

NEW MEXICO Historical Review

Volume 76, Number 2 • April 2001

Enduring Cowboys: Life in the New Mexico Saddle. Edited by Arnold Vigil. (Santa Fe: New Mexico Magazine, 1999. 151 pp. Illustrations, bibliography. \$38.95 cloth, ISBN 0-9372-0658-X.)

In keeping with *New Mexico Magazine's* tradition of documenting cowboys and the ranching industry in the state, Arnold Vigil has gathered vignettes, essays, and photographs that illustrate the cowboy culture's prominent place in all New Mexican cultures. The book achieves this task by discussing the issues facing cowboys and ranchers in a new era—technology and the environment, the monopoly of the meatpacking industry, and battles over land use. The authors distinguish between rancher and cowboy, the former being businessmen and the latter, their workers.

The entries include Michael Miller's essay on the vaqueros and their prepotent legacy in vocabulary and lore, Conroy Chinoy's reflections on Native American cowboys, and a reprint of Jack Sinclair's piece, "Bowlegs." Steve Terrell's chapter on the legendary cowboy reminds us that New Mexico's landscape contributed to the creation of the celluloid cowboy and adds that Leonard Slye's car broke down in Magdalena in 1930 before he was Roy Rogers, the king of cowboys. Profiles and photographs of cowboys and ranchers reveal their family histories, their involvement in livestock work, and their possibilities in the future. Three-time governor of New Mexico Bruce King

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is the subject of an essay, as well as former African American slave George McJunkin, the cowboy who discovered Folsom Site.

Enduring Cowboys is valuable as oral and cultural history. The book contains reminiscences that inform our knowledge of the recent past. The collection is also an indication of where New Mexico ranching is today. Of those subjects interviewed, two-thirds derive income outside the ranching industry. Family is a high priority for these people, and they value the ranching lifestyle.

This reader wishes that the writing about ranching work, including what Tom McGuane calls "the enchantment of horsemanship," were less pedestrian. Also, the parameters of the interviews should have been flexible enough to illuminate the subjects more. For instance, the composure of Datil's Bob Lee on foot or horseback approaches Zen. The gravitas of San Jon's Julie Pound Gates comes from years of hard work as a number-one son, although she is the oldest of three girls. And Magdalena's Tony Trujillo can start a conversation by declaring that your horse "ain't proud cut."

While many New Mexico cowboys and ranchers remain hopeful and determined about the future of their work, Bruce King comments that New Mexico is running out of cowboys fast (p. 149). Charles Good asks, "If small ranchers go out of business, who's going to take over?" (p. 122). Art Evans of Cuchillo has worked as a consultant for Ted Turner on the Ladder Ranch, a holding backed by Turner's turbo-financed media empire. That kind of money and tax savvy beside a hard scrabble outfit raises another deeply affecting issue. That is the book's larger concern, the survival of New Mexico's cowboys and ranchers in the economy of "McWorld."

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