that "outstretch" all her poetry, concluding that even if her words are inadequate in addressing the world's problems, she will "reject the sin of silence" (p. 54).

Transnational Frontiers: The American West in France. By Emily C. Burns. (Norman: University of Oklahoma Press, 2017, xii + 231 pages, cloth \$45.00.)

Heavily illustrated with well over one hundred historic photographs, paintings, drawings, pictures of artifacts, and other images, *Transnational Frontiers* is a large-format volume that "analyzes the circulation of the visual and material culture of the American West in France between 1865 and 1914" (p. 3). The author, an assistant professor of art history at Auburn University, examines the United States and France as the two dominant actors in an important "international exchange" that occurred during the fifty years following the American Civil War, but American

Indians, especially the Lakota nation, are treated as "an active participant within constructions of the American West in France" (p. 5). Not surprisingly, much of the narrative analysis and many of the images focus on or pertain to Buffalo Bill's Wild West Show in Paris, France, which hosted William F. Cody and company in 1889 and again in 1905.

American Quilts in the Industrial Age, 1760–1870: The International Quilt Study Center & Museum. Edited by Patricia Cox Crews and Carolyn Ducey. (Lincoln: University of Nebraska Press, 2018, xi + 528 pages, cloth \$90.00.)

Representing the second in a series of published catalogs of the International Quilt Study Center & Museum, this richly illustrated volume focuses on quilts created from the nation's founding through the Civil War era. With the rise of industrialization as the backdrop, the quilts are arranged and analyzed as more than symbols of material culture; rather, they are described as products of technological advances in textile production and of stylistic and artistic influences as well as historical regional differentiations, as displayed in the 850 color photos.

A Brief History of Nebraska. By Ronald C. Naugle. (Lincoln: University of Nebraska Press, 2018, 143 pages, paper \$14.95.)

An informally written and abbreviated overview of Nebraska's long human and environmental history, with particular attention to the most recent centuries. The history of Nebraska, as a historical crossroads of culturally different peoples, has been shaped by the development and evolution of agricultural practices, climate, and at times contentious access to vital resources, including land and water. The overview begins with Nebraska's native peoples and the land that sustained them and then chronicles the key events, figures, and political movements, often by decade, that brought the state into the twenty-first century.

Performing History: How to Research, Write, Act, and Coach Historical Performances. By Ann E. Birney and Joyce M. Thierer. (Lanham, MD: Rowman & Littlefield, State and Local History Book Series, 2018, xxii + 244 pages, cloth \$79.00, paper \$35.00.)

According to the authors of this volume, "historical performance is a first-person, direct-address portrayal of a historic figure or composite character" (xi). When the performer is truly good, the audience temporarily forgets the contemporary world and follows the performer where she or he takes them. Ann Birney and Joyce Thierer are very familiar with the hard work and artistry that historical performers put into researching and developing their presentations; together, they form the historical performance touring troupe Ride into History. In *Performing History*, Birney and Thierer share some of what has made them successful in portraying historical figures such as Amelia Earhart and Calamity Jane, including how to get started conducting research and how to design a performance that will engage audiences.