

M O R E T H I N G S T H E A D V E N T

S I G N L A N G U A G E

By Ernest Thompson Seton

Do You know Sign Language?

If not, do you realize that the Sign Language is an established mode of communication in all parts of the world.

Do you know that it is as old as the hills and is largely used in all public schools? And yet when I ask boys this question, "Do you use the Sign Language?" they nearly always say "No."

The first question of most persons is "What is it?" It is a simple method of asking questions and giving answers, that is talking, by means of the hands.

Not long ago I asked a boy whether the policemen on the crowded streets used Sign Language. He said, "No!" at least he did not know if they did.

I replied: "When the officer on Fifth Avenue wishes to *stop* all vehicles, what does he do?"

"He raises his hand, flat with palm forward," was the reply.

"Yes, and when he means 'come on,' what does he do?"

"He beckons this way."

"And how does he say 'go left, go right, go back, come, hurry up, you get out?'" Each of these signs I found was well known to the boy.

The girls are equally adept and equally unconscious of it.

One very shy little miss—so shy that she dared not speak—furnished a good illustration of this:

"Do you use the Sign Language in your school?" I asked.

She shook her head.

"Do you learn any language but English?"

She nodded.

"What is the use of learning any other than English?"

She raised her right shoulder in the faintest possible shrug.

"Now," was my reply, "don't you see you have already given me three signs of the Sign Language, which you said you did not use?"

Here are some of the better known. Each boy will probably find that he has known and used them all his schooldays:

You (pointing at the person);

Me (pointing at one's self);

Yes (nod);

No (head shake);

Go (move hand forward, palm first);

Come (draw hand toward one's self, palm in);

Hurry (same, but the hand quickly and energetically moved several times);

Come for a moment (hand held out back down, fingers closed except first, which is hooked and straightened quickly several times);

Stop (one hand raised, flat; palm forward);

Gently or Go easy (like "stop," but hand gently waved from side to side);

Good-bye (hand high, flat, palm down, fingers wagged all together);

Up (forefinger pointed and moved upward);

Down (ditto downward);

Silence or hush (forefinger across lips);

Listen (flat hand behind ear);

Whisper (silently move lips, holding flat hand at one side of mouth);

Friendship (hands clasped);

Threatening (fist shaken at person);

Warning (forefinger gently shaken at a slight angle toward person);

He is cross (forefinger crossed level);

Shame on you (right forefinger drawn across left toward person several times);

Scorn (turning away and throwing an imaginary handful of sand toward person);

Insolent defiance (thumb to nose tip, fingers fully spread);

Surrender (both hands raised high and flat to show no weapons);

Crazy (with forefinger make a little circle on forehead then point to person);

Look there (pointing);

Applause (silently make as though clapping hands);

Victory (one hand high above head as though waving hat);

Indifference (a shoulder shrug);

Ignorance (a shrug and headshake combined);

Pay (hand held out half open, forefinger and thumb rubbed together);

Poverty (both hands turned flat forward near trouser pockets);

Knife (first and second fingers of right hand used as to whittle first finger of left);

I am thinking it over (forefinger on right brow and eyes raised);

I forgot (touch forehead with all right finger tips, then draw flat hand past eyes once and shake head);

I send you a kiss (kiss finger tips and move hand in graceful sweep toward person);

The meal was good (pat stomach);

I beg of you (flat hands tight together and upright);

Upon my honor (with forefinger make a cross over heart);

Give me (hold out open flat hand pulling it back a little to finish);

I give you (the same, but push forward to finish);

Give me my bill (same, then make motion of writing);

Get up (raise flat hand sharply, palm upward);

Sit down (drop flat hand sharply, palm down);

Rub it out (quickly shake flat hand from side to side, palm forward);

Thank you (a slight bow, smile and hand-salute, made by drawing flat hand a few inches forward and downward palm up);

Will you? or, is it so? (eyebrows raised and slight bow made)

Query. The sign for *Question*—that is, “I am asking you a question,” “I want to know”—is much used and important. Hold up the right hand toward the person, palm forward, fingers open, slightly curved and spread. Wave the hand gently by wrist action from side to side. It is used before, and sometimes after all questions. If you are very near, merely raise the eyebrows.

The following are needed in asking questions:

How Many? First the *Question* sign, then hold the left hand open, curved, palm up, fingers spread, then with right digit quickly tap each finger of left in succession, closing it back toward the left palm, beginning with the little finger.

How Much? Same as *How many?*

What? What are you doing? What do you want? What is it? First give *Question*, then hold right hand palm down, fingers slightly bent and separated, and, pointing forward, throw it about a foot from right to left several times, describing an arc upward.

QUERY SIGN

When? If seeking a definite answer as to length of time, make signs for *Question*, *How much*, and then specify time by sign for hours, days, etc. When asking in general “*When*” for a date, hold the left index extended and vertical, other and thumb closed, make a circle around left index tip with tip of extended right index, others and thumb closed; and when the index reaches the starting point, stop it and point at tip of left index (what point of shadow?).

Where? (What direction) First *Question*, then with forefinger sweep the horizon in a succession of bounds, a slight pause at the bottom of each.

Which? First *Question*, then hold left hand in front of you with palm toward you, fingers to right and held apart; place the end of

the right forefinger on that of left forefinger, and then draw it down across the other fingers.

Why? Make the sign for *Question*, then repeat it very slowly.

Who? First Question, and then describe with the right forefinger a small circle six inches in front of the mouth.

Eat. Throw the flat hand several times past the mouth in a curve.

Drink. Hold the right hand as though holding a cup near the mouth and tip it up.

Sleep. Lay the right cheek on the right flat hand.

My, mine, yours, possession, etc. Hold out the closed fist, thumb up, and swing it down a little so thumb points forward.

House. Hold the flat hands together like a roof.

Finished or done. Hold out the flat left hand palm to the right, then with flat right hand chop down past the ends of the left fingers.

Thus "*Will you eat?*" would be a *Question*, *you eat*, but *Have you eaten* would be, *Question*, *you eat*, *finished*.

Way or road. Hold both flat hands nearly side by side, palms up, but right one nearer the breast, then alternately lift them forward and draw them back to indicate track or feet traveling.

The Native American had much use for certain signs in describing the white trader. The first was:

Liar. Close the right hand except the first and second fingers; these are straight and spread; bring the knuckles of the first finger to the mouth, then pass it down forward to the left, meaning double or forked tongue.

The second sign, meaning "*very*" or "*very much*," is made by striking the right fist down past the knuckles of the left without quite touching them, the left being held still.

Another useful sign is *time*. This is made by drawing a circle with the right forefinger on the back of the left wrist. It looks like a reference to the wrist watch, but it is certainly much older than that style of timepiece and probably refers to the shadow of a tree. Some prefer to draw the circle on the left palm as it is held up facing forward.

SIGN FOR VERY MUCH

If you wish to ask, "*What time is it?*" You make the signs *Question*, then *Time*. If the answer is "Three o'clock," you would signal:

Time and hold up *three* fingers of the right hand.

Hours are shown by laying the right forefinger as a pointer on the flat palm of the left and carrying it once around; *minutes* by moving the pointer a very little to the left.

If you wish to signal in answer 3:15. You give the signs for hours 3 and minutes 15. Holding all ten fingers up for 10, then those of one hand for 5.

It takes a good-sized dictionary to give all the signs in use, and a dictionary you must have, if you would become an expert.

First among the trail signs that are used by woodsmen and most likely to be of use are axe blazes on tree trunks. Among these some may vary greatly with locality, but there is one that I have found everywhere in use with scarcely any variation. That is the simple white spot meaning, "*Here is the trail.*"

The Native American in making it may nick off a speck of bark with his knife, the trapper with his hatchet may make it as big as a half-dollar, or the settler with his heavy axe may slab off half the treeside; but the sign is the same in principle and in meaning, on trunk, log or branch from Atlantic to Pacific and from Hudson Strait to Rio Grande. "This is your trail," it clearly says in the universal language of the woods.

There are two ways of employing it: one when it appears on back and front of the trunk, so that the trail can be run both ways; the other when it appears on but one side of each tree, making a *blind trail*, which can be run one way only, the blind trail is often used by trappers and prospectors, who do not wish any one to follow their back track.

But there are treeless regions where the trail must be marked; regions of brush and sand, regions of rock, stretches of stone, and level wastes of grass. Here other methods must be employed.

A well-known Native American device, in the brush, is to break a twig and leave it hanging. (*Second line.*)

Among stones and rocks the recognized sign is one stone set on top of another (*top line*) and in places where there is nothing but grass the custom is to twist a tussock into a knot (*third line.*)

In running a trail one naturally looks straight ahead for the next sign; if the trail turned abruptly without notice one might easily be set wrong, but custom has provided against this. The tree blaze for turn "to the right" is shown in number 2, fourth row; "to the left" in number 3. The greater length of the turning blaze seems to be due to a desire for emphasis as the same mark set square on, is understood to mean "Look out, there is something of special importance here." Combined with a long side chip it means "very important; here turn aside." This is often used to mean "camp is close by," and a third sign that is variously combined but always with the general meaning of "warning" or "something of great importance" is a threefold blaze. (number 4 on fourth line.) The combination (number 1 on bottom row) would read "Look out now for something of great importance to the right." This blaze I have often seen used by trappers to mark the whereabouts of their trap or cache.

Surveyors often use a similar mark—that is, three simple spots and a stripe to mean, "There is a stake close at hand," while a similar blaze on another tree near by means that the stake is on a line between.

S T O N E S I G N S

These signs done into stone-talk refer to the top line of the chart.

These are often used in the Rockies where the trail goes over stony places or along stretches of slide-rock.

G R A S S A N D T W I G S I G N S

In grass the top of the tuft is made to show the direction to be followed; if it is a point of great importance three tufts are tied, their tops straight if the trail goes straight on; otherwise the tops are turned in the direction toward which the course turns.

Woodland tribes use twigs for a great many of these signs. (See second row.) The hanging broken twig, like the simple blaze, means "This is the trail." The twig clean broken off and laid on the ground across the line of march means, "Here break from your straight course and go in the line of the butt end," and when an especial *warning* is meant, the butt is pointed toward the one following the trail and raised somewhat, in a forked twig. If the butt of the twig were raised and pointing to the left, it would mean "Look out, camp, or ourselves, or the enemy, or the game we have killed is out that way." With some, the elevation of the butt is made to show the distance of the object; if low the object is near, if raised very high the object is a long way off.

These are the principal signs of the trail used by Scouts, Native Americans, and hunters in most parts of America. These are the standards—the ones sure to be seen by those who camp in the wilderness.

S M O K E S I G N A L S

There is in addition a useful kind of sign that has been mentioned already in these papers—that is, the smoke signal. These were used chiefly by the Plains Indians.

A clear hot fire was made, then covered with green stuff or rotten wood so that it sent up a solid column of black smoke. By spreading and lifting a blanket over this smudge the column could be cut up into pieces long or short, and by a preconcerted code these could be made to convey tidings.

But the simplest of all smoke codes and the one of chief use to the Western traveler is this:

One steady smoke—"Here is camp."

Two steady smokes—"I am lost, come and help me."

I find two other smoke signals, namely:

Three smokes in a row—"Good news."

Four smokes in a row—"All are summoned to council."

These latter I find not of general use, nor are they so likely to be of service as the first two given.

S I G N A L B Y S H O T S

The old buffalo hunters had an established signal that is still used by the mountain guides. It is as follows:

Two shots in rapid succession, an interval of five seconds by the watch, then one shot; this means, "where are you?" The answer given at once and exactly the same means "Here I am; what do you want?" The reply to this may be one shot, which means, "All right; I only wanted to know where you were." But if the reply repeats the first it means, "I am in serious trouble; come as fast as you can."

S P E C I A L S I G N S

The Indians sometimes marked a spot of unusual importance by sinking the skull of a deer or a mountain sheep deep into a living tree, so that the horns hung out on each side. In time the wood and bark grew over the base of the horns and "medicine tree" was created. Several of these trees have become of historic importance.

U N I V E R S A L S I G N A L P H A B E T

S E M A P H O R E

M O R S E C O D E

H I E R O G L Y P H S

S I M P L E M A G I C

S L E I G H T O F H A N D

It is our intention to lay more stress upon those tricks which require no apparatus, than upon those for which special apparatus or the assistance of another is required. No one is so well pleased by a trick whose essence evidently lies in the machinery, while every one feels pleasure at seeing a sleight of hand trick.

T H E T R A V E L L E D B A L L S

This is always a favorite feat. You take three or four cups, you place them upon a table, and exhibit an equal number of balls.

You put a cup over each ball, and cover them from sight. You then take each ball separately and fling it in the air. After the third ball has been thus flung away, you take up the cups again, and, to the surprise of the spectators, the three balls have come back again, and each is found under and presently find it under another cup; and, lastly, you bring all the three under the same cup.

The secret of this capital trick lies chiefly in the *fourth* ball, the existence of which the audience do not know.

Before you begin, put a fourth ball in some place where you can easily get at it,—in your pocket, for example, or stuck on a little spike fastened to your own side of the table: throw the three balls on the table, and while you are handling the cups with the left hand, and shifting the balls about in them, quietly get the truth ball into the right hand, and hold it at the roots of the second and third fingers. You will now find that with the tips of those fingers you can pick the ball out of the palm of the hand. Being thus prepared you may begin the trick.

Put a ball under each cup, and be careful to get the balls close to the edge of the cup which is farthest from you. Let them stay there while you talk to your audience in some flourishing style, and, in the mean time, get the fourth ball between the *tips* of your second and third fingers; keep these fingers well doubled into the palm, take the right-hand cup between thumb and forefinger, keeping the rest of the fingers behind it, lift it off ball, and as you set it down, neatly slip the fourth ball under it. As you will now have your hands quite empty, it may be as well to make some gesture which shows that you have nothing concealed.

Take up the first ball, and say that it is going to Europe. Draw your hand quickly back, as if to throw, and while doing so drop the ball into the palm of the hand and catch it between the roots of the fingers, just as the fourth ball was held. Pretend to throw it away, opening your hand as if you did so, but taking care to hold it tightly in the finger-roots. Take up the second cup slip the first ball under it as before, and proceed to do so with the third, pretending each time to throw the ball away. Take up the last of the three balls which have now come back again.

Replace the cups over the balls and as you do so slip the ball in your hand under the left-hand cup, so that there will be two balls in it. Take up the right-hand cup, pretend to throw the ball into the middle cup, pick it up and show the two balls there. As you replace the cup, slip the concealed ball into it, so as to bring three under one cup, and proceed as before. When you have finished the performance, by showing the three balls under one cup, get rid of the fourth ball by sticking it on the projecting needle.

P A L M I N G A C O I N

This phrase involves an explanation of the first grand principles of the art, without which no feat of mere sleight of hand with coin can be successfully performed. The exhibitor, before commencing, should turn back the sleeves of his coat, to avoid the appearance of passing any thing down the arm, and may then prepare himself for the first illusion in the manner following:—

Place a coin, either a dime or a quarter, on the *tips* of the middle and third fingers, so that it may rest there of its own weight. By now turning the hand with the knuckles uppermost, and quickly closing the fingers into the palm, the coin may be held securely by the contraction of the thumb, and the hand still appear to contain nothing. This is *palming*, and with a little practice nearly every feat of simple legerdemain may be performed by its means. Care, of course, must be taken not to expose the coin by any reversed movement of the hand.

Securing the coin in the right hand, and simultaneously making it appear to pass into the left, the exhibitor may cause it either to disappear altogether, or, by holding a glass in the right hand, bid it fly from the left into the tumbler, where the expansion of the thumb will readily cause it to fall. This feat, when skilfully performed, never fails to elicit surprise and admiration.

T O B R I N G T W O S E P A R A T E

Take two cents, which must be carefully placed in each hand, as thus: The right hand with the coin on the tips of the Index and middle finger, and the left hand with the coin in the palm. Then place, at a short distance from each other, both hands open on the

table, the left palm being level with the fingers of the right. By now suddenly turning the hands over, the cent from the right hand will fly, without being perceived, into the palm of the left, and make the transit appear most unaccountable to the bewildered eyes of the spectators. By placing the audience in front, and not at the side of the exhibitor, this illusion, if neatly performed, can never be detected.

T H E M A G I C H A N D K E R C H I E F

Take any handkerchief and put a quarter or a dime into it. Fold it up, laying the four corners over it so that it is entirely hidden by the last one. Ask the audience to *touch and feel the coin* inside. Then unfold it, and the coin has disappeared without anybody seeing it removed. The method is as follows:

Take a dime, and privately stick a piece of wax on one side of it; place it in the center of the handkerchief, with *the waxed side up*; at the same time bring the corner of the handkerchief marked A, and completely hide the coin; this should be carefully done, or the audience will discover the wax. Squeeze the coin very hard, so that by means of the wax it sticks to the handkerchief; then fold the corners, B, C, and D, leaving A open.

Having done this, take hold of the handkerchief with both hands, as represented in Figure at the opening, A, and sliding along your fingers at the edge of the same, the handkerchief becomes unfolded, the coin adheres to it, coming into your right hand. Detach it, shake the handkerchief out, and the coin will have disappeared. To convince the audience the coin is in the handkerchief, drop it on the table, and it will sound against the wood. This is an easy trick.

H O W T O T A L K T O G I R L S

So, how do you talk to girls? It's a good question, though not necessarily an easy one. I've lived for a bit over a half century now but I can't swear I know the answer. Even at my great age, I still find myself occasionally flummoxed in the presence of a female. I bet the same is true of you.

Say you want to talk to a girl, unfortunately it often goes something like this, doesn't it?

Your palms are wet, your mouth is dry. You stand there tonguetied. You stare at your shoes, you shuffle your feet, and for your very life, you can not think of a thing to say. Or worse—out of pure nervousness—you say the first dumb thing that comes into your head. Then, recognizing your mistake, you try to make up for it by blurting out something that to your anguished ears sounds even dumber. Stop, you cry to yourself, 'Stop!' But you cannot stop, and in a moment you are babbling like a brook. Usually what you wind up saying is inappropriate, or rude—sometimes it is even downright disgusting. But you just can't seem to help yourself. There's just something about some girls.

Nowadays people generally take Mark Twain's Tom Sawyer as a model American boy. It might be instructive to check-out how he manages this tricky task.

There's a new girl in town, named Becky Thatcher, and Tom would like to get to know her. His first move is to get her to notice him.

He worshipped this new angel with furtive eye, till he saw that she had discovered him; then he pretended he did not know she was present, and began to "show off" in all sorts of absurd boyish ways, in order to win her admiration. He kept up this grotesque foolishness for some time; but by-and-by, while he was in the midst of some dangerous gymnastic performances, he glanced aside and saw that the little girl was wending her way toward the house. Tom came up to the fence and leaned on it, grieving, and hoping she would tarry yet awhile longer. She halted a moment on the steps and then moved toward the door. Tom heaved a great sigh as she put her foot on the threshold. But his face lit up, right away, for she tossed a pansy over the fence a moment before she disappeared.

He returned, now, and hung about the fence till nightfall, "showing off," as before; but the girl never exhibited herself again, though Tom comforted himself a little with the hope that she had been near some window, meantime, and been aware of his attentions. Finally he strode home reluctantly, with his poor head full of visions.

Next day in school, Tom gets his chance with Becky.

Presently the boy began to steal furtive glances at the girl. She observed it, "made a mouth" at him and gave him the back of her head for the space of a minute. When she cautiously faced around again, a peach lay before her. She thrust it away. Tom gently put it back. She thrust it away again, but with less animosity. Tom patiently returned it to its place. Then she let it remain. Tom scrawled on his slate, "Please take it—I got more." The girl glanced at the words, but made no sign. Now the boy began to draw

something on the slate, hiding his work with his left hand. For a time the girl refused to notice; but her human curiosity presently began to manifest itself by hardly perceptible signs. The boy worked on, apparently unconscious. The girl made a sort of noncommittal attempt to see, but the boy did not betray that he was aware of it. At last she gave in and hesitatingly whispered:

"Let me see it."

Tom partly uncovered a dismal caricature of a house with two gable ends to it and a corkscrew of smoke issuing from the chimney. Then the girl's interest began to fasten itself upon the work and she forgot everything else. When it was finished, she gazed a moment, then whispered:

"It's nice—make a man."

The artist erected a man in the front yard, that resembled a derrick. He could have stepped over the house; but the girl was not hypercritical; she was satisfied with the monster, and whispered:

"It's a beautiful man—now make me coming along."

Tom drew an hour-glass with a full moon and straw limbs to it and armed the spreading fingers with a portentous fan. The girl said:

"It's ever so nice—I wish I could draw."

"It's easy," whispered Tom, "I'll learn you."

"Oh, will you? When?"

"At noon. Do you go home to dinner?"

"I'll stay if you will."

"Good—that's a whack. What's your name?"

"Becky Thatcher. What's yours? Oh, I know. It's Thomas Sawyer."

"That's the name they lick me by. I'm Tom when I'm good. You call me Tom, will you?"

"Yes."

Now Tom began to scrawl something on the slate, hiding the words from the girl. But she was not backward this time. She begged to see. Tom said:

"Oh, it ain't anything."

"Yes it is."

"No it ain't. You don't want to see."

"Yes I do, indeed I do. Please let me."

"You'll tell."

"No I won't—deed and deed and double deed won't."

"You won't tell anybody at all? Ever, as long as you live?"

"No, I won't ever tell anybody. Now let me."

"Oh, you don't want to see!"

"Now that you treat me so, I will see." And she put her small hand upon his and a little scuffle ensued, Tom pretending to resist in earnest but letting his hand slip by degrees till these words were revealed: "I love You."

"Oh, you bad thing!" And she hit his hand a smart rap, but reddened and looked pleased, nevertheless.

Tom is smooth, and he doesn't let the fact that he likes this Becky get in his way, instead she is his inspiration to be bold and honest and attentive and playful. He relates to her as he would to any person he likes. He doesn't see her as a girl, but as an individual, and that's why they click.

Incidentally, by chapter's end, Becky and Tom are engaged to one another and have even sealed the deal with a kiss. Fast work for a ten-year-old. Now, a kiss may not be exactly what you have in mind—doesn't matter, we can still take the lesson from Tom. The best answer is also the simplest. It's easiest to talk to a girl when you recognize her as an individual person, and don't worry because she happens to be a girl also.

O N C O W B O Y I N G

By Fay E. Ward

The evolution of the American cowboy and his equipment dates back to the Spanish conquest of Mexico in 1519 by Cortés and his conquistadors. The descendants of these same adventurous conquistadors settled in Mexico. Some of them became owners of large estates and were known as *hacendados*, and their extensive ranches were called *haciendas*. Eventually they drifted northward with their great herds of longhorn cattle and mustang horses and crossed the Rio Bravo, now called the Rio Grande.

The stock industry thrived and spread from Texas to California, and there naturally came into being a great number of stockmen who operated on a smaller scale than the *hacendados*. They were known as *rancheros*, or small ranch owners. The men who were employed to handle the range stock were known as *vaqueros*, meaning cowboys. The term "buckaroo" in common use in the West is derived from this Spanish word.

THE OLD CATTLE TRAILS

When Texas gained her independence in 1836, the American cowboy came into being. The Mexican ranchers abandoned their ranches and drifted *muy pronto* across the Rio Grande to avoid the wrath of the *Tejanos*. Even before the departure of the Mexican ranchers, and as early as the first Spanish settlements in Texas, a great many horses and a large number of cattle escaped and went wild in the brush. Since the Spaniards did not castrate their animals, these escaped horses and cattle multiplied rapidly, so that, together with the animals the Mexicans abandoned when they trekked back across the border, the wild herds became incredibly numerous. The great number of horses and cattle running wild tempted many a buffalo hunter and Indian scout to go into the cattle business, for cattle and horses were to be had for the taking.

Naturally the Americans adopted the equipment and methods used by the Mexican rancheros and *vaqueros*. Therefore, the style of equipment used by the early-day buffalo hunters and scouts had its influence, to a certain extent, upon the outfits used by the old-time cowhand that followed. The illustrations show the various stages of development of the cowhand's equipment.

During the Civil War many of the ranchers and cowhands deserted the ranches and enlisted in the service of the Confederate army. As a consequence, the cattle and horses that were left to range unmolested increased to even greater numbers and ran wild over a vast territory. When the war was over, many of the former cowmen returned to their old occupation and with them came ex-soldiers, their friends and friends of their friends who saw that here was a great opportunity to build up independent stock businesses. When the northern trails were opened, the Texas cowhand came into his own. It is estimated that fully ninety percent of the old-time Texas cowhands were former Confederate soldiers.

During the period from 1865 to 1895, the cowhand and his equipment changed materially. In California the Spanish methods and equipment retained their influence upon the outfits of the cowhand much longer than in any other part of the cow country north of the Mexican Border.

When the northern trails were closed, the northern cowhand became an important factor in the cattle businesses, and the equipment and methods he used were the result of Texas and California influences. But these influences, when fused with and then modified by conditions of climate and locale, produced a distinct type, as easily distinguishable and recognizable as its Texas or California counterparts.

However, Texas, California and Montana cowhands are the same kind of guys under the skin; they differ, actually, only in the style of their equipment and in the methods used in their work, which are largely shaped by the kind of country they operate in and the sort of weather they have to face.

The species "cowhand" is no special breed of human; but he is a special type created by his special way of life. Perhaps, though, it does take a special kind of guy to choose to be a cowhand. The cowhand is possessed by a sort of pioneering spirit; he likes nature—that is, nature in the raw. He doesn't mind taking a chance, win or lose. He can take it on the chin and keep coming back for more.

The cowhand and the stock range are as closely identified with each other as the cowhand and his horse. Anything written about the evolution of the cowboy assumes that the reader has some knowledge of the history of the cow country and the stock business. The author realizes that the short outline presented above does not cover the subject adequately. However, he hopes it will help in the understanding of the pages that follow which have, moreover, been made as self-explanatory as possible.

The professional rodeo hand is also a product of the cow country, generally speaking, and is of the same type as the average cowhand. As a rule he is a "top-hand" and was schooled in the actual work of riding and roping out where skyscrapers seldom grow. Because of the inducements offered in cash prizes to the winners of the various roping and riding events and the thrill of winning over the best men in the game, some of the finest riders and ropers have become professional rodeo contestants and have made history which will long be remembered. The rodeo or frontier-contest hand has become a popular figure wherever he is seen in action.

Rodeo work is highly specialized and every move that a contestant makes is carefully planned to save time. The equipment used is designed and arranged to promote speed and efficiency. The element of chance, which may stand between the rodeo artist and the winning of the contest, is far greater than in any other line of sport. And there are always many keen competitors for the prizes. Rodeo work is more dangerous, too, than any other sport at present featured before the American public.

The different breeds of horses and cattle which have been predominant in the cow country since the beginning of the stock industry are shown to some extent in the illustrations on Plate 4.

The mustang and the longhorn are of Spanish origin; they are the descendants of the cattle and horses which Cortés and the other conquistadors brought over from Spain in 1519 (the date of the conquest of Mexico) and during the years that followed. The Spanish horse was of Moorish and Arabian origin. The original Arab strain had great endurance and certainly many of the Indian horses in the early 1800's showed this quality. The cattle were for the most part of the Andalusian breed.

The mustang evolved from a process of inbreeding that went on among the horses that escaped from the Spaniards and lapsed into a wild state. Very few of them ever made good cow horses because they lacked the great stamina and endurance needed for cow work. Generally speaking, they were narrow-chested, light-boned and droop-rumped. This deterioration of the mustang can be ascribed to the fact that many of the best stallions were killed or badly injured in the fights between them during the mating season. What brought the wild mustangs of the Navajo country down in size more than anything else was probably the fact that they suffered from undernourishment. Also, the screwworm's ravages contributed to the decimation of the best sires. So, for the most part, only the weaker specimens were left to propagate the species.

PLATE:4 THE EVOLUTION OF BREEDS

The Mexican horse, which is often referred to as the Spanish pony, and the Indian pony are descendants of the mustang; they are distinct breeds even though they have this common ancestry. Generally the Mexican or Spanish pony shows certain marked characteristics such as black stripes running down the length of the back and across the shoulders; frequently there are also black or dark-colored stripes or bars on the forelegs. The prevailing colorings are *grulla* (gru-ya), smoky blue or mouse color; *palomina*, a golden cream color; *appalusa*, a sort of bluish or red-roan color with spots of pure color juxtaposed in striking contrasts. Browns or buckskins are common colors, too. These Mexican or Spanish ponies are capable of great endurance and make good saddle horses.

The Indian pony is a decided improvement over the Mexican horse, both as to conformation and disposition. He is a blocky, well-proportioned horse, and because of the Indians' partiality for the pinto (paint), this type of horse has, through selection, been widely propagated among Indian ponies. The colors of the "paint" are generally white and black or white and bay, each color in its purity, so that there is a strong contrast between them.

The modern range horse and cow horse is the result of crossbreeding the Mexican or Spanish pony mares with the saddle horse—Thoroughbred, standard-bred and purebred sires. In the northern sections of the cow country the breeding trend is toward a large-boned, blocky and clean-limbed type of horse. The Percheron sire is the type of horse used. In the southwest, the qualities mostly favored in a good cow horse are conformation, endurance and speed. The Thoroughbred and the quarter-horse types of sire are much in evidence.

The rodeo roping horse and the horses generally used for bulldogging purposes are of the quarter-horse type. They are very compact, clean-limbed and powerful. For short distances of up to one quarter of a mile, this type of horse has no equal for speed. This is a desirable quality for a roping horse.

The longhorn breed of cattle is also the outcome of inbreeding among the animals in their wild state. These cattle that escaped from the Spaniards were of Andalusian strain, the same breed that provides the famous bulls of the Spanish bull ring. Longhorns are of many colors, including *appalusas*, *grullas*, browns and duns, as well as blues and redroans and blacks. They are among the sturdiest of all the cattle breeds; they can go farther to water and grass, and still thrive, more than any other type of cattle to be found on the North American continent. The longhorn dominated the range until the late 19th century. By crossing the Durham and the Hereford with the longhorn, a crossbred type of range cattle was produced which proved to be a good "rustler" and a good beef producer. The crossbred cattle are high-horned and easier to handle than the longhorns.

The Texas Brahma is also a crossbred type of range critter. It has been experimented with in the coastal regions of south Texas and in some parts of the southwest. It is the result of a cross between the longhorn, the Brahma cattle of India, and the Hereford. Texas Brahmas are very thrifty and are immune to ticks. They are wild-natured and difficult to handle in rough country and, because of their color, they have been widely discriminated against by cattle buyers. The colors are mixtures of brown and light cream which have been hard to erase in crossbreeding, but a fixed, blood-red color has been obtained by a few breeders. They are high-withered, because of the hump on the Brahma, and they are also droop-rumped and droop-eared. Because of their wild disposition and their ability to jump high and crooked, they are used extensively in rodeos and frontier contests for riding purposes. Their horns curve vertically above their heads, which helps to give them a wild and scary expression.

The Hereford, or white-face, has become the standard breed of range cattle because of qualities which make for a better type of beef carcass and because of their general adaptability to range conditions in the different sections of the cow country. They are light-boned and lower in stature than the other types of cattle mentioned herein, and though they are not as thrifty as the other types, their color and uniformity are more important qualities.

R A N C H W O R K

A brief summary of the different kinds of work that a cowboy is called upon to do in different seasons of the year, in the north and in the south, is outlined in the following paragraphs.