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## Editor's Introduction\*

The cowboy is the predominant figure in American mythology. More than the explorer, trapper, soldier, or homesteader, the cowboy represents America's westering experience to the popular mind, and his image is everywhere. Accounts of his activities, fictional and historical, comprise substantial portions of publishers' lists. His virtues—and lately his vices—have become standard fare in motion-picture theaters and on television. The National Cowboy Hall of Fame commemorates his exploits, and his mystique is evoked by advertising, popular music, and amateur and professional sports. His latter-day cousin, the rodeo performer, though popular in his own right, has acquired a certain mythic quality through association with what is generally taken to be the historical cowboy.<sup>1</sup>

Yet the cowboy image is not presented cheaply. Little that is done in the cowboy's behalf today would correspond to the pulp sensationalism of the late nineteenth century. In fact, the dimensions of the cowboy myth are suggested by the surprisingly high quality, as well as the number, of books, films, sculpture, and graphic art, devoted to cowboy subjects.<sup>2</sup> If these contributions were somehow to cease this very minute, the cowboy in his various manifestations would nevertheless remain a cornerstone of American culture. Certainly this is an assertion that demands substantiation, but proof of its validity is within easy reach, and from several quarters.

The cowboy's place in American literature is secured, for better or worse, not only by Andy Adams' classic, *The Log of a Cowboy* (1903), but also by more recent novels, which include Frederick

\* Notes for the Introduction begin on page 14.

Manfred's *Riders of Judgment* (1957), Jack Schaeffer's *Monte Walsh* (1963), Benjamin Capps's *The Trail to Ogallala* (1964), Robert Flynn's *North to Yesterday* (1967), J. P. S. Brown's *Jim Kane* (1970), William Decker's *To Be a Man* (1967), and Edward Abbey's *The Brave Cowboy* (1956). As works of serious fiction, these books are receiving increasing critical attention, and perspectives on the cowboy myth are broadened accordingly. Richard W. Etulain has distinguished between western novelists and writers of westerns, and it must be noted that the members of the latter group, which includes Zane Grey, Max Brand, Ernest Haycox, Luke Short, and Frank Gruber, have also received their share of scholarly scrutiny.<sup>3</sup>

Owen Wister produced a book of enduring popularity in *The Virginian* (1902), although, as J. Frank Dobie has noted, his hero was "a cowboy without cows."<sup>4</sup> The Virginian, a strong, silent type, fast with a gun and noted for his line, "When you call me that, *smile!*" contributed much to the popular image of the cowboy (Russel Nye says that Wister invented the cowboy), but as a literary figure he is less representative of either the historical or the stereotypical cowboy than are the characters Rolly Little, Deuce Ackerman, and Les Holden in Zane Grey's *The Trail Driver* (1936).<sup>5</sup> Yet, whatever the critical evaluations of them may be, both books have long publishing histories and have served to keep the cowboy before the public.

Although the cowboy made his appearance early in motion pictures and still rides across the silver screen with some regularity, television has been the most influential medium for the elaboration of the cowboy myth. Local stations hardly discriminate between such rangeland film classics as Howard Hawks's *Red River* (1948) and a host of low-budget celluloid horse operas whose stars have gone on to retirement, character acting, or oblivion. These hoofbeats in the wasteland have been joined by others from weekly television series, and here again the cowboy has been given his due. He has ridden through Matt Dillon's Dodge City in many roles since *Gunsmoke* first appeared in 1955; he was portrayed sympathetically in the popular *Rawhide* series, which ran from 1960 to 1965; and he has been featured in a dozen lesser shows, from the long-running *Bonanza* and its imitators, *Big Valley* and *High Chapparral*, to

Warner Brothers' formula westerns *Cheyenne*, *Bronco*, and *Sugarfoot* and to two 1962 series, *The Wide Country* and *Stoney Burke*, both devoted to fictionalized trials and tribulations of modern rodeo cowboys.

One could hardly sustain the argument that any of these series, except perhaps *Gunsmoke* and *Rawhide* (and even then only occasionally), ever placed aesthetics before action on their lists of primary considerations. But television nevertheless presented an intrinsic image of the cowboy, notably in the old Marlboro cigarette commercials, the spirit of which lives on in a spectacular series of newspaper and magazine advertisements, and in occasional documentary programs and specials. One such special was the Columbia Broadcasting System's 1972 program *Will Rogers' U.S.A.*, which presented James Whitmore in a brilliant characterization, replete with rope tricks, of Oklahoma's famed cowboy humorist. For the occasion Falstaff Beer produced some commercials plugging its brand of liquid refreshment by showing modern cowboys working a little and playing a lot. The commercials drew nearly as much critical comment as Whitmore's performance, but the point is that each left a distinct image of the cowboy in the popular mind, and the effort did not go unnoticed.<sup>6</sup>

It would thus be difficult to imagine the contours of American culture, popular or otherwise, without the figure of the cowboy. It would be equally difficult to imagine a replacement for him. Apemen, spacemen, G-men, and supermen have all tried, at one time or another, to rival his popularity, and they have all failed. This suggests a surprising state of affairs, especially in view of the fact that, historically, the cowboy was an individual of little or no significance.

The cowboy, it must be remembered, was a hired hand, employed to tend cattle, whether on range or trail, and his work was strenuous and dirty, his hours were long, and his pay was minimal. Cowboying required no particular skills beyond the initial ability to sit a horse and pay attention. The state of Texas has made much of the superiority of its native sons in performing the mundane job of cowpunching, but a multitude of frail and pampered easterners, Britons, Frenchmen, and others learned to ride and rope in shorter order and with equal proficiency. The work was simply more tiring than heroic, more boring than romantic.

The evidence suggests that cowpunching, as an occupation, attracted an unfortunate breed of men. With few exceptions they had neither the imagination nor the ability to succeed in business—and the beef bonanza of the 1870's and 1880's made cattle raising in the West just that. The cowboy was distinct from the cattleman, as Lewis Atherton has ably shown, and it was the cattleman, not the cowboy, who provided the capital resources and management ability necessary for the expansion of the range-cattle industry.<sup>7</sup> The cattleman's activities constituted an important phase of western economic development, and to this endeavor the cowboy's activities were peripheral. The cowboy was a wage earner, not a capitalist, and only occasionally did he—or could he—rise above that economic level to acquire land or cattle of his own.

If the cowboy's life was a difficult one, and if the work limited his prospects for economic betterment in an era when fortunes were made and lost overnight, it is perhaps well to ask why cowpunching attracted men. The cradle of the range-cattle industry was post-Civil War Texas, and there livestock dominated the economy, despite depressed conditions at local markets. Little else was available to returning Confederate veterans who sought employment, or to the adolescent sons of men killed in the war. With the beginning of the long drives, first to railheads in Missouri and Kansas and later to feeding grounds in Wyoming and Montana, the cowboy life seemed to offer adventure and an opportunity to go somewhere, anywhere. The populations of western communities were more sedentary than their proximities to a geographical frontier might suggest, and those communities were remote from each other. Travel, no simple matter, was expensive. Cowboying offered escape at someone else's expense. It replaced one kind of boredom with another by substituting the trail for the pasture and the plow.

The cattle business and the cowboy life were hardly the stuff of which legends are made, but they did produce America's most potent myth, and it is from this circumstance that the cowboy derives his significance. The cowboy is a symbol for many things—courage, honor, chivalry, individualism—few of which have much foundation in fact. But the cowboy is today less important for what he was than for what he is thought to have been. His symbolism reflects much of America's image of itself. The historian argues in vain

that to know what we are we must know what we were. The elevation of the cowboy to the realm of myth suggests that, while we may or may not know what we are, we care less about our documented past than we do about romantic speculation on the subject of what our past might have been.<sup>8</sup>

The cowboy, of course, had not the wherewithal to make a hero of himself. Charlie Siringo, "Teddy Blue" Abbott, and others tried, and, while they produced interesting memoirs, their works, like their lives, failed to reach heroic proportions. Cowboy elaborations on the truth possessed a tinsel glitter that quickly tarnished under intensive scrutiny. In historical perspective their authors seem to have been little more than men in a state of arrested adolescence. But such books are important because they reveal the psychological construct of the cowboy; that is, they tell us what he thought of himself and the work he did. Andy Adams managed to record the same information, but without artifice, in *The Log of a Cowboy*, an important social document that is in many ways a great book. At bottom, however, *The Log of a Cowboy* brings into focus the disparity between the historical cowboy and the idealized mutation of him that is so popular, and it explains much about the growth of the cowboy myth.

Adams sought to tell the truth and succeeded to an admirable degree. His work was partly autobiographical and assimilated much that he knew of the experience of others.<sup>9</sup> *The Log of a Cowboy* was a novel, but it had no plot. It was an accurate portrayal of cowboy life, centering on a cattle drive from the Río Grande to northwestern Montana in 1882. Because cowboys were dull, the book also was dull. As one critic has observed, Andy Adams was simply "too true to be good."<sup>10</sup> The cowboy has become, in the twentieth century, a mythical, legendary, and altogether unrealistic character largely because writers, avoiding Adams' premise that the subject deserved truth, decided to write interestingly about him. The results have been various narrative styles that for the most part fall squarely between the stools of elaboration and fabrication and a body of literature in which each contribution builds solidly on the misinformation supplied by the one that preceded it.

But these were later developments, capping efforts by promoters in the late nineteenth century to make the cowboy a salable

commodity, the first step in the mythmaking process. William F. Cody was among the first to attempt such a thing, and the involvement of the general public in the practice of cowboy worship during the last ninety years attests to his success. Cody took a six-foot, five-inch Texas cowpuncher named William Levi Taylor and in 1884 introduced him to the audiences of Buffalo Bill's Wild West as Buck Taylor, "the King of Cowboys." Buck Taylor thus became the first bona fide cowboy hero.

Cody's action was significant for several reasons. Before his promotion of Buck Taylor as a featured performer in his show, cowboys had experienced what publicists term a bad press. They were, to the journalists of the day, drunken rowdies who, while professing the sanctity of the cow, had no regard for private property or the right of city folk to pursue a life of peace and quiet. They occasionally terrified unsuspecting travelers and tormented greenhorns. Often their employers, acting through the stockmen's associations that brought some semblance of organization to the range-cattle industry, were forced to condemn such actions and to attempt curbing cowboy rambunctiousness.<sup>11</sup> Cody's careful management of Taylor's career as an entertainer did much to alter the public's perception of cowboys. He portrayed the young Texan as a wistful soul who seemed to be longing to return to the bucolic environs of the Great Plains. Promotional literature assured the public that Taylor, despite his size, was a gentle fellow who liked children.<sup>12</sup>

Under this kind of guidance Taylor's popularity increased, and so did interest in the cowboy. In 1887 both received additional exposure through the publication of Prentiss Ingraham's *Buck Taylor, King of the Cowboys; or, The Raiders and the Rangers: A Story of the Wild and Thrilling Life of William L. Taylor* in Beadle's Half-Dime Library. Taylor, the first cowboy hero in fact, thus became, according to historian Don Russell, the first cowboy hero in fiction.<sup>13</sup> Four years later Taylor's name was still a salable item, and the prolific Ingraham was producing thrillers that saw the Texan captured by Comanches (to be rescued by the redoubtable Buckskin Sam) and leading his own group of jovial and honorable cowboys. The character of the cowboy was appearing more and more frequently in popular fiction.

What Cody, Taylor, and Ingraham began was consolidated by Owen Wister, Emerson Hough, and others after the turn of the century. Whether they were showmen or writers, these promoters shared one common characteristic: they presented the cowboy in a context altogether divorced from historical reality. If Wister was not solely responsible for inventing the cowboy, he did establish at least one important literary convention by introducing into the western story a fair damsel for his hero to love. To Andy Adams the cattle trail was a no woman's land, but Emerson Hough sent Taisie Lockhart with a herd and some dutiful cowboys to Abilene in *North of 36* (1923).<sup>14</sup> Ladies of this stripe were, of course, chaste and pure, thin-skinned, durable to a point, but dependent upon the brains and brawn of the male to save the day. Beyond whatever function they served as romantic interests for cowboy heroes—their presence always foreshadowed the typical as-the-sun-sinks-in-the-West happy ending—the ladies allowed trail bosses and cowhands alike to demonstrate just what gentlemen they really were. Rough language disappeared in the presence of a comely belle, and even the most trail-hardened hombre would blush at the slightest attention from a member of the fair sex. As writers of genre fiction, Wister and Hough were not alone in their traditional Victorian portrayal of women. The interesting thing is not that they placed women on pedestals but that they propped up the cowboy beside them.

The emergence of the cowboy, together with renewed popular interest in historical fiction (and continued interest in melodrama), advocacy of the strenuous life typified by Theodore Roosevelt, and the influence of Progressive Era thinking, accounted for the growth, development, and spread of the "western" as a literary form in the early years of the twentieth century.<sup>15</sup> As the heyday of the cowboy, roughly the period between 1865 and 1890, receded in time, the myth of the cowboy grew. Sophistication in writing and the changing tastes of the reading public prompted alterations and modifications in literary conventions. Those saccharine ladies of the range either fell beside the trail or were replaced by crustier members of the sisterhood—erstwhile cowgirls with moxie. More dramatic, however, was the cowboy's literary transformation from hired hand to gunhand. This happened quickly, as soon as writers realized how

dull the cowboy was as subject matter for works of fiction. The configurations of western plots for the last seventy-five years demonstrate the success of that transformation.

By taking up the gun, the cowboy ensured his future as America's most persistent, and therefore most significant, myth. The cowboy in fiction thenceforth carried his action on his hip, so that even the most pedestrian western plot could be enlivened by a little zesty gunplay. The cowboy hero used his weapon on the side of good, thwarting evil with a hail of righteous lead that punctuated his drawled homilies. Shooting more and talking less was a rule of thumb in cowboy books and films until the 1950's, when the "psychological western" turned things the other way around, producing cowboys that talked more than ever before. In addition, the psychological slant allowed the good guy to plug the bad guy in the back from time to time without risking his status as hero. This rangeland *realpolitik* made for interesting reading and was enhanced in motion pictures by advances in the chemistry of synthetic blood and developments in film technique.<sup>16</sup> (Eventually, however, the new technology negated the impact of the psychological western movie. Gunplay is louder and more decisive than talk, and in Technicolor it is ever so much more picturesque. Interpersonal relationships now regularly conclude with actors oozing red in the sawdust or the sod.)

Nowadays the cowboy and the gunfighter are virtually inseparable in the western, be it novel or film. Characters, regardless of their occupation, dress like cowboys and wear sidearms. They ride horses and carry ropes. They demonstrate similar traits of character and personality. The cowboy, historically once unpopular and seemingly unsavory, has thus become supremely interesting. The eye is drawn to him because he packs iron, and one never knows when he will cut loose and shoot something or somebody. He is still largely fun-loving and at least partly honorable, but he is considerably more dangerous than he used to be. He stands ready to demonstrate the ability that Americans throughout their history have longed to possess—the ability, in time of crisis, to reach the ultimate resolution.<sup>17</sup>

Violence has a certain fascination for American readers and moviegoers, spectators at automobile races and football games, and

viewers of television news. Engineering and the technology of visual media have not created this distinctive American mentality; they have merely exploited it for private gain. Agents of this exploitation acquired the cowboy early and made him over into something useful as entertainment. He is nevertheless important to us because of his place in our conceptions of our past. We would prefer that he be interesting, not dull; decisive, not irresolute; guiding events, not being led by them; free, not bound; self-sufficient, not dependent. In short, we want him to be as little like us as possible. And, considering the cowboy's mythic stature and his integration into American culture, the producers of westerns, whatever the medium, have by and large given us what we want.<sup>18</sup>

This may appear to suggest a sorry state of affairs, especially within the context of the national experience of a people who pride themselves on their heritage and their penchant for truth and who underscore that pride with the most remarkable record-keeping machinery the world has ever seen. It suggests that we have allowed ourselves to be deluded about an important part of that heritage. To some extent, these things are true. But America must have its myths. The nation has a relatively brief history, with little time to develop a culture that has much genuine substance. Thus glorification of the cowboy is necessary. And everything that has been done to the cowboy has been done, consciously or unconsciously, to make him usable as a myth.

That the mythmaking process has been abused occasionally by overzealous writers is hardly evidence that the process itself is not worthwhile. The problem is that, except in a few notable cases, the cowboy has been used to poor advantage. As myth or legend the cowboy could be considerably better than he is.

The cowboy already has public acceptance. Indeed, he is an American fixture. Writers who deal with him need no longer struggle to make him respectable, and it is to be hoped that the best among them will begin to elaborate upon his image rather than simply recreate stock plots and standard characterizations. The cowboy witnessed many events of epic proportions, events significant in the westering experience, but surprisingly few writers have capitalized on this fact in presenting the fictional cowboy in any valid context of historical time.

A case in point concerns the long drive in western fiction—and here it is necessary to consider both western writers and writers of westerns because of their common theme. A survey of seven novels, selected at random, all having to do with trail driving, reveals some interesting facts. The books, Adams' *The Log of a Cowboy*, Hough's *North of 36*, Grey's *The Trail Driver*, Capps's *The Trail to Ogallala*, Flynn's *North to Yesterday*, Mel Marshall's *Longhorns North* (1969), and William Dale Jennings' *The Cowboys* (1971), may be summarized in this manner:

1. All but *North to Yesterday* present action that is precisely defined in time and space; for example, in Grey's book the outfit is moving from San Antonio to Dodge City in 1871.

2. All but *North to Yesterday* reflect attention to history, although not necessarily to detail, and this attention is revealed in historical notes, interpolated philosophical statements, bibliographical notes, and dedications.

3. All but *North to Yesterday* demonstrate a straightforward literary style, wherein the story begins at the beginning and proceeds unswervingly to the end, unembellished by any particular felicitation or sophistication.

In other words, six of seven authors ignored the fictive possibilities afforded by the long-drive motif. This is not to say that they were unaware of them—simply that they ignored them. First, the long drive offers a certain flexibility, of which few authors have availed themselves. It obviates, for example, the need for extensive scene setting. It is no more necessary to explain that cattle are on their way to market than it is to explain that cowboys are taking them there. And it is not necessary to explain, as some have done in great detail, where the cattle came from and precisely where they are going. Unless he is from another planet, the reader understands exactly what is happening. The writer is thus free to create literature.

The immediate orientation afforded the reader by the long-drive motif suggests also that authors could vary the form of their narratives. The historical long drive was an event possessed of many epic qualities. It was a quest for something, and quest stories, comprising a category well known to students of literature, date back at least to Homer. Why, then, could not the novels that deal with it

assume aspects of the epic form? Of the long-drive novels considered here, only Flynn's *North to Yesterday* begins *in medias res*, or in the middle of things, as all epics once did. If the subject of the cowboy is worth discussion—and we have established that it is—then it deserves the best and most sophisticated of literary treatments, even by writers who write only to make money. And their purpose should be to produce literature, not reproduce history, for there are already sufficient numbers of historians to do that.<sup>19</sup>

Before this goal can be achieved, however, there must be a return to the sources of the historical cowboy. There must be an attempt to discover the best of that creature, which is to say his qualitative limits, whether those be concerned with his capacity for good or his potential for evil. Myth can, of course, arise from mediocrity, but if it does, it seldom survives for long. We must turn the cowboy inside out and learn more about him. He is already accepted, but now that acceptance must be elevated to some rational plane.

Perceptive men realize that this will be no easy matter. Motion-picture director Sam Peckinpah, who has devoted some time to the analysis of the cowboy psyche, once remarked, "When we can't live something, we try to re-create it."<sup>20</sup> The nineteenth-century cowpuncher's life cannot be lived in the twentieth century, but frequent attempts are made to re-create it, and always for purely selfish reasons. The making of films gives directors and actors vicarious pleasure, even if the results fail to transport viewers to another time. Driving a token number of cattle north along a superhighway to commemorate some long-past event satisfies the egos of organizers and participants. And even the modern cowboy, who sees himself as the latest rider in an unbroken procession of mounted herdsmen, links himself to the historical cowboy to have an individual sense of belonging to something, to some valid tradition.<sup>21</sup> Such endeavors are fruitless, because, while myths can be created and perpetuated, they cannot be participated in, at least not a century after the fact.

It is to these problems that the following selections are addressed. Through the eyes of his contemporaries, the historical cowboy may emerge anew and, it is hoped, to better purpose. Certainly the activities of no other western figure are as well documented as those of the cowboy. The written record is full and varied. The photographic record is substantial and is "as legitimately factual as

a canceled check."<sup>22</sup> Altogether, the material is rich and virtually unmined. J. Frank Dobie once wondered whether or not the "literature of the range" would ever mature.<sup>23</sup> These sources suggest that it can, and therefore they warrant careful attention.

## NOTES TO INTRODUCTION

1. Joe B. Frantz and Julian Ernest Choate, Jr., *The American Cowboy: The Myth and the Reality* (Norman, University of Oklahoma Press, 1955), 3-14; James E. Serven, "National Cowboy Hall of Fame and Western Heritage Center," *Arizona Highways*, Vol. XLVI (October, 1970), 38-39; J. P. S. Brown, "Cowboy-1970," *Arizona Highways*, Vol. XLVI (October, 1970), 36-37, 42-44; [Gerald C. Lubnow], "Rodeo: The Soul of the Frontier," *Newsweek*, October 2, 1972, p. 27; Bill C. Malone, *Country Music U.S.A.: A Fifty-Year History* (Austin, University of Texas Press, 1968), chap. 5; Jay Cocks, "Overreacher," *Time*, April 17, 1972, p. 91; and Arthur Knight, "The New Old West," *Saturday Review*, July 29, 1972, p. 70. The cowboy is so typically American and so embedded in the national folklore that some scholars, perhaps motivated by the civil-rights movements of the 1960's, have felt constrained to point out that he sometimes came in colors other than white. See Philip Durham and Everett L. Jones, *The Negro Cowboys* (New York, Dodd, Mead & Company, 1965). The mythic qualities of the cowboy are further analyzed and explained in Douglas Branch, *The Cowboy and His Interpreters* (New York, D. Appleton and Company, 1926); Mody C. Boatright, "The American Myth Rides the Range," *Southwest Review*, Vol. XXXVI (Summer, 1951), 157-63; David B. Davis, "Ten Gallon Hero," *American Quarterly*, Vol. VI (Summer, 1954), 111-25; George Bluestone, "The Changing Cowboy: From Dime Novel to Dollar Film," *Western Humanities Review*, Vol. XIV (Summer, 1960), 331-37; and Kenneth J. Munden, "A Contribution to the Psychological Understanding of the Cowboy and His Myth," *American Imago*, Vol. XV (Summer, 1958), 103-47. Instructive on the subject of the rodeo cowboy is Clifford P. Westermeier, *Man, Beast, Dust: The Story of Rodeo* (Denver, World Press, Inc., 1947).

2. See, for example, three outstanding instances of cowboy bookmaking: Bart McDowell, *The American Cowboy in Life and Legend* (Washington, D.C., National Geographic Society, 1972); John Meigs (ed.), *The Cowboy in American Prints* (Chicago, Swallow Press, 1972); and William H. Forbis and the Editors of Time-Life Books, *The Cowboys* (New York, Time-Life Books, 1973). See also Ed Ainsworth, *The Cowboy in Art* (New York, World Publishing Company, 1968); and Ron Butler, "The Big Boom in Western Art," *Arizona Highways*, Vol. XLVIII (March, 1972), 40-44.

3. Richard W. Etulain, "Research Opportunities in Western Literary History," *Western Historical Quarterly*, Vol. IV (July, 1973), 263-72. See also Richard W. Etulain, *Western American Literature: A Bibliography of Interpretive Books and Articles* (Vermillion, S. Dak., Dakota Press, 1972). That scholarly scrutiny of cowboy fiction may be interpreted in more ways than one is apparent in Don D. Walker's two articles, "The Rise and Fall of Barney Tullus," *Western American Literature*, Vol. III (Summer, 1968), 93-102; and "The Love Song of Barney Tullus," *Western Humanities Review*, Vol. XXVI (Summer, 1972), 237-45.

4. J. Frank Dobie, *Guide to Life and Literature of the Southwest* (rev. ed., Dallas, Southern Methodist University Press, 1952), 124. Hereafter cited as *Life and Literature*.

5. Russel Nye, *The Unembarrassed Muse: The Popular Arts in America* (New York, Dial Press, 1970), 289.

6. Robert Lewis Shayon, "Resurrection of a Poet Lariat," *Saturday Review*, April 1, 1972, p. 22.
7. See Lewis Atherton, *The Cattle Kings* (Bloomington, Indiana University Press, 1961).
8. See William H. Hutchinson, "The Cowboy and the Class Struggle (or, Never Put Marx in the Saddle)," *Arizona and the West*, Vol. XIV (Winter, 1972), 321-30; and William W. Savage, Jr., "Western Literature and Its Myths: A Rejoinder," *Montana: The Magazine of Western History*, Vol. XXII (October, 1972), 78-81.
9. Adams' philosophy and method are described fully in Wilson M. Hudson, *Andy Adams: His Life and Writings* (Dallas, Southern Methodist University Press, 1964).
10. Donald C. Master, "Lost Paradise: The Cult of the Cowboy," unpublished paper, p. 10.
11. Gene M. Gressley, *Bankers and Cattlemen* (New York, Alfred A. Knopf, Inc., 1966), 125.
12. Don Russell, *The Lives and Legends of Buffalo Bill* (Norman, University of Oklahoma Press, 1960), 305.
13. *Ibid.*, 305-306; Albert Johannsen, *The House of Beadle and Adams and Its Dime and Nickel Novels: The Story of a Vanished Literature* (Norman, University of Oklahoma Press, 1950), I, 277.
14. According to J. Frank Dobie, the success of *North of 36* prompted Hough to advise Adams "to put a woman in a novel about trail driving. . . . Adams replied that a woman with a trail herd would be as useless as a fifth wheel on a wagon and that he would not violate reality by having her." In Dobie's opinion the best character in *North of 36* was Old Alamo, the lead steer. Dobie, *Life and Literature*, 107-108.
15. See Richard W. Etulain, "Origins of the Western," *Journal of Popular Culture*, Vol. V (Spring, 1972), 799-805.
16. The subject of synthetic blood is a fascinating one. It is discussed briefly in Roger Field, "The Technology of TV Violence," *Saturday Review*, June 10, 1972, p. 51.
17. Critics of cowboy productions often do not see eye to eye on the wisdom of ultimate resolutions. See, for examples, Jay Cocks, "Growing Up Absurd," *Time*, January 31, 1972, p. 40; and Arthur Knight, "Boys Will Be Boys," *Saturday Review*, March 18, 1972, p. 20. Both are reviews of Mark Rydell's film *The Cowboys*.
18. Occasionally they do so after telling us that we do not want it. Instructive is Dick Richards' 1972 film *The Culpepper Cattle Co.*, in which a wizened cook tells a young boy, "Cowboyin' is somethin' you do when you can't do nothin' else." Thereupon the film's cowpunchers proceed to have a high old time cursing, lying, drinking, and killing before they die in a blaze of gunfire and glory in a noble and virtuous cause. They are buried to the strains of "Amazing Grace." Cocks, who abhorred the same thing, less picturesquely done, in Rydell's *The Cowboys* a scant three months before, thought it was just fine. See Jay Cocks, "Mixed Company," *Time*, May 8, 1972, p. 94.
19. An interesting recent use of the long-drive motif may be found in Clair Huffaker, *The Cowboy and the Cossack* (New York, Trident Press, 1973), a novel about some American cowpunchers' participation in moving a herd of cattle across Siberia in the 1880's. The *New York Times Book Review*, July 15, 1973, 17, could but wonder aloud what the Russians would think of "this odd hybrid." Zane Grey transported a pair of cowboys to Australia for a similar undertaking in *Wilderness Trek* (New York, Harper & Row, 1944).
20. Interview, KOCO-TV, Oklahoma City, March, 1972.
21. The Historical Performance Society of Waco, Texas, sponsored a drive of forty-three longhorn cattle north from San Antonio to Dodge City, Kansas, in the

## COWBOY LIFE

summer of 1972. *Sunday Oklahoman* (Oklahoma City), August 20, 1972. McDowell, *The American Cowboy in Life and Legend*, obscures the distinction between the historical cowboy and his latter-day counterparts and has been praised for it by cattlemen who see no difference between themselves and the cowhands of the past. See the comments in *Persimmon Hill*, Vol. III, No. 3 (1973), 84-85; and compare them with the review of Forbis, *The Cowboys*, which appeared in *Persimmon Hill*, Vol. III, No. 4 (1973), 56-57. See also C. L. Sonnichsen, *Cowboys and Cattle Kings: Life on the Range Today* (Norman, University of Oklahoma Press, 1950). The popular desire to identify with cowboys is reflected in any issue of the *Dude Rancher Magazine*, published by the Dude Ranchers' Association, Billings, Montana, and in sales figures for western apparel in *Tack 'n Togs Dealer Roundup Report No. 2* (Minneapolis, Miller Publishing Company, 1972), 3-6.

22. The simile is Margaret Bierschwale's, in *Southwestern Social Science Quarterly*, Vol. XXXVII (June, 1956), 71.

23. Dobie, *Life and Literature*, 92.