Mark Twain

ROUGHING IT

INTRODUCTION BY RODMAN W. PAUL

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INTRODUCTION

I

When the first draft of *Roughing It* was two-thirds finished, Mark Twain wrote to his publisher: "I am writing with a red-hot interest . . . . Nothing bothers me or gets my attention—I don't think of anything but the book, and I don't have an hour's unhappiness about anything and don't care two cents whether school keeps or not. It will be a bully book."

To Elisha Bliss, his publisher, this cheerful report in May, 1871, must have brought a sense of great relief. As Bliss well knew, in the latter part of the previous year the humorist had encountered a run of hard luck that had brought his writing to a standstill. Following his marriage in February, 1870, Mark Twain had tried to settle down into the life of a newspaper owner and editor in Buffalo. But both Buffalo and editorial work had proved uncongenial, and Mark Twain's family had been cursed with a series of illnesses which culminated in the premature birth of his son and the desperate sickness of his wife. In a mood of fatigue and bitterness Mark Twain had sold his share in the newspaper at a loss of $10,000 and had left Buffalo forever.

By the spring of 1871 he had found a pleasant temporary home at a hilltop farm near Elmira, New York. Here his wife's health began to improve, and for the moment his infant son seemed to be gaining. The Buffalo venture had left him with heavy debts, but his first major book, *The Innocents Abroad,* was selling at a phenomenal rate—"right along just like the Bible," he said—and Bliss had offered him the unusually high royalty of seven and one-half per cent if he would write a book about his western experiences. Thus it was in a lighter mood than he had known for many months that Mark Twain sat down to write *Roughing It.*

At first his memory was unreliable and his interest only moderate. His five years in the Far West had come to a close in 1866; the distance in time was too great and the difference in conditions too marked to permit an immediate recovery of the spirit of those youthful days. But a reading of his brother's journal of their trip from the Missouri frontier to Nevada brought recollections of the first part of the western adventures, and presently a long and happy visit from Joe Goodman, his friend and employer during newspaper days on the Comstock Lode, stimulated him to the enthusiastic effort revealed in the letter to Bliss. In this same letter Mark Twain reported: "I find myself so thoroughly interested in my work, now (a thing I have not experienced for months) that I can't bear to lose a single moment of the inspiration."

II

Mark Twain was not yet 36 as he sat writing *Roughing It.* Several years before, he had completed the cycle of personal experiences that were to provide him with the material for his most important books, but his period of literary creativeness was just beginning. *Tom Sawyer* was to be written in 1874–1875; *Huckleberry Finn,* begun in 1876, would not be completed until 1883; *Life on the Mississippi* was to be produced by successive spurts of energy, spaced over the years from 1874 to 1883.

Roughing It represents, therefore, the work of a writer who had accumulated a plentiful supply of knowledge and was starting to use it. Mark Twain's learning was not the kind that one finds in universities. After his brief schooling in Hannibal, Missouri, he had begun his much more important training as printer and local journalist. Then had come the four memorable years as pilot on the Mississippi, and then, after his momentary service with the Confederate forces, his departure westward on the adventures which are described in *Roughing It.*

His years of boyhood and young manhood in the Mississippi

Valley served to introduce him to most of the extremely varied species of mankind that made up nineteenth-century America. In speaking of his piloting days Mark Twain later said: "In that brief, sharp schooling, I got personally and familiarly acquainted with about all the different types of human nature that are to be found in fiction, biography, or history. . . . When I find a well-drawn character in fiction or biography, I generally take a warm personal interest in him, for the reason that I have known him before—met him on the river." Along the river Mark Twain first encountered the originals of the characters that recur in his books: the oratorical politician; the conscienceless, convincing promoter and his gullible victim; the dandy; the swaggering desperado; the ignorant, prejudiced Pike County frontiersman; the perennial optimist whose newest project is a "sure thing"; and, best of all, the westerner who loves to drawl out humorous stories in a solemn, carefully casual manner.

Although Mark Twain first met such folk along the Mississippi, he renewed his acquaintance with them when he arrived in the Far West in 1861, for his own journey was a part of a general movement that for a generation had been carrying the people of the Mississippi Valley westward. The rapid increase in population in the Mississippi and Missouri valleys after the War of 1812 hardly created what modern Americans would describe as a dense settlement; nevertheless, the region soon had an exportable surplus of restless frontiersmen, farmers, adventurers, and bad men. Some turned southwestward to Texas and helped to revolutionize that province; others listened to the tales of the fur traders and the men of the Santa Fé caravans, and resolved that presently they would test the possibilities of the lands that lay beyond the Great Plains. The movement to Oregon and California in the 1840's, and the much larger exodus to California after the gold discovery, bore westward in large numbers these people of the Mississippi Valley.

Mark Twain thus found himself among familiar types, albeit in a new geographic setting, when he and his brother came to

Nevada during the first year of the Civil War. Mixed in with these westward movers from the interior of America were new types that enabled the young man to complete his studies in human nature: city folk from New York, Boston, and Baltimore, deep-water sailors, immigrants fresh from Europe, and laborers from old Ireland and still older China.

The far-western mining frontier was unique in its ability to attract men in great numbers, and with them capital, supplies, transportation services, and even luxuries. Where new agrarian regions had to struggle against a constant lack of manpower, money, communications, and cultural agencies, the mineral West shot ahead in spectacular if erratic fashion. Its booming new cities had their banks, stagecoach lines, newspapers, and theaters almost as quickly as grocery stores and saloons. California started the pattern with her flush days of 1849 and the early 1850's. The waning of her mining prosperity in the subsequent years left her with the problem of finding employment not only for thousands of restless miners and prospectors, but also for the city dwellers of San Francisco and the population of the lesser towns of the interior, most of which existed primarily to serve the mines. Eventually the development of agriculture would supply the need, but what was to be done during the transitional years?

The answer was provided at the close of the 1850's by a succession of discoveries of gold and silver in other parts of the Far West. To each of them hurried men who had been trained in California and who continued to regard California, particularly San Francisco, as both their supply base and their cultural and recreational center. The greatest of these new mining regions was the Comstock Lode. The silver mania began there in 1859 and continued with little abatement until 1864—in other words, throughout the period of Mark Twain's residence in Nevada. After 1864 the Comstock Lode experienced, in rapid alternation, extremes that ranged from severe depression to reckless prosperity, and thence to final failure: in the late 1860's the mines

seemed to have been exhausted; in 1871 hope revived with the rich discovery in the Crown Point workings; in 1873 a great boom began with the opening of the Big Bonanza—an ore body in the Consolidated Virginia ground; by 1880 most of the mines had ceased, permanently, to pay dividends.

Mark Twain thus lived in Nevada during its most exciting years: before its self-confidence had received any check, when it was still the new wonder of the West that was daily attracting to it the foot-loose, the ambitious, the able, and the ever-hopeful ne'er-do-well. For such a mixed society Mark Twain's training had been an ideal preparation. He was able to write of Virginia City, Carson, Unionville, and Esmeralda with the understanding and sympathy of one who was in every sense a participant in the scenes he was describing, not just an observer from a more normal outer world. There exist accounts of this era that are more detailed, more complete, and more factually accurate than *Roughing It,* but there are none that give a greater insight into the psychology of prospectors and would-be millionaires, into the prejudices and habits of a raw new western community, and into the folklore of frontier America. And the whole is presented in a manner so appropriate to the setting, and so continuously interesting that it justifies the exuberant prediction Mark Twain made of this book: "When I get it done I want to see the man who will begin to read it and not finish it."

III

It was on the Comstock Lode that Sam Clemens, the former printer, pilot, and now prospector, finally turned to writing as a career and adopted the pen name of Mark Twain. During his years of boyhood and young manhood in the Mississippi Valley he had tried his hand variously at reporting local news items, writing humorous and satirical pieces, and composing travel letters. None of these early efforts had achieved distinction, but this is hardly surprising, since they were the work of a youth

whose mind and understanding of the world were still growing, under the stimulus of extensive reading, much travel, and contact with all sorts of people. If one may judge by his letters to his family, he had already made considerable progress toward maturity before he started westward. The future Mark Twain, the humorist and the master of a singularly expressive style, is discernible in these excerpts from an often-quoted letter he wrote to his mother soon after arriving in Nevada in 1861:

> The country is fabulously rich in gold, silver, copper, iron, quicksilver, marble, granite, chalk, plaster of Paris, (gypsum,) thieves, murderers, desperadoes, ladies, children, lawyers, Christians, Indians, Chinamen, Spaniards, gamblers, sharpers, coyotes (pronounced Ki-yo-ties,) poets, preachers, and jackass rabbits.
>
> No flowers grow here, and no green thing gladdens the eye. The birds that fly over the land carry their provisions with them.
>
> When crushed, sage brush emits an odor which isn't exactly magnolia and equally isn't exactly polecat—but is a sort of compromise between the two.

In Nevada the young prospector soon reverted to an earlier habit of submitting volunteer correspondence to local newspapers. Some sketches written under the pseudonym of "Josh" were accepted by the Virginia City *Territorial Enterprise* during the spring and summer of 1862. They were sufficiently promising to win for their author the unexpected offer of a job at twenty-five dollars a week as a reporter on the *Enterprise*. Since neither labor nor speculation in the mines had proved rewarding, Clemens decided to accept. He began work on the *Enterprise* in August, 1862, and remained with this newspaper for the better part of two years. It was a rich experience, one of the happiest and most fruitful in Mark Twain's life. At that time the *Enterprise* boasted a staff that was noted alike for its high ability and its harmonious adjustment to the peculiarities of existence in a booming new mining city. Joseph T. Goodman, the editor and proprietor, was more responsible than anyone else for giving the journal its distinctive qualities of liveliness, color, humor, and

courage, but he was ably assisted by Dan DeQuille (William Wright), who combined skillful reporting with some of the best humorous writing on the mining frontier. These men and the other *Enterprise* "hands" became Mark Twain's close friends and, to some extent, his tutors in the art of effective expression. With them the new reporter shared the rollicking, strictly masculine life that is so vividly described in *Roughing It*.

The quickness with which Mark Twain responded to the stimulating new environment of Virginia City is sufficient proof that he had practically arrived at maturity before he went to work for the newspaper. At the end of half a year he had adopted his famous pseudonym, and at the end of twelve months he was one of the best-known journalists on the Pacific Coast. Thanks to Goodman's liberal policy, Mark Twain was not forced to observe many of the restrictions characteristic of newspaper writing. He was free to develop as he wished, and he turned very quickly to the stock types of humor that he found other western writers using, such as hoaxes, deliberate understatement, and grotesque exaggeration. He was free also to employ satire and irony against such evils as incompetence and corruption in public office. A tendency toward moralizing and a zest for political reform were as much a part of Mark Twain as his humor. *Roughing It* offers good examples of these, such as the comments on territorial government and on the method of selecting juries. The months that Mark Twain spent at Carson City in 1863 and 1864, as legislative correspondent for the *Enterprise*, gave him a particularly good opportunity to appear as the defender of the public interest.

For all its attractions, however, Nevada—"Washoe," as contemporaries called it—could not hold Mark Twain forever. His departure may perhaps have been hastened by the almost legendary episode of his challenging a rival journalist to a duel, but it is hard to believe that the humorist's growing fame would not soon have won for him a promotion to one of the journals published at the cultural capital of the Far West: San Francisco.

In May, 1864, Mark Twain crossed the mountains to California, there to remain until he sailed for Hawaii in March, 1866, at the end of his western adventures. San Francisco continued what Virginia City had begun, for there Mark Twain found himself in contact with the leading literary figures of the Far West, men like Bret Harte, Prentice Mulford, Charles H. Webb, Charles Warren Stoddard, and Orpheus C. Kerr (Robert H. Newell). Association with them helped the young writer another step forward toward a less awkward, more finished style of writing.

Almost equally important, during the stay in California, was the famous visit to Jackass Hill and Angel's Camp, described in the concluding chapters of this edition of *Roughing It*. In the lazy atmosphere of this decaying part of the Mother Lode, then a decade past its prime, Mark Twain struck a rich lead of anecdotal humor. As Franklin Walker has pointed out, here Mark Twain found not only the plots for several yarns, but also the drawling manner of telling these yarns, the technique of the frontier raconteur. In view of the humorist's long residence in the Mississippi Valley and the Far West, the manner cannot have been new to him, and yet its literary possibilities seem to have eluded him before this time. Out of one of the folktales he heard at Angel's Camp, Mark Twain presently created his first short story, "The Celebrated Jumping Frog of Calaveras County," printed in the *New York Saturday Press* of November 18, 1865. Almost immediately this "villainous backwoods sketch," as its author once unfairly termed it, won for Mark Twain national attention comparable to the local fame that was already his in California and Nevada.

IV

The publication of "The Jumping Frog," at the close of Mark Twain's western years, was particularly important, because with it the writer rose for the first time above the level of journalistic funny stories. In "The Jumping Frog" Mark Twain

created a literary character, or, rather, two characters: Simon Wheeler, the drawling raconteur, and Jim Smiley, the overconfident owner of the frog. Both men became living personalities because of the skill with which Mark Twain reproduced in writing a scene which depended upon a particular manner of using spoken English. *Roughing It* is thickly strewn with similarly presented characters, ranging from the unbearably loquacious woman traveler in Chapter II to Jim Blaine, the rambling talker of Chapter LIII.

For the moment the author did not exploit further this promising literary advance. Instead, he started for the Hawaiian Islands—better known in that day as the Sandwich Islands—as a special correspondent for one of the California newspapers. DeLancey Ferguson has remarked that the Hawaiian trip was significant for two reasons. First, the necessity of describing to California readers scenes totally unfamiliar to them forced Mark Twain up to the level of what Mr. Ferguson calls "complete communication." While reporting local events in Nevada or California, it had always been possible to assume that his public understood the background of the situation, but now, as Mr. Ferguson puts it, "It was not enough to see and feel things himself; he must make his readers see and feel them too." Second, the Hawaiian journey marked a further step toward the creation of the mature literary personality that we know as "Mark Twain"—a personality that has as much appeal in print as its creator possessed in actual life.

This ability to project a part of his own personality onto the printed page, and there develop it into what seemed a real and whole individual, probably owed as much to the successful lecture tour Mark Twain made upon his return from Hawaii as it did to his newspaper reports of the experience. His lectures in California and Nevada in 1866 demonstrated beyond dispute that audiences were charmed by what Noah Brooks, a contemporary observer, described as Mark Twain's "slow deliberate drawl, the anxious and perturbed expression of his visage, the

apparently painful effort with which he framed his sentences, the surprise that spread over his face when the audience roared with delight." In short, here in Mark Twain the lecturer is the original of the Mark Twain who is the central figure in *Roughing It:* the gullible innocent who buys the "genuine Mexican plug," the incompetent who fumbles his chance to make millions from the Wide West claim, the tenderfoot who can't distinguish mica from gold, the volunteer correspondent whose respect for the *Territorial Enterprise* declines abruptly when this newspaper shows a surprising willingness to print his unsolicited articles.

Just as Mark Twain tested but did not immediately employ further the particular skill he revealed in "The Jumping Frog," so he put aside for the moment the full literary exploitation of his lecture personality. His next assignment was to go to the Holy Land and Europe as a special correspondent, after the manner of the Hawaiian trip. Out of the newspaper letters in which he reported his new observations came the material that he presently revised for publication as his first major book, *The Innocents Abroad* (1869). Many scholars have felt that in this rambling volume Mark Twain's prose appears for the first time in its full development. Certainly *The Innocents Abroad* is a better piece of writing than the Hawaiian letters; but so is *Roughing It,* Mark Twain's next book, an improvement over *The Innocents Abroad.*

In *Roughing It* Mark Twain largely freed himself from any feeling that he must make a pretense of doing a reporter's job of factual presentation. The book has only a thin thread of unity: the haphazard chronology of the author's adventures. This is never allowed to interfere with a chance to tell a good yarn or to build up a promising incident into a major episode. Nor does the author feel compelled to stick strictly to the truth. Since writing *The Innocents Abroad* Mark Twain had, in the felicitous phrase of Dixon Wecter, learned "to take greater liberties with fact for art's sake." By so doing Mark Twain made

Roughing It something more than an autobiography; he made it a long step toward the brilliant picaresque fiction of which *Huckleberry Finn* is so notable an example.

Overserious critics have sometimes been worried because *Roughing It* is such an unbalanced and ill-organized book. The overland journey to Nevada, which is described as lasting twenty days, occupies twenty-one chapters; the stay in California, which lasted nearly two years, is allotted only six chapters. Alien elements intrude, such as the story of Captain Ned Blakely, or the burlesque of Washoe literary effort, neither of which has an organic connection with the book as a whole. The best answer to such criticism is that *Roughing It* derives much of its appeal and its realism from the very fact that the book develops naturally, as if Mark Twain, with his slow drawl and casual manner, were telling the story orally and extemporaneously; he feels free to wander wherever inspiration suggests. Both the loose organization and the literary style—so much like that of Mark Twain the lecturer—seem appropriate to the subject.

Quite obviously, the book's informal character prevents it from always giving a complete picture. For example, most narratives of transcontinental staging have a long chapter on the buffaloes; Mark Twain dismisses the whole subject with the tale of Bemis's affair with the buffalo bull—a tale which develops into one of the funniest pieces of prose in the English language because of the author's superb use of the western dead-pan manner of telling a tall story. Instead of methodically describing Salt Lake City and the Mormons, Mark Twain delights the reader with his impossible yarns about Brigham Young's too numerous children, and then sidles off into a derisive dissection of the Book of Mormon, which he characterizes: "It is chloroform in print. If Joseph Smith composed this book, the act was a miracle—keeping awake while he did it was, at any rate." Here, in the buffaloes and the Mormons, are two topics that in less inspired hands might well have developed into solemnly in-

formative chapters, but it would require a pedestrian mind indeed to prefer orthodox narrative to what Mark Twain offers: sheer fantasy, so skillfully handled that it appeals to all men in all times.

Many years after the event a writer who had been a small boy in the 1870's could still recall watching his father shake with laughter as he read about Bemis and the bull. Yet the tale is only one of many humorous episodes in *Roughing It* that linger in one's mind. There is, for example, the lawsuit over Dick Hyde's movable ranch, an elaborate hoax that builds up to its climax in the judge's preposterous decision. There is Buck Fanshaw's funeral, a comedy of mutual misunderstanding between Scotty, "a stalwart rough" who speaks only in the language of the Comstock Lode, and the newly arrived preacher, whose speech is excessively erudite. Here, to be sure, some will feel that the minister's half of the dialogue is overdone at times, but all will agree that the situation is redeemed in the end by Scotty's unique epitaph at the close of the funeral sermon. In similar fashion, the overlong satire of Washoe's attempt at a Victorian novel is saved because one embarks upon it with the assurance that this sagebrush masterpiece, the conception of "an able romancist of the ineffable school," has a heroine who is "virtuous to the verge of eccentricity" and a hero who is "a young French Duke of aggravated refinement." Perhaps best of all, scattered throughout the book are examples of Mark Twain's distinctive gift for the sudden flash of humorous exaggeration, such as the hyperbole which gives the final touch to the description of the fleeing jack-rabbit's remarkable speed: "Long after he was out of sight we could still hear him whiz."

A writer capable of such workmanship has risen well above the journalism in which he had his training; he has begun to make an art of personal narrative—an art devoted more to entertainment than to any other single purpose. But it would be misleading to leave the impression that humor is the book's only attraction. As an essay in what literary folk call "local

color," *Roughing It* is in the tradition of Longstreet's *Georgia Scenes* and Baldwin's *The Flush Times of Alabama and Mississippi,* but is better than either. Both *Georgia Scenes* and *The Flush Times of Alabama and Mississippi,* for example, abound in genre paintings of standard frontier characters, comparable to Mark Twain's description of the quarrelsome, drunken bully, "Arkansas," or to his picture of the desperadoes of Virginia City, but neither Baldwin nor Longstreet was capable of so sensitive a bit of frontier characterization as the sketch of Mr. Ballou, the gentle, humorless prospector with the Partingtonian habit of misusing big words. As a study of social conditions in Nevada's heyday, *Roughing It* deserves to stand on the same shelf as *The Big Bonanza,* written in 1874–1875 by Mark Twain's friend Dan DeQuille, and with Eliot Lord's *Comstock Mining and Miners,* written in 1881. Not infrequently, however, the impressionistic style of *Roughing It* leads to a clearer insight than can be obtained from either of these two excellent volumes. Neither of them, for example, does so effective a job of explaining to people who have never seen a mining region the peculiar psychology which keeps a prospector from abandoning his almost hopeless quest, and equally from developing a claim if he should be lucky enough to find something.

As a social study *Roughing It* might perhaps be criticized on the ground that it presents too favorable a picture of the flush days. Here the obvious explanation is the fact that Mark Twain was writing somewhat nostalgically, from a distance of five to ten years. He makes no attempt to hide the crudity and discomfort of life in the mining settlements; nor does he gloss over the wastefulness and the small chance for reward of most of the labor invested in the struggle for wealth. But where J. Ross Browne, another western writer of this era, could find little save humbug, dirt, and disorder in Washoe, Mark Twain found, as he looked back, abundant compensation for the discomfort and danger he had unquestionably suffered. Vividly he recalled the pleasure healthy young men had derived from camping out at

Lake Tahoe, from telling yarns and singing about the fire after a hard push across the desert, from convivial evenings in Virginia City, and from the sheer excitement of a life in which one might make his fortune any day. It is not hard to understand why Mark Twain, the internationally famous literary figure, was for the rest of his life subject to recurrent waves of longing for the vanished simplicity of these years of his youth.

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CONCERNING THIS TEXT

This text is a verbatim reprint of the first sixty-one chapters of the first edition, as originally published at Hartford in 1872. Subsequent editions made numerous unimportant, essentially technical changes, such as inserting hyphens in the author's many compound words (jackass rabbit, rusty looking, hay truck, burying ground, sand pile, pistol shots). Similarly, "cayote" was altered to the modern spelling of "coyote"; "most," as the colloquial form of "almost," was changed to "'most"; and "jining" had to receive an apostrophe in order to relieve the feelings of some stickler for proper form.

In view of Mark Twain's impatience with academic details, it is hard to believe that these changes were made by the writer himself; it seems more probable that they were the work of a proofreader or publisher's assistant. Those who wish to compare the final version with the original should consult the so-called "Definitive Edition" edited by Albert Bigelow Paine, *The Writings of Mark Twain, Definitive Edition* (37 volumes, New York, 1922–1925). *Roughing It* forms Volumes III and IV in this set.

For the present text, change has been made only where there were obvious typographical errors in the first edition, or where there were equally obvious misspellings of common words. Less

common words, such as "Roscicrucian" or "minie rifle," have been left as Mark Twain used them. This text omits the last eighteen chapters and the three appendixes of the original edition. Sixteen of these chapters describe Mark Twain's trip to Hawaii, and two his first experiences as a lecturer after his return from Hawaii. In order to limit itself to the organic western whole, the present edition thus breaks off at the end of Mark Twain's western adventures, at the point where he began a new career as a traveling correspondent and lecturer. Of the appendixes, two deal with the Mormons and one with "A Frightful Assassination That Was Never Consummated." The omitted chapters and appendixes occupy 147 of the original 591 pages.

The most recent and most satisfactory biography is that by DeLancey Ferguson, *Mark Twain: Man and Legend* (Indianapolis and New York, 1943). For purposes of reference it still is important to consult Albert Bigelow Paine's *Mark Twain, a Biography, the Personal and Literary Life of Samuel Langhorne Clemens* (3 Volumes, New York, 1912). A good brief appraisal is that by Dixon Wecter, "Mark Twain," in *Literary History of the United States* (New York, 1948), II, 917–939. At the time of his death Wecter was engaged in writing what probably would have been the definitive life of Mark Twain. The first of the two volumes that he intended to produce has been published posthumously as *Sam Clemens of Hannibal* (Boston, 1952). It supplants all other accounts of Mark Twain's boyhood years.

Special studies important for an understanding of *Roughing It* include: Bernard DeVoto's *Mark Twain's America* (Boston, 1932); Ivan Benson, *Mark Twain's Western Years* (Stanford University, 1938); Franklin Walker, *San Francisco's Literary Frontier* (New York, 1939); and Minnie M. Brashear, *Mark Twain, Son of Missouri* (Chapel Hill, 1934). Gladys C. Bellamy's *Mark Twain as a Literary Artist* (Norman, 1950), is a competent and detailed analysis that adds greatly to one's

understanding of the literary qualities of Mark Twain's work.

The history of the Comstock Lode has been presented best in Eliot Lord's *Comstock Mining and Miners* (United States Geological Survey, Monographs, IV, 1883) and the famous account by Mark Twain's friend, Dan DeQuille (William Wright), *The Big Bonanza,* originally published at Hartford in 1876 but reprinted in New York, 1947. Another good description, by one who was almost a contemporary, is that by Charles Howard Shinn, *The Story of the Mine* (New York, 1896), published as a part of Ripley Hitchcock's *Story of the West Series.* J. Ross Browne's unfavorable report, to which reference was made in the foregoing introduction, was published in two parts as "A Peep at Washoe" and "Washoe Revisited," available in book form in *Crusoe's Island* (New York, 1864) and *Adventures in the Apache Country* (New York, 1869). The relationship between the Comstock Lode and the rest of the mineral West is indicated in Rodman W. Paul's *California Gold: The Beginning of Mining in the Far West* (Cambridge, 1947).

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