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Democratic party apparatus by whatever means were necessary in order to push his pro-business conservative agenda. Blood feuds with Ralph Yarborough and other liberals escalated the deepening ideological rift within state ranks into an irreconcilable breach.

Dobbs also details how class changes in Texas, unleashed by New Deal and Fair Deal efforts at the national level to aid unionists, minorities, and the poor, sped political change at mid-century. As such groups scrambled up the ladder demanding and wielding newfound political influence, the Democratic party became less and less the unchallenged domain of elitist conservatives. Such circumstances presented the long-discredited Republican party with a golden opportunity in Texas. If "presidential Republicanism" was the limit of partisan change in the Shivers era, his actions coupled with the growth of a larger urban middle class hastened significantly the defection of traditional leaders in later years to the party of Eisenhower, Goldwater, and Reagan.

Well written, logically organized, and the product of thorough research, *Yellow Dogs and Republicans* is a worthy successor to Sam Kinch and Stuart Long's *Allan Shivers: The Pied Piper of Texas Politics* (1973). The events of the last three decades allow Dobbs to draw a more complete picture of the controversial governor's role in the rise of Republican viability and subsequent dominance in Texas. If there is any real disappointment with the work, it is that coverage of Shivers's post-gubernatorial political activities is limited to a too-brief four-page epilogue. Nonetheless, this is a significant and welcome addition to the growing body of literature on twentieth-century Texas politics.

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L. PATRICK HUGHES

UFOs over Galisteo and Other Stories of New Mexico's History. By Robert J. Tórréz. (Albuquerque: University of New Mexico Press, 2004. Pp. 184. Illustrations, photographs, bibliographic notes, glossary of Spanish terms, index. ISBN 0-82633-435-0. \$16.95, paper.)

Undeniably the most colorful of Robert Tórréz's recent predecessors as New Mexico State Historian, Dr. Myra Ellen Jenkins never tired of referring to her state's best known historical figure as "that young punk." Hence, the late Dr. J., looking over Robert's shoulder, would have kibitzed. "In the midst of the attention and publicity given to Billy the Kid's life and death, we have forgotten the many other people affected by that particular court term, which convened on March 28, 1881" (p. 83). Dozens of cases awaited Judge Warren Bristol. Among criminal indictments for murder, Territory [of New Mexico] vs. William Bonney, alias "Kid," alias William Antrim, was merely one of seven, demoting him to just another accused drifter. Aha!

This entertaining and informative collection of thirty-seven brief essays Tórréz divides into five parts: "Glimpses of Daily Life," "Indian Relations," "Crime and Punishment" (a particular interest of the author), "Territorial Topics," and "Biography." As he explains in the introduction, *UFOs over Galisteo* brings together "Voices From the Past," a selection of the columns he has written since 1992 for *Santa Fe*

Pride and Round the Roundhouse. Individual bibliographic notes direct readers to sources in the Spanish, Mexican, and Territorial Archives of New Mexico, to newspapers and other materials. The appended “Glossary of Spanish Terms” includes valuable examples of usage. In all, this book fits neatly with similar gatherings by Marc Simmons.

Although New Mexicans today share ambivalent feelings toward Texans, Mexican Gov. Manuel Armijo did not. When members of the ill-organized Texas incursion of 1841 straggled into New Mexico, Armijo had them collared and marched off to Mexico City under guard, a story oft told, rarely without passion. Tórréz provides us with an interesting sidelight. A grateful Mexican government struck medals to honor Armijo and a number of his officers for their heroic defense of the nation. Although the governor later acknowledged receipt of his *cruz de honor* along with a green ribbon, none of these medals is known today. “Is it possible,” Tórréz asks, “that some families still retain these unique and valuable artifacts, unsure of what they are and unaware of the patriotism of their brave ancestors?” (p. 138). Good question.

A lot, in fact, is missing. Although we learn much from each of Tórréz’s essays about how people lived and thought in New Mexico past, he is first to admit how often some important detail, the final verdict, the accompanying map and supplemental reports, the full census, or the next chapter is missing or fragmentary. By the way, that UFO, reported in *The Weekly New Mexican* of March 29, 1880, a fish-shaped balloon, monstrous in size and rumored to be Chinese, seems to have been a hoax.

“These documentary voices do not tell us everything” (p. 6), admits Tórréz. But neither does Fox News. Life is like that; life was like that.

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S. Seymour Thomas, 1868–1956: A Texas Genius Rediscovered. By Cecilia Steinfeldt. (Austin: Texas State Historical Association, 2005. Pp. 216. Foreword, preface, acknowledgments, photographs, illustrations, color plates, notes, bibliography, index. ISBN 0-87611-204-1. \$49.95, cloth.)

In her long and distinguished career as an art historian, Cecilia Steinfeldt has discovered and rediscovered important art and artists associated with Texas, and this long-awaited biography of painter Stephen Seymour Thomas (1868–1956) is a valuable addition to scholarship. It is an essential study for American art historians and Texas art enthusiasts. The story of the art and life of Thomas is an important contribution to American art history of the late nineteenth and early twentieth centuries, because it describes how this artist from Texas built a substantial career and achieved international recognition.

Working from primary materials, Steinfeldt pieces together a seamless story of a successful American artist and a vivid portrait of a sensitive, industrious man. The author also weaves in the early cultural history of Texas as she describes the limited opportunities and obvious challenges facing an aspiring artist of that time and place. Though Thomas lived all of his adult life in Europe and in California,