Open Range: The Life of Agnes Morley Cleaveland **by Darlis A. Miller. Norman**: University of Oklahoma Press, 2010. ISBN 978-0-8061-4117-6. 176 pages, 19 halftones, 1 map, bibliography, index, $24.95, hardcover.

Agnes Morley Cleaveland is best known as the author of her memoir of growing up on a cattle ranch in west-central New Mexico, the somewhat inappropriately titled *No Life for a Lady*. This 1941work, which continues to be assigned reading in western and women's history courses, drew high praise from no less keen an observer of the western literary scene than J. Frank Dobie who considered Cleaveland's memoir to be "not only the best book about frontier life on the range ever written by a woman, but one of the best books concerning range lands and range people written by anybody." With the publication of this biography, readers will gain insights on how this remarkable memoir came to be written.

As full as Cleaveland's life on the ranch in the Datil Mountains, it was only a part of her existence. Her other life was that of a social activist and Republican Party supporter, a life centered around her second home in Berkeley, California, and epitomized in her role as the consummate clubwoman. It is Miller's contention that to know and understand Cleaveland and her work, it is necessary to be aware of this urban aspect of her life. Cleaveland was not merely a joiner of women's organizations; rather she was often an organizer and driving force much in demand as a public speaker. Perhaps her lasting achievement as a clubwoman was helping to found the California Writer's Club, an organization that still exists and honors her memory.

By any measure, *No Life for a Lady* was wildly successful. A special Armed Forces Edition sold almost 100,000 copies. Such a runaway success can prove less a blessing and more a curse to its author, especially if it comes with the first book. Unlike novelists such as Harper Lee and Margaret Mitchell, Cleaveland did manage to publish a second book, but *Satan's Paradise* did not receive critical acclaim or sales in any way comparable to *No Life for a Lady*. Miller captures the writer's angst during the long period when she stopped writing, the difficult decision to return to writing, and the often painful process of revising the manuscript of a book everyone involved knew was not going to be as successful as the first.

This book is volume 26 in the Oklahoma Western Biographies series. Volumes in the series do not have scholarly annotation, but the author notes that a fully documented version of the manuscript is available in the Darlis A. Miller Papers, Hobson-Huntsinger University Archives in the Archives and Special Collections Department of New Mexico State Library. This slim volume is gracefully written and richly illustrated. Miller explores the nature of Cleaveland's difficult marriage to Newton and her relationship with other family members, especially her brother and sister. Miller also discusses the nature of her dealings with editors, publishers, and fellow authors. But this book is also much more than a conventional bibliography. Miller delves into Cleaveland's creative process with a real appreciation for the way the writer approached her craft. This volume is an indispensable companion to *No Life for a Lady*, but it should also be of great interest to anyone seeking to know more about the life of a well-educated woman the United States in the first half of the twentieth century.

Rick Hendricks
New Mexico State Historian

Atarque: Now all is Silent… **By Pauline Chávez Bent.** (Los Ranchos de Albuquerque, N.M., Rio Grande Books, 2007, xvi+185 pp. 59 halftones, drawing, maps, index. $18.95 paper, ISBN 1-890689-16-5.)

The small, isolated Hispanic village of Atarque was important to outsiders over a half century ago. Then, its inhabitants talked to scholars interested in learning about the values they held. These outsiders were organized by Harvard professors to compare values held by members of different cultures living in the area south of Gallup, New Mexico. Now, some fifty years later, the insider's view of life and values in Atarque is told.

Pauline Chávez Bent was born and raised in Atarque. She presents views of the community before its demise through accounting short vignettes of happenings, customs, observations, stories and interviews. She also recounts the history of families who settled in the town and of the few institutions serving the community including church, school, post office and store.

Her account is not a linear one told through the years from the beginning of settlement to the abandon-

ment of Atarque. Rather it is a reminiscence of the village, its people and their lives. She amply documents the high value women placed on family and faith and the ways in which these values play out in everyday life. She also tells of the hardships, self-sufficiencies and tragedies of life in a remote area of western New Mexico as Hispanic families try to make a living grazing their sheep and planting their crops and of the accommodations families made to the changing realities of a multicultural environment. Ultimately, she is a woman reminiscing, not a male. Thus, her account of Atarque does not present an in-depth sense of how men and boys viewed their lives.

This book is a must read for those without Hispanic backgrounds who want to understand what it was to live in a small Hispanic village at the beginning of the last century. It also is a must read for those with Hispanic background who know little of their ancestors' lives on the frontier of New Mexico.

Terry R. Reynolds

Nancy Coggeshall. ***Gila Country Legend: The Life and Times of Quentin Hulse***. Albuquerque: University of New Mexico Press, 2009. 978-0-8263-4824-1, $29.95 hardcover, 296 pages, 29 halftones, 1 map.

Rancher and cowboy Quentin Hulse (1926-2002) had a reputation that extended well beyond the Gila Wilderness of southwestern New Mexico that he called home. Raised in mining towns of the southwest until his father established a ranch in Canyon Creek, Hulse was the quiet, iconic Western figure that lived the rough and rowdy life of yesteryear. A storyteller, once you got to know him, he was full of observations and histories of his family and other characters of the Gila.

Author Nancy Coggeshall first encountered Hulse in 1991 and visited him a short time later at Canyon Creek. She later lived with him for the last several years of his life at a home near Reserve. These encounters are the fodder for telling Hulse's biography, supplemented by interviews with friends and some research on specific family members or newsworthy incidents—to test the veracity of Hulse's stories.

Coggeshall's personal relationship provides a unique perspective of a rural New Mexico rancher, but it also is a factor that gets in the way. The first quarter of the book or so is a wandering train of thought of Coggeshall's perspectives of how she met him and her initial observations. It is enough of a distraction that it may deter some folks from finishing the book or even getting to the heart of the legend—the stories of Quentin Hulse. Part biography and part history, the final sixty percent of the book actually relates the history of Canyon Creek, the Gila at large, and Hulse himself. These stories are loosely organized in topical chapters that have titles like "Land," "War," "Drinking," "Blizzard," and "Kissed the Girls." The themes overlap with stories in time but as a whole are generally chronological, concluding with Hulse's death and brief assessments of the man as are wont to occur at someone's passing.

The biographical information and Hulse's anecdotal stories provide great insight to the nature of Southwestern New Mexicans of the early to mid-twentieth century. They often include a number of details of names and places, enough to be received as reliable for purposes of research and to be of interest to those familiar with the region or the people. Accessing those stories, though, may be problematic. The index is a fair compilation of most (not all) of the names and places, but topical references or searches for a particular incident are difficult, if not impossible. An example of the latter is a very compelling story of the vigilante "revenge killing" of two Mexican sheepherders by members of Hulse's family in the early 1900s after the herders had ambushed and murdered his grandmother. Yet a search in the index for any terms you could think of that might apply—vigilante, sheepherders, Mexican, murder—yields nothing.

I fear that while the content is excellent, its value as a source for research is somewhat compromised due to the weakness of the index and the organization of the narrative. Thus, the book largely has to be taken as a whole, on its own merits. On that basis, the wandering personalizations of Coggeshall made this, for me, a difficult read. Those with a greater familiarity of the regional landmarks or the Gila Wilderness families or residents will have more ready access and understanding of the contents. If you can make it through everything, though, I think *Gila Country Legend* does give a thoughtful portrayal of a type of cowboy New Mexicans of yesteryear that simply do not exist any longer.

Cameron Saffell, DCA

Class and Race in the Frontier Army: Military Life in the West, *1870-1890.* By Kevin Adams. Norman: University of Oklahoma Press, 2009. 296 pp. Notes, bibliography, index. $34.95 hardcover, ISBN 978-0-8061-3981-4.)

"For my military knowledge, though I'm plucky and adventury,
Has only been brought down to the beginning of the century;
But still, in matters vegetable, animal, and mineral,
I am the very model of a modern Major-General."

-W.S. Gilbert, "I Am the Very Model of a Modern Major-General," *The Pirates of Penzance*

The characters of the Major General Stanley and Sir Joseph, the Captain of the Queen's Navy, from the comic operas of Gilbert and Sullivan were some of my strongest impressions during my reading of this book. In it, Kevin Adams, Assistant Professor of History at Kent State University, looks at the United States Army in the western frontier during the same era in which Gilbert and Sullivan were producing their witty satires. Adams' book methodically renews support for such satires. He sets out his purpose as not so much to write a classic military history as to look at the culture of the United States during the Gilded Age using the frontier army as a sort of laboratory, to open "a new vantage point from which to look at longstanding debates over the meaning of immigration, industrialization, and the evolution of Gilded Age culture and society." (p. 10)

One of the book's central arguments is that although officers and enlisted men certainly followed the racist attitudes of their society, differences in ethnicity mattered very little among the white men in the army, particularly among the enlisted men. Class divisions were much more clearly marked and noticed. In support of this thesis Adams presents a mix of meticulous analysis and arresting details. Anecdotes from soldiers' and officers' memoirs are presented with careful building up of contexts. While Adams does extrapolate from individual accounts, he also takes great care to lay out his points and back them up with evidence. If at times he repeats himself it is only a minor distraction and indeed can serve as a refresher of the reader's memory if working the way through the book slowly. For example, the words "egalitarian" and "communal" appear so frequently in describing the world of the enlisted men that Adams seems almost to overstate his case, but the case does hold up well to the evidence. Adams is trying to be thorough and for that, I as a reader can excuse redundancy.

The main text and the bibliography show his research to be impressive and ambitious in its extent. Still, some of the major sources quickly become evident. Details from these – individual letters, memoirs and so on – liven up the book considerably. These details are in fact what afford the real enjoyment to someone like me who is not a scholar in military history. Adams is not in the business of painting humorous caricatures, but although the figures he presents studiously lack the fanciful fill-ins that a piece of fiction may use they are sometimes all the more amusing for it.

The book as a whole, together with the author's particular discussions on sources, shows practical applications to questions that archivists constantly face. Appraisal (whose personal papers are worth keeping, and why?), description and reference (how do we alert researchers to the existence of helpful sources they might not otherwise notice?) are particular parts of the archival mission that bear heavily on the success of projects like this one. It may be my own professional perspective that brings this to the forefront of my mind, but I believe that Adams treats his sources in a way that points these questions out clearly to an engaged reader. For that he has this archivist's appreciation.

If a reader engages earnestly with this book then it will be a rewarding and useful experience. It is not calculated to gratify romantic curiosity about the Wild West days (on page 9 Adams states: "The pages that follow contain very little fighting."). Still the author's alertness brings moments of genuine pleasure. These helped carry me through some of the drier parts which were still indispensable for the purpose of the book.

Charles Stanford

Salpointe, John Baptist, 1825-1898. ***The Indians of Arizona and New Mexico : nineteenth century ethnographic notes of Archbishop John Baptist Salpointe***. Edited and annotated by Patricia Fogelman Lange, Louis A. Hieb, and Thomas J. Steele†. Los Ranchos, N.M. : Rio Grande Books, c2010. ISBN 9781890689575. xviii, 369 p., illustrated and maps. $19.95.

This is an interesting, multi-faceted book with much meat on its bones, consisting of essays, some long and some short, written by John Baptist Salpointe, Bishop of Tucson and second archbishop of Santa Fe. Some were written in Salpointe's native French, others in English, virtually all are undated. The originals are held at the Fray Angélico Chávez History Library in Santa Fe, collection AC417. The three editors have arranged the papers, had some of them translated, worked on chronology, and, above all, provided extensive notes explaining the text. The notes account for Salpointe's sources, discuss some textual points, and give references to subsequent literature. They have created a readable and useful text, with a thorough bibliography (p. 323-361). This book has won a 2011 New Mexico Book award in the category of History Book—New Mexico Subject.

Since much of the information in these essays is taken from other written sources or is in need of correction, the ethnographic information contained in Salpointe's accounts is perhaps less useful to the historian than what these accounts tell us about Salpointe's attitudes and about the influence of contemporaries such as Adolf Bandelier and Frank Cushing on Salpointe's attitude about Indians. The material in this book also provides a backdrop for studying Salpointe's own *Soldiers of the cross: notes on the ecclesiastical history of New Mexico, Arizona, and Colorado* (1898). .

Naturally, there are a few minor difficulties with the book. The index is spotty, and there are occasions where one would like more information on a particular anecdote, such as the story of Camillo, an older Apache who wanted to go to hell because the Anglos and Mexicans who crowded him and his people out everywhere else did not want to go there (p. 114-116), which has no note about the source of the story or an index entry.

More significant, however, are two other flaws. First, there is apparently no numbering of the different essays and fragments, so that it is impossible to tell the source of any given section. There is little discussion of the original documents. The editors occasionally wove together information from two different versions of a story (e.g., p. 99, 102), and the reader learns about such situations only by reading the "introductions" to the essays. The other major problem is stated on p. xii of the introduction, "We found Salpointe's disrespectful comments towards native people to be unacceptable and to detract from otherwise valuable descriptions. Consequently we have deleted many gratuitous remarks." Although some offensive comments remain, the action of the editors has undoubtedly saved some embarrassment and stress on the part of readers. The editors say that Salpointe modified his attitudes and grew to appreciate native peoples better over the years, but the bowdlerizing makes it impossible for the reader to see how this happened or to what degree. Since some of the most valuable insights come when a historian is dealing with beliefs and attitudes that are so different from those of the later scholar's age, a great opportunity has been lost here. More significantly, anyone who wishes to make serious use of Salpointe's notes will have to redo much of the editors' hard work and consult the original documents in all their confusion without the help that this edition/translation could have provided. The result is a very interesting book for the serious amateur and an imperfect tool for scholars.

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Bradford, Richard. *Red Sky at Morning*. New York: Harper Perennial Modern Classics, 1999. ISBN-10:0060931906, 256 pages, $5.20

A teenage protagonist often earns a novel the designation as a coming-of-age story. But *Red Sky at Morning* offers so much to anyone who ever *was* a teen, facing for the first time some of the realities and responsibilities of life. Full of the local color and atmosphere of mid-century New Mexico mountain country, this book dating from 1968 is very well worth a look.

This intimate story of a young man's discovery of himself and a small New Mexico mountain town during World War II serves as an excellent wider view of the intersection of cultures in New Mexico. Josh Arnold had been happily growing up well-to-do in Mobile AL, with a good relationship with his ship-builder father who charges him to go with — and watch over — his Southern Belle mother to Corazon Sagrado in northern New Mexico. The father has chosen to accept a naval

commission and wants his family out of Mobile, with safety from the war as his expressed motivation. The family has had a summer home in New Mexico since Josh was very young, but he must now immerse himself in the town in new ways. Enrolled in the town's high school as a senior, Josh encounters differences in culture and ethnic background as well as great economic and social differences. Alcohol abuse and depression fuel his mother's deterioration, compounded by the presence of Jimbob Buel, a long-time acquaintance who seems to have made a career of being a sour-tempered houseguest Josh doesn't have the maturity and experience to deal with for a long time in the story.

From the son of the local anglo doctor to a pair of sex-crazed sisters to the local Mexican sheriff to an artist who works with live nude models, Josh encounters all kinds. His experiences with religious mysticism through the transformation after stabbing of a local bully and his devout sister's tragic encounter with the crazed young Mexican who stabbed him provide drama and adventure to the story. The couple who act as household help provide Josh stability and wisdom as he tries to live up to his father's expectations, and their beautiful daughter adds a bit of love interest from afar. Relationships between his mother and her employees opens a window on racism for Josh, prompting him eventually to see more clearly what is right, seek help for his mother, and cope with the death in action of his father. Seeing his mother safer and more established enables him to decide to enlist himself as the book ends.

Early in the book we glimpse in person a certain nobility and grace of spirit in the father. This sense builds throughout the book in his lasting moral presence for Josh, and its true reflection in Josh himself shines through by the story's end. Josh's exposure to an artist's ability to see past façade and conceptualize the heart of his subjects influences Josh to see more clearly in the clarity of New Mexico's environmental and cultural landscape. This outstanding atmospheric re-creation of a mountain town is a window on the physical and social climate, cultures, and style of New Mexico.

Jane P. Fenn
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