

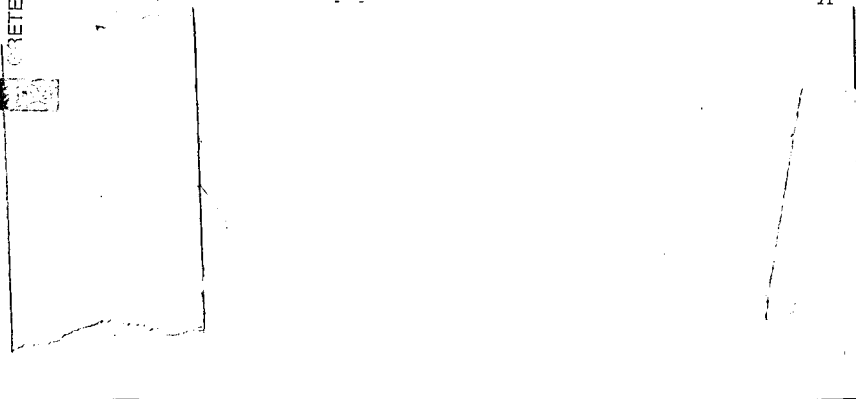
*Gretel Ehrlich (b. 1946), a native Californian, attended Bennington College and later the film school at New York University. Her work as a documentary filmmaker took her to Wyoming in 1979, and she found herself drawn to the state's sweeping open countryside and to the people who inhabit it. During her seventeen years working as a rancher there, she produced several books of reflections on her experiences, including *The Solace of Open Spaces* (1985) and *A Match to the Heart* (1994), as well a novel and other works. Currently dividing her time between California and Wyoming, she has most recently published *Questions from Heaven* (1997), an account of her pilgrimage as a Buddhist to shrines in China, and *John Muir: Nature's Visionary* (2000), a biography of the great American naturalist and conservationist.*

GRETEL EHRLICH

About Men

Ehrlich's brief essay, "About Men," originally appeared in *Time* magazine, and was included in her first essay collection, *The Solace of Open Spaces*. Ehrlich's primary purpose in the essay is to reconsider some basic stereotypes

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western world and the western men she describes for anything, regardless of the challenges both nature and cowboys present.

When I'm in New York but feeling lonely for Wyoming I look for the Marlboro ads in the subway. What I'm aching to see is horseflesh, the glint of a spur, a line of distant mountains, brimming creeks, and a reminder of the ranchers and cowboys I've ridden with for the last eight years. But the men I see in those posters with their stern, humorless looks remind me of no one I know here. In our hellbent earnestness to romanticize the cowboy we've ironically disesteemed his true character. If he's "strong and silent" it's because there's probably no one to talk to. If he "rides away into the sunset" it's because he's been on

horseback since four in the morning moving cattle and he's trying, fifteen hours later, to get home to his family. If he's "a rugged individualist" he's also part of a team: ranch work is teamwork and even the glorified open-range cowboys of the 1880s rode up and down the Chisholm Trail in the company of twenty or thirty other riders. Instead of the macho, trigger-happy man our culture has perversely wanted him to be, the cowboy is more apt to be convivial, quirky, and soft-hearted. To be "tough" on a ranch has nothing to do with conquests and displays of power. More often than not, circumstances—like the colt he's riding or an unexpected blizzard—are overpowering him. It's not toughness but "toughing it out" that counts. In other words, this macho, cultural artifact the cowboy has become is simply a man who possesses resilience, patience, and an instinct for survival. "Cowboys are just like a pile of rocks—everything happens to them. They get climbed on, kicked, rained and snowed on, scuffed up by wind. Their job is 'just to take it,'" one old-timer told me.

A cowboy is someone who loves his work. Since the hours are long—ten to fifteen hours a day—and the pay is \$30 he has to. What's required of him is an odd mixture of physical vigor and maternalism. His part of the beef-raising industry is to birth and nurture calves and take care of their mothers. For the most part his work is done on horseback and in a lifetime he sees and comes to know more animals than people. The iconic myth surrounding him is built on American notions of heroism: the index of a man's value as measured in physical courage. Such ideas have perverted manliness into a self-absorbed race for cheap thrills. In a rancher's world, courage has less to do with facing danger than with acting spontaneously—usually on behalf of an animal or another rider. If a cow is stuck in a boghole he throws a loop around her neck, takes his dally (a half hitch around the saddle horn), and pulls her out with horsepower. If a calf is born sick, he may take her home, warm her in front of the kitchen fire, and massage her legs until dawn. One friend, whose favorite horse was trying to swim a lake with hobbles on, dove under water and cut her legs loose with a knife, then swam her to shore, his arm around her neck lifeguard-style, and saved her from drowning. Because these incidents are usually linked to someone or something outside himself, the westerner's courage is selfless, a form of compassion.

The physical punishment that goes with cowboying is greatly underplayed. Once fear is dispensed with, the threshold of pain rises to meet the demands of the job. When Jane Fonda asked Robert Redford

(in the film *The Electric Horseman*) if he was sick as he struggled to his feet one morning, he replied, "No, just bent." For once the movies had it right. The cowboys I was sitting with laughed in agreement. Cowboys are rarely complainers; they show their stoicism by laughing at themselves.

If a rancher or cowboy has been thought of as a "man's man"—laconic, hard-drinking, inscrutable—there's almost no place in which the balancing act between male and female, manliness and femininity, can be more natural. If he's gruff, handsome, and physically fit on the outside, he's androgynous at the core. Ranchers are midwives, hunters, nurturers, providers, and conservationists all at once. What we've interpreted as toughness—weathered skin, calloused hands, a squint in the eye and a growl in the voice—only masks the tenderness inside. "Now don't go telling me these lambs are cute," one rancher warned me the first day I walked into the football-field-sized lambing sheds. The next thing I knew he was holding a black lamb. "Ain't this little rat good-lookin'?"

So many of the men who came to the West were southerners—men looking for work and a new life after the Civil War—that chivalrousness and strict codes of honor were soon thought of as western traits. There were very few women in Wyoming during territorial days, so when they did arrive (some as mail-order brides from places like Philadelphia) there was a stand-offishness between the sexes and a formality that persists now. Ranchers still tip their hats and say, "Howdy, ma'am" instead of shaking hands with me.

Even young cowboys are often evasive with women. It's not that they're Jekyll and Hyde creatures—gentle with animals and rough on women—but rather, that they don't know how to bring their tenderness into the house and lack the vocabulary to express the complexity of what they feel. Dancing wildly all night becomes a metaphor for the explosive emotions pent up inside, and when these are, on occasion, released, they're so battery-charged and potent that one caress of the face or one "I love you" will peel for a long while.

The geographical vastness and the social isolation here make emotional evolution seem impossible. Those contradictions of the heart between respectability, logic, and convention on the one hand, and impulse, passion, and intuition on the other, played out wordlessly against the paradisaical beauty of the West, give cowboys a wide-eyed but drawn look. Their lips pucker up, not with kisses but with immutability. They may want to break out, staying up all night with a lover just to talk, but

they don't know how and can't imagine what the consequences will be. Those rare occasions when they do bare themselves result in confusion. "I feel as if I'd sprained my heart," one friend told me a month after such a meeting.

My friend Ted Hoagland wrote, "No one is as fragile as a woman but no one is as fragile as a man." For all the women here who use "fragileness" to avoid work or as a sexual ploy, there are men who try to hide theirs, all the while clinging to an adolescent dependency on women to cook their meals, wash their clothes, and keep the ranch house warm in winter. But there is true vulnerability in evidence here. Because these men work with animals, not machines or numbers, because they live outside in landscapes of torrential beauty, because they are confined to a place and a routine embellished with awesome variables, because calves die in the arms that pulled others into life, because they go to the mountains as if on a pilgrimage to find out what makes a herd of elk tick, their strength is also a softness, their toughness, a rare delicacy.

POSSIBILITIES FOR WRITING

1. What does Ehrlich find so admirable and so sympathetic about the cowboys and ranchers she encounters in Wyoming? What does this suggest about her view of male roles more generally in our culture? Using specific examples from her essay, explore her central themes.
2. Cowboys, as Ehrlich describes them, seem to have trouble communicating with and relating to women, yet cling to an "adolescent dependency" on women to take care of them. How does Ehrlich square this with her positive image of cowboys? Do you think she does so effectively, or does this point diminish her image of cowboys in your eyes?
3. The media depict many different stereotypes in terms of gender, ethnicity, and so on. Choose a particular stereotype you have encountered, describe it and how it is exemplified in the media, then, as Ehrlich does, question the stereotype based on your own experiences.