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**Author**

Reising, Bob

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of gender issues, alcoholism, and blood quantum, as well as work to dispel American pop-cultural mythology regarding Native American identity.

Throughout the entire text Rader affords the reader an abundance of critical terms, both those that he has fashioned and others from notable Native and non-Native American scholars. Rader's application of these terms is a stimulating addition to one's critical lexicon. A thoroughly informative text with stunning images and details, *Engaged Resistance: American Indian Art, Literature and Film from Alcatraz to the NMAI* is a collection that far exceeds a traditional text dealing with Native American art. Rader is able to accomplish poetically what he gleans from the works he has selected to review. Turning the tables on Western ideology and manufactured Native American identity, this text functions in the "best aspects of Native orality, storytelling and poetic conversation[s]" (144). This work is, as Rader pens it, not an "either-or" text designed to fill academic libraries with staunch terms, definitions, and rhetorical discussions regarding contemporary Native American art (144). This text is one that is both a "mutable, compatible, and adaptable" tour-du-force and a scholarly companion reflecting the depths and importance of Native resistance realized within Native American expressive cultures and traditions (144-45).

*Alan Lechusza Aquallo*  
Palomar College

**Jim Thorpe: A Biography.** By William A. Cook. Jefferson: McFarland & Company, Inc., 2011. 232 pages. \$29.95 paper.

William A. Cook is a prolific Americanist whose forthright studies have not gained the critical attention they merit. Soon to come off the press is a pair of volumes certain to add to the candid cavalcade already available, both involving American heroes whose circumstances, Cook argues, demand revisiting. One centers on Ted Kluszewski, the major league baseball slugger whose mighty wallops have left him at the door of, but not in, the Cooperstown Hall of Fame. The other concerns air ace Charles Lindbergh and "The Crime of the Century," the world-famous Lindbergh kidnapping/murder case of 1932 for which Bruno Richard Hauptmann was executed four years later. Most recently published, however, is *Jim Thorpe: A Biography*, Cook's compact attempt "to fairly and accurately chronicle the life and times of Jim Thorpe, both on the field and in his personal life" (3), with special emphasis upon what he believes has thus far gained "superficial" attention, "his major league baseball career" (4).

Like "Big Klu" and "The Lone Eagle," mere mention of "Big Jim" sparks animated discussion. Americans galore bellow that the first baseman with the bulging biceps belongs with the best, even though his statistics earn him "a near-miss." Even more from the same nation clamor that Hauptmann deserved to lose his life, or that the German immigrant was shouting truth with his unending cries of innocence in the seizing and slaying of the infant son of the Hitler-sympathizing American aviator. The same genre claims Thorpe, a figure invariably sparking heated commentary. But Cook

imposes an even-handedness that is commendable. Thorpe emerges as neither saint nor sinner, but rather as *the* athlete extraordinaire, who toppled “from his lofty position at the peak of the mountain in American sports heroism to his slow mudslide down the side of that mountain into the pit of obscurity” (4), yet today, in the new millennium, “is still a big draw at the gate” thanks to the hundreds of thousands of dollars that his sports apparel garners when offered at auction (202).

Cook belabors no points. His prose is clear, his explanations concise, his detail minimal. There is neither obliqueness nor opaqueness in his chronological unfolding of Thorpe’s competition- and travel-filled life, which he divides into twenty segments. Five of those twenty—a fourth of the biography—he devotes principally to baseball. John McGraw, the famous New York Giants manager who signed Thorpe to his first major-league contract, on February 1, 1913, earns ample but hardly flattering attention. The feisty McGraw so enjoyed control of his players, off as well as on the field, that, behind his back, players and non-players alike called him “Little Napoleon”; and “almost from the first day of spring training,” Cook notes, it was obvious “that Thorpe and McGraw would never get along very well” (86). And they did not. Thorpe would not tolerate indignities, insults, or inactivity, and the Giants mentor made sure he received an abundance of all three.

Equally important in Thorpe’s athletic career was Glenn Scobey “Pop” Warner, his nationally known coach at the Indian Industrial School, in Carlisle, Pennsylvania, as successful at football coaching as McGraw was at baseball managing. Warner, too, was as wily as “Little Napoleon” was pugnacious, Cook indicates, and thus during Thorpe’s years under his tutelage, “Pop” rewarded “the best of the athletic boys” handsomely, if not ethically. Like McGraw, Warner revered money and gambling, and, shielded by amateurism, he made sure that, in Cook’s words, “It paid to play for Carlisle” (110). Years later, however, the machiavellian Warner distanced himself from Thorpe, even refusing in 1923 to label the three-time football All-American—the athletic performer who in 1950 was to be named both “the greatest football player” and “the most outstanding male athlete of the half century”—his best footballer ever. “Thorpe never gave more than forty percent of his best,” Warner publicly confided to sports-writer Grantland Rice, the biographer notes (166).

McGraw and Warner—Cook adroitly captures how the pair of mentors plied their respective trades during the first decades of the twentieth century. Different in size, personality, and genius, they were identical in unscrupulousness, with Thorpe emerging as their most famous victim. He was easy prey, too. Born in Oklahoma Indian Territory, he brought to mainstream America a background and worldview that the two brilliant sports strategists could easily exploit, first Warner, later McGraw (9). Cook explains how “hypocrisy” (78) allowed the former to catapult Thorpe not only into the nation’s most skillful gridiron performer ever, but also into a track and field phenomenon idolized by peoples across the globe, “the greatest athlete in the world,” in the words of King Gustav of Sweden at the conclusion of the 1912 Olympiad.

McGraw, in turn, saw only turnstiles clicking when placing the twenty-five-year-old under contract, barely six months after the king bestowed his now-famous appellation. Thorpe neither anticipated nor enjoyed the typical scenario that subsequently

unfolded. Every baseball afternoon, fans would flock to the Polo Grounds to see him take batting practice, after which McGraw would display his managerial genius while his high-priced “Bonus Baby” would silently seethe on the dugout bench. In both pre- and post-game press interviews, McGraw would again command the spotlight, waxing eloquent about Thorpe’s baseball background, potential, and future. Even Warner quickly discerned that his friend “McGraw never handled Thorpe properly. ‘Jim was a horse for work and McGraw didn’t give him that work. Otherwise he’d have been one of the finest players of all time,’” the astute college coach concluded (91).

Cook’s biography is vastly different from the two mature, full-length studies that survey the entirety of Thorpe’s life and career. In 1975 appeared *Jim Thorpe: World’s Greatest Athlete*, Robert W. Wheeler’s seminal volume, the author’s reworked master’s thesis at Syracuse University, a biography that took its creator on a seven-year hitchhiking trek of thousands of miles through more than twenty states to interview, via tape recorder, relatives, teammates, competitors, and others who had interacted with Thorpe prior to his passing in March of 1953. No other study can claim the abundance of primary sources collected in the graduate student’s revised thesis; clearly, Wheeler’s volume is unique, a rich repository of information and insights on which virtually all subsequent writers on Thorpe have drawn. Cook is among those writers. Predictably and abundantly, however, he incorporates materials found elsewhere, content from a host of writers and resources appearing after 1975, including fifteen websites.

Nor does Cook’s study resemble Kate Buford’s *Native American Son: The Life and Sporting Legend of Jim Thorpe*, published in 2010, just months before Cook’s biography appeared. Buford’s tome is gargantuan, more than twice the size of Cook’s, overflowing with facts, dates, details, and anecdotes that delight members of the academy and overwhelm those laboring elsewhere. Buford’s encyclopedic biography, a decade in the making, stands alone in Thorpe studies, a tribute to its creator’s perseverance, thoroughness, and energy.

Cook is neither a Wheeler nor a Buford. He is distinctive, a retired health care administrator and one-time township councilman in New Brunswick, New Jersey, who enjoys authoring readable texts about Americana and fascinating figures therein, a learned layman with a special commitment to knowledgeably probing and succinctly updating the lives of figures in the nation’s past who warrant reexamination. Jim Thorpe is the latest, but not the last, beneficiary of Cook’s refreshing chronicling.

*Bob Reising*

University of Central Arkansas

**Leaving Holes and Selected New Writings.** By Joe Dale Tate Nevaquaya. Norman: Mongrel Empire Press, 2011. 78 pages. \$15.00 paper.

Joe Dale Tate Nevaquaya’s award-winning collection is long overdue—and this is not abstract or exaggerated praise. As a victim of poor timing, among other things, the winning manuscript of the 1992 Native Writers’ Circle Diane Decorah Memorial