

Bitton's ten categories are potpourri, courtship, pioneering, preaching, church meetings, dress, Word of Wisdom, persecution, stories from exchanges, and subscription blurbs. Obviously, the list is incomplete, and the most notable omission is polygamy. The collection would be more valuable had he included at least selected stories about plural marriage.

Finally, the book gives the impression of having been hurriedly put together. The introduction, for example, is filled with careless sentences not characteristic of the author. Nevertheless, this little book is a welcome beginning in Mormon humor that Mormons everywhere will enjoy. Hopefully it is not the end.

Burnside, Wesley M. *Maynard Dixon: Artist of the West*. Provo, Utah: Brigham Young University Press, 1974. xvi, 237 pp. \$28.95.

Reviewed by Ron Tyler, Curator of History and Director of Publications, Amon Carter Museum of Western Art, Fort Worth, Texas.

Maynard Dixon is a well-known Western American artist of the second generation. Born in 1875 too late to witness the events of the "classic" West, he taught himself to draw and paint in the tradition of Frederic Remington and Charles M. Russell, with whom he corresponded and talked. After successfully illustrating for various New York magazines, Dixon returned to his native West to create an image that still endures, a Western characteristic long remembered by those who have shared with Dixon its starkness, its reality, its grandeur.

A prolific artist, Dixon excelled with such masterpieces as *The Golden Range* and the *Earth Knower*. He produced murals for schools and public places throughout the West, although some of his best work was executed for Anita Baldwin, his patron. Dixon took seriously Remington's advice to "draw—draw—draw." He died in 1946, having finished hundreds of oil paintings, a personal and stylized record of the West according to "a realistic insight rare among artists."

Burnside has sketched the facts of Dixon's life quickly and neatly in a lengthy essay, treating Dixon's influences and his circle of friends. Without delving into Dixon's personal life

too deeply, he has shown the effects of two disastrous marriages—one to Dorothea Lange—on Dixon's work. Throughout the book Burnside's economy of words and detail seems to speak of the man Dixon. One gathers that Dixon also would have appreciated Burnside's economy, just as Dixon wasted no lines or details in his forceful, dramatic Indian portraits and landscapes. Because Burnside rarely peers beneath the surface—in fact, seems to have had few facts about Dixon's personal life—one gathers that the artist was a loner, a man with few close friends. Dixon seemed to value communication with the public through his pictures more than communication with his fellow artists. Naturally the reader is left wishing for a more intimate portrait.

Dixon's record speaks well for itself. His earth-colored pictures, his stoic Indians, his homage to the cowboy and buffalo of the nineteenth century are familiar to most Westerners and are considered a part of Western history.

Brigham Young University Press has given both Burnside, a professor of art history there, and Dixon a splendid format—a handsome, oversized book lavish with wide margins, thirty-two color plates, and eighty-three black and white plates. Just as helpful to the scholar are the appendices: a catalog of Dixon's oil paintings, his illustrations in books and periodicals, his exhibitions, and the locations of his murals.

Kane, Elizabeth Wood. *Twelve Mormon Homes Visited in Succession on a Journey Through Utah to Arizona*. Introduction and notes by Everett L. Cooley. Salt Lake City: Tanner Trust Fund, University of Utah Library, 1974. xxi, 149 pp. \$12.00.

Reviewed by Eugene E. Campbell, professor of history at Brigham Young University.

This interesting book, first published in 1874 in a limited edition, is now made available to a wider audience through the efforts of the Tanner Trust Fund, and the University of Utah Library, under the general editorship of Everett L. Cooley—reprinted as a part of the series on "Utah, the Mormons and the West." *Twelve Mormon Homes* meets the