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Essays



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Summers in Arcady: The Deep Time of Evolutionary Romance in James Lane Allen, Hamlin Garland, and Edith Wharton

On 13 May 1895, during the composition of the novel considered his best, *Rose of Dutcher's Coolly*, Hamlin Garland told Robert Underwood Johnson, the editor of *Century*, that he was writing “the intimate history of [a] girl, but it is hopeless to expect to print it serially.”¹ One reason why Garland may have believed serial publication “hopeless” was borne out in the book’s critical reception, for some reviewers attacked the depiction of Rose Dutcher’s sexual awakening, charging Garland with pandering to the public by choosing “animal coarseness . . . as [a] source of appeal.”² The incidents surrounding that reception have spawned a Garland tradition not unlike that of Kate Chopin’s silence after *The Awakening* (1899) or Thomas Hardy’s abandonment of fiction after a similar furor over *Jude the Obscure* (1895). According to Donald Pizer, Garland afterwards retreated into biography and a second career as a “Rocky Mountain romancer. He was never again to deal as fully with controversial material in his fiction.”³ But the charge of “animal coarseness” distracts from and sensationalizes the truly revolutionary nature of what Garland had attempted in his “intimate history of [a] girl”: Rose Dutcher has the power to choose a mate based on overtly expressed physical desire as well as intellectual attraction.⁴ In its treatment of the summer pastoral idyll, *Rose of Dutcher's Coolly*, like James Lane Allen’s *Summer in Arcady* (1896) and Edith Wharton’s *Summer* (1917), subverts genre traditions through what may be called the evolutionary romance, the courtship story re-envisioned through the Darwinian subject matter of female reproductive choice.⁵

Substituting Darwinian images of sexual selection for pastoral ones, the evolutionary romance punctures the regionalist text with biologically driven

actions, suggesting what Wai-Chee Dimock has called a “deep time” at odds with the temporal indeterminacy of the conventional pastoral. With their lush descriptions of rural summer settings, *Summers in Arcady*, *Summer*, and *Rose of Dutcher’s Coolly* evoke pastoral conventions, yet their regionalism undercuts these, offering pastoral time as a topos rather than as realistic representation. As in other regionalist texts, the pastoral exists as a performance invoked through classical allusions and references to timelessness rather than as a factual correlative to the novel’s events. Finding in regionalism evidence of tourist culture, of seeming resistance but actual adherence to nationalist fervor, and of gender and racial dynamics that run counter to a national narrative of ethnic harmony and homogeneity, critics such as Mark Storey, Philip Joseph, Sandra Zagarell, Tom Lutz, and June Howard demonstrate that regionalism necessarily engages national and global temporalities through its dichotomizing of difference, which contrasts regional with national, past with present, tradition with innovation, primitive with modern, and outside observers with regional subjects.⁶ Incorporating cosmopolitan perspectives, the novels by Allen, Wharton, and Garland demonstrate the region’s engagement with the larger world as well as its claim to realist specificity. They juxtapose nationalist themes, defined as contemporary, contingent, and historical, with regionalist concerns, rendered on the surface as timeless and of the past. Set in the summer, they challenge other, temporally similar forms, such as the pastoral and the summer idyll or vacation romance,⁷ by recasting summer as dominated by biological temporality.

Regionalist writers like Sarah Orne Jewett developed strategies of misdirection to forestall the issue of temporality from dominating the pastoral narrative common to the summer idyll. *Deephaven*, for example, displaces its lesbian subtext by coding the cross-class relationship of Helen and Kate as that of young women indifferent to suitors or city notions of courtship, intrigued only by the bygone romance they read into a faded packet of letters from a lover of Kate’s great-aunt. Another summer idyll, Jewett’s *The Country of the Pointed Firs*, features excursions, ancient feuds, conversations with elderly neighbors, and a growing friendship between the narrator and her landlady, Mrs. Todd, but the closest approaches to heterosexual romance occur in the lives of the previous generations. One “misty summer night,” Mrs. Todd tells the narrator the story of her lost lover of a higher class. The romantic setting enhances the gendered intimacy of the revelation, and the narrator prematurely concludes that Mrs. Todd has shared “all that lay deepest in her heart.” In a later chapter, when Mrs. Todd returns to the subject, she reveals a darker secret about what her husband Nathan “would’ve had to know if we’d lived long together.”⁸ The narrator assumes

that Mrs. Todd refers to the secret of her continuing love for another man, yet Mrs. Todd's memory has been triggered by the scent of pennyroyal as they stand in a field "of such pennyroyal as the rest of the world could not provide." The implications of pennyroyal, an herbal abortifacient, suggest not a timeless, tragic love like that of "Antigone alone upon the Theban plain," as the narrator has it, but the possibility of biological, time-delimited complications such as a lost or aborted pregnancy. Similarly, the tale of Poor Joanna, who exiles herself on Shell-Heap Island after she is jilted and believes herself guilty of an "unpardonable sin" hints at a possible sexual mystery unresolved within the terms of the book.⁹

Other regionalist texts express the temporal conflict between the illusion of pastoral timelessness and the promise of modernity through physical objects such as bridges, trains, and buildings. For example, Mary E. Wilkins Freeman's "Two Old Lovers" and "Old Woman Magoun" use features of the built environment to avoid the complications of the evolutionary romance. In "Two Old Lovers," the neat white houses of the proverbially slow town of Leyden never change, but the shoe factories are "great, ugly wooden buildings" with walls "black and grimy, streaked and splashed and patched with red paint,"¹⁰ a site of modernity that the story's protagonists, Maria Brewster and David Emmons, resist by unnaturally prolonging their twenty-five-year courtship, which concludes only with David's proposal to Maria on his deathbed. In "Old Woman Magoun," Mrs. Magoun at first encourages a bridge across the river to the small hamlet of Berry's Ford, and she sends her scarcely adolescent granddaughter, Lily, to the store there. Yet Berry's Ford, named for the ancient family that Lily's wastrel father now represents, provides no infusion of fresh blood; her father wants to sell her to his equally degenerate clone, Jim, suggesting the dangers of endogamy. Unable to prevent Lily's progress across the bridge and symbolically into sexual maturity, Mrs. Magoun allows her to eat nightshade berries and calmly watches as she dies, a parable of the danger of insularity that regionalist texts risk if they fetishize the past.

Intensifying the sense of dissonance between pastoral settings and what they struggle to contain in the stories of Jewett and Freeman, *Summer in Arcady*, *Summer*, and *Rose of Dutcher's Coolly* expose the fractures between biological time and the pastoral summer idyll through a more direct representation of sexuality. According to Kenneth Price, "Garland's pastoralism . . . evades many of his culture's assumptions about women by lifting Rose out of time."¹¹ The idea of "lifting Rose" or other sexually mature young women "out of time" provides a key approach for all three novels. The juxtaposition of pastoral tradition, with its simulacrum of timelessness set in a visually indicative but generic rural space, and Darwinian theory,

with its dual focus on the *longue durée* of evolutionary time and the brief moment afforded to fertility and sexual desire, parallels the shifting framework that Dimock has termed “deep time.” For Dimock, the phrase “highlights a set of longitudinal frames, at once projective and recessional, with input going both ways, and binding continents and millennia into many loops of relations.”¹² Their evocation of a summer season, generalized in its tropes of fecundity and desire and highly particularized in its material consequences, these novels also mimic what Dimock describes as the “relativity effect” of reading: “a telescoping of two time frames, yoked together” by the “temporal foreshortening created by reading” as the immediacy of the book in the hand exists in tension with its “unyielding, unstoppable strangeness” as an artifact of a distant chronology.¹³

The shifting time frames of “deep time” link these two literary traditions, American regionalism’s performance of pastoral and the evolutionary romance, the former existing out of time and the latter almost excruciatingly beholden to it. Juxtaposing these two visions of time strains the boundaries of representation between regionalism’s pastoralism, which pretends to exist out of time, and the evolutionary romance that cannot escape its processes. In addition, technological modernity has long been associated with naturalism, yet in the form of trains, telegraphs, and tourists it also disrupts regionalism’s nostalgically conceived pastoral idyll. In the evolutionary romance, technology reveals the threat of insularity and provides an infusion of the exogamous practices that the region must adopt in order to thrive. As Christine Holbo contends, for Garland “*time*—and not Nature or Idea—is the ultimate horizon of action. . . . The Romantic fragment orients itself toward the perpetually self-constituting whole of nature; the realist fragment orients itself toward the perpetual unraveling of modernity.”¹⁴ The conflict between regionalism’s pastoral and naturalism’s technological modernity invests the evolutionary romance with a destabilizing tension that the characters experience.

In addition to technological modernity, evolutionary romances such as *Summer in Arcady*, *Rose of Dutcher’s Coolly*, and *Summer* raise the question of female desire. As Gillian Beer writes in *Darwin’s Plots*, nineteenth-century writers were fascinated with “growth,” as in the Bildungsroman, and with “the concept of transformation,” especially the “extraordinary metamorphoses within the natural life cycle of creatures such as frogs and butterflies.”¹⁵ Arguing that “transformation and metamorphosis may take place almost without time” but that “[g]rowth cannot,” Beer posits that “[m]etamorphosis and development offer two radical orders for narrative” implicitly opposed to one another.¹⁶ The Arcadian novels of Allen, Wharton, and Garland all register this conflict between metamorphosis and development

by contrasting metamorphosis, aligned since Ovid with the concept of the pastoral, with the biological development narrative of the evolutionary romance. Despite its global reach or its material cosmopolitanism, regionalism, caught between the pastoral that it frequently invokes and the incursions of modernity that threaten it, seems itself a genre that exemplifies deep time.

A host of Arcadian-themed romances at the turn of the century capitalized on these emerging temporal distinctions. Arcadian-themed books such as Marguerite Merington's *Daphne, or the Pipes of Arcadia* (1896), Harry A. Spurr's *A Cockney in Arcadia* (1899), H. C. Bunner's *Airs from Arcady and Elsewhere* (1884), and Halliwell Sutcliffe's *A Bachelor in Arcady* (1901) provided humorous contrasts between pastoral ideals and the challenges of modernity. Variations include Ralph Henry Barbour's vacation romance *A Maid in Arcady* (1906), the classical nymphs and fauns of Oliver Madox Hueffer's *In Arcady and Out* (1901) or Hamilton Wright Mabie's *In Arcady* (1903), and the humorous trials and tribulations of back-to-the-land chronicles such as Albert Bigelow Paine's *Dwellers in Arcady* (1919). The Arcadian romances are at once nostalgic in their presentation of rural life and satirically rueful in their recognition that a Golden Age past could never exist, caught between anxious visions of an accelerating modernity and the presumed stasis of a nonexistent past. The humor masks the anxiety of what Fredric Jameson identifies as a "fundamental contradiction . . . in which the dynamic of capitalism is registered as progress (in urbanism, technology, business, civilization) at the same time that the deepest social anxieties take the form of an omnipresent perception of entropy on all social levels."¹⁷ Jameson's opposing visions of entropy and progress, like Beer's opposing concepts of time-unlimited metamorphosis and the time-delimited realist novel of development, open a space for the evolutionary romance.¹⁸ Evolutionary romance proposes that the pastoral is situated in the one moment before the entropic drive begins. The ideal moment of eternal pastoral, as expressed in Keats' "forever wilt thou love and she be fair," exists only through art.

In *Summer in Arcady*, James Lane Allen made Darwinian laws of sexual attraction the subject of the evolutionary romance. Published serially as "Butterflies" in *Cosmopolitan* between December 1895 and March 1896, *Summer in Arcady* eliminates several phrases suggesting sexual surrender in its later volume publication, somewhat unusually making the serial version more explicit than the book version. In the time-honored tradition of framing supposedly salacious content with an introductory moral polemic, Allen's preface presents the work as a cautionary tale, harshly denouncing the "black chaotic books of the new fiction" otherwise known as naturalism.¹⁹

Among those praising the book for its “manner of treatment, the naturalistic point of view,” however, was Frank Norris, who reviewed the book for the 25 July 1896 issue of *The Wave*. Norris pronounced the book “little short of a charming idyll” and “relentlessly true.”²⁰ The plot of the “charming idyll” is slight: while walking one day, Daphne hears a young farmer, Hilary, singing in a field, after which they meet and fall in love.²¹ Expelled from college for defying authority, Hilary has returned to work on his father’s farm, and he unwittingly defies the church elders when he dances with Daphne. Despite parental disapproval, Daphne meets Hilary secretly throughout the summer in deep, primeval woods and open fields. Their relationship increases in intimacy until they are saved at the last moment from consummating their affair by twin forces: one ideal—their instinctive morality—and one real, a “wild, dangerous bull,” the only natural force strong enough to disrupt their mutual desire.²² The bull proves to be the *deus ex machina* that causes them to elope to Ohio and marry quietly, just as, unknown to them, their parents had a generation earlier.

Summer in Arcady exploits the tension between its Darwinian perspectives on sexuality and its pastoral elements, such as Daphne’s classically-inspired name and the sheep that dot the fields where the lovers meet. Daphne is first attracted to Hilary’s singing, an allusion not only to the pastoral convention of Arcadian shepherds’ songs but also to Darwin’s theory that the purpose of song is “to call or charm the opposite sex.”²³ In a similar manner, the novel signifies the lovers’ loss of control through the laws of biology and physics. At one point, Daphne thinks of catching a June bug and tying its leg, not realizing that nature is controlling her in the same way. She is a “pith-ball between two batteries” when a child, poised between polarized poles, but “now the pith-ball had begun to be jerked about” when “the child [had] become a woman” (12), as helpless in the grip of evolutionary forces as a “pith-ball” is between magnetic forces. In one of Allen’s more unusual analogies, desire is likened to a hollow cannonball filled with water used to prop up a corner of the porch; when the water within freezes, the cannonball will burst, causing the house to crumble, much as unstable and ill-contained sexual desire threatens the superstructure of society.

The most consistent signifier for the lovers, however, is the butterfly, traditionally a symbol of metamorphosis and here embodying desire and limited time. Derived from Darwin’s chapter on butterflies in *The Descent of Man*,²⁴ Allen’s butterflies flutter before and about the lovers, “fleeing and seeking, floating and clinging, blindly, helplessly, under the transport of all-compelling, unfathomable Nature” (3). Butterflies, “blindly wandering, blindly loving” (4), are associated with humanity in Allen’s didactic preface, and they appear “thick along her path” (5) when Daphne first sees Hilary

in the field. In a moment of erotic suspense during a later meeting in the field, Daphne calls Hilary's attention to them to break the tension (102), and when she enters the dark woods, conventionally a place of sexual truancy, to pursue a deeper relationship with Hilary, a butterfly accompanies her. Given its own soliloquy, the butterfly muses, "Nature allots me some moments of happiness during my one uncertain summer" (109–10), and when the butterflies pair off toward the end of the summer, so too do Hilary and Daphne (130). But the narrator inserts a note of warning: the process of sexual discovery also creates "painted butterflies of [their] race, torn and weary" (110) in the form of women who have been seduced and abandoned by their lovers.

After their trip across the river to be married, the town's built environment, signifying its laws and institutions, force Daphne and Hilary into a sharp awareness of historical and biological time. At the home of the justice of the peace, they look at "the rolls of the secret marriages of the people of Kentucky" made "when Nature had begun to inflame the earth" (163). Lingering in the parlor of the hotel before ascending to their room, Daphne, like the naturalistic heroines of Chopin, Gilman, Freeman, and Wharton, glances out the window, a symbolic look into her future. She sees a view of nature that she has relinquished for the sake of her marriage to Hilary, and she turns from the sight of "the grass and the trees, silvered with moonlight" to look down at her lap as she "pass[es] her fingers slowly, mechanically, around her handkerchief, going from corner to corner, corner to corner" (166) in anticipation of the circumscribed life she will now lead. Her individual initiation into desire (the butterfly's metamorphosis) is now subsumed in her participation in the mass stream of evolutionary progress. Hilary, too, transforms from an individual lover to a link in a chain of reproduction as he looks at a "photograph album" representing all generations—the "young mother clasping an infant," the grandparents, the children, and the "rustic young husband with a bride on his arm" (166). Photography, the technology that fixes ages and imprints life in a physical medium, places their life in a time-bound perspective that, like the yellowing rolls of the secret marriages, confirms them to be merely another couple in the immemorial grip of desire. Earlier in their courtship, Daphne had teased Hilary about his book of girls' addresses; now, the practice of writing and, more broadly, of inscribing either images or text on paper, has the effect of fixing their fates in the physical record of the deep time of the evolutionary romance.

The extent of Allen's daring approach becomes apparent when *Summer in Arcady* is contrasted with one of the other Arcadian romances of the era, Hamilton Wright Mabie's *In Arcady* (1903), first published in *Bookman* from

June through August 1903, with illustrations by Will Hicok Low. Dedicated to James Lane Allen, it contrasts with Allen's story of heterosexual lovers always on the edge of sexual indiscretion through a symbolic treatment of homosocial art, the "higher things" (144) that Daphne and Hilary forego when they rush into marriage.²⁵ *In Arcady* shows an idealized landscape in which the unnamed and unclad central character progresses through the stages of boyhood, manhood, and old age. The first section shows him in thrall to the faun's pan-pipes, which "set the very heart of the boy vibrating with a joy whose sources were far beyond his ken" (46–47). Later, the boy "raise[s] the pipes to his lips" and learns to make as well as appreciate music, a scene illustrated by a joyous, naked boy playing the Pan-pipes under the eyes of a watchful faun. In the second section, "Apollo," the boy is initiated into the next stage, the mature wisdom of poetry, rendered visually by Low as a nude man with the image of a bright lyre above his head. In this new phase, the faun's music seems bright but superficial, and he remains in this timeless idyll as "the meaning of the world grew clear" (84).

The appearance of Demeter in the third section destroys the timeless, all-male paradise of art. With her giant sickle and her association with harvesting and reaping, Demeter, and by extension all women who are linked to biological time, are the cause of men's descent into cyclical time. In the fourth and final section, the main character returns to serenity as he once more hears the pipe of the faun's flute and, seated by the hearth, awaits death as he reviews his life. Yet the man cannot recover the timeless arcadia of the first two books because Demeter, as woman, has brought death into the world. *In Arcady* celebrates an Apollonian strain of wisdom and bodily strength from happy boyhood to peaceful death, but it can only avoid the complications of heterosexuality through a timeless homoerotic world.

Wharton's *Summer* echoes the pastoral landscape of *Summer in Arcady* and *In Arcady*, yet it rejects the pastoral in favor of the evolutionary romance.²⁶ Its heroine, Charity Royall, is caught between inarticulate longings for something better than the sleepy town of North Dormer—her first words are "How I hate everything!"—and an inability to express herself except through physical action.²⁷ Rescued as a child from the lawless community of the Mountain by Lawyer Royall, whose ward she becomes, Charity falls in love with a young architect from the city, Lucius Harney. Harney tries to introduce her to a larger world of books and culture but he succeeds only in showing her the slightly larger world of Nettleton. Their love affair, like Daphne and Hilary's, continues throughout the summer until Royall challenges the young architect to marry Chastity. After releasing Harney from this half-hearted promise of marriage, Charity discovers her pregnancy and, feeling herself an outcast, goes to join the community on the Mountain just

in time to witness the squalid spectacle of her mother's death and burial. Royall, whom she despises because of a drunken advance he had made years before, rescues her from the Mountain and marries her, thus bringing her full circle to the threshold of her father-guardian's house, where her story had begun.

Like Allen, Wharton infuses pastoral imagery with hints of Darwinism, employing more sensory and alliterative descriptions than occur elsewhere in the novel: "All the bubbling of sap and slipping of sheaths and bursting of calyxes was carried to her on mingled currents of fragrance. Every leaf and bud and blade seemed to contribute its exhalation to the sweetness in which the pungency of pine sap prevailed over the spice of thyme and the subtle perfume of fern." The erotic significance of the "bursting of calyxes," the "exhalation" that she breathes in, and the "warm currents of the grass running through her" all merge Charity and her surroundings into "a moist earth-smell that was like the breath of some huge sun-warmed animal" (184). The blurring of human and animal life is deliberate, for in her autobiography *A Backward Glance* (1934) Wharton named Darwin as one of her four intellectual "Awakeners," even calling one of her story collections *The Descent of Man*.²⁸ Echoing a key motif of *Summer in Arcady*, Charity watches a "dancing butterfly" (184) until a "worn boot covered with red mud" appears, forcing her thoughts back to earth. The boot belongs to her cousin Liff Hyatt, an unhealthy country specimen quite unlike Allen's Hilary, for his unhealthy "feverish hollows below the cheekbones," "pale yellow eyes of a harmless animal," and "shock of straw-colored hair" mark him as a man of the stereotypical poor white class. In evolutionary terms as well as social ones, Liff is a "link between the mountain and civilized folk." Scolded by Charity's "Don't you ever *see* anything, Liff Hyatt?" he "clumsily" shifts course but still breaks the "frail branch" of "bramble flowers" that Charity had been admiring (185). Liff's failure to "see" recalls the similar failure of other aesthetically impercipient characters in Wharton's work who, like Lily Bart in *The House of Mirth*, lack what Laura Saltz has called the "vision-building faculty."²⁹ Wharton shifts the ability to appreciate beauty from the young man of Mabie's *In Arcady* to the young woman but, given her woman's body, Charity cannot inhabit the timeless Arcadia of Mabie's artistic paradise. The broken branch of flowers and nearly-crushed butterfly signify the destruction of Charity's metamorphosis toward higher orders of beauty as her pregnancy brings her into the realm of Demeter, the life- and death-bringer of *In Arcady*.³⁰

The echoes of Darwin are especially strong in Wharton's depiction of the mute contest between Royall, the older man, and Harney, the younger, for Charity's favor, a process recalling the competitive courtship display of

birds' crests and plumes of birds described in *The Descent of Man*. At first standing humble before her "with lowered head" as he asks Charity to marry him (172), a jealous Mr. Royall, after suspecting her interest in Harney, confronts her as "his ruffled grey hair stood up above his forehead like the crest of an angry bird" (207); he is later "crestfallen, diminished" (218) when Charity expresses her preference. After their love affair begins, Charity distinguishes between the controlled "smooth brown" (219) hair of the public Harney but the "ruffled crest of his hair" (249) that he displays in private. In what is perhaps a subtle allusion to Darwin's theories about the male's prehensile power over the female, Charity unconsciously compares Harney's "two smooth sunburnt hands" (209) to Royall's veined ones and fantasizes about the former being "palm into palm" (212) with her own, yet her hand is finally "enclosed in [Royall's, not Harney's] strong palm" (304) at her wedding. As in *Summer in Arcady*, music heralds natural sexual attraction: at a public celebration Charity sings a conventional song as "the fresh call of birds at sunrise . . . seemed to pass into her untrained voice" (256). Through this song, the familiar "Home Sweet Home," Charity expresses her hidden feelings for Harney, although the title ironically registers that the secluded gray house where the lovers meet will never, as Royall once scornfully suggested, be a home for her. In the gray house, deserted and open to the elements, they can exist apart from society and, in pastoral terms, be lifted out of time and the claims of their culture, yet the gray house of pastoral, situated outside civilization in no particular time or place, can never be a permanent dwelling.

Contributing to Charity's lack of awareness of history and time is her attitude toward reading. Instead of reading a "disintegrated copy of *The Lamplighter*," Maria Cummins' 1854 bestseller, Charity uses it as a board around which to wind her crocheted lace. Reading *The Lamplighter* might have provided Charity with guidance, for in it, as in other sentimental or domestic fiction of the 1850s, the plot concerns a girl left without a mother to guide her who must make her way in the world. The domestic heroine must learn to control her passions through the aid of an older woman and an intellectually aware male guardian-figure, whom she usually marries in a mildly incestuous dénouement, a blueprint that prefigures Charity's marriage to Royall and hints at trouble to follow. As Hildegard Hoeller explains, "[b]y representing semi-incestuous reunions in the end, the sentimental novel enacts its own almost 'unnatural' urge to reserve its plot while it also hints at the fragility of the domestic ideal it apparently celebrates."³¹ In the domestic fiction of the 1850s, the "passion" that the heroine must control is her anger; for Charity, Daphne, and Rose, it is sexuality; but in both cases, the primary message is that female passion requires discipline in the service

of a higher calling—marriage, religion, or art. Charity's refusal to interpret the past through reading renders her unable to read her historical situation as well as her biological one.

Wharton's Charity, like Allen's Daphne, is caught between places that represent a vision of deep time that she cannot read: the cosmopolitan modernity of Nettleton, the colonial past of North Dormer, and the primitive anarchy of the Mountain. Charity first encounters technological modernity when she travels on a train, first to see a lantern show at the YMCA and later in a trip to Nettleton with Lucius Harney for a Fourth of July celebration that looks to the past with its ceremonies but to the future with its trappings of modernity. Harney, associated with modernity by the "triple click-click of a bicycle bell" that he rides (255), offers to take her not only to the movies but for a ride in an "electric run-about" (229). In Harney's company Charity first sees the "conspicuous black and gold sign" of the abortionist Dr. Merkle, on the corner of "Wing Street and Lake Avenue" (229), names that signify an already codified and regulated nature. Caught between the movie-palace cosmopolitanism of Nettleton, and the sleepy, aptly named North Dormer, Charity traverses time. Her travels through time culminate in her lengthy walk up the Mountain from the colonial artifacts of Mr. Royall's house to a still more primitive era where law, property, and religion have little meaning, as evidenced by the residents' squabbling over the few possessions that Charity's mother left behind. Shuttling between the torpor of North Dormer, the primitive civilization of earlier centuries represented by the Mountain, and the cosmopolitan center of Nettleton, Charity steps beyond the bounds of pastoral and into the evolutionary romance.

The conclusion of *Summer* combines social pragmatism with a critique of regional insularity. In rejecting the world beyond North Dormer, as Royall does voluntarily and Charity unwillingly, the two can preserve the integrity of regional culture only by replicating the incestuous patterns of the quintessential dark side of regional loyalty, the lawless community of the Mountain. As in the rest of Wharton's work, there is no dwelling place for Charity and Lucius Harney where the lovers can be safe from society's rules and the constraints of time.³² Charity's endless journeys and shuttling among houses, from North Dormer to Creston to Nettleton to the Mountain and back, eloquently illustrate that she has nowhere to go but to her Royall's house and that all possibilities, except taking Royall's name again through her marriage and his attentions as father and lover, have been closed to her. Although it follows the conventions of domestic fiction that Charity declined to read, in which an older father- or brother-figure marries the young woman entrusted to his care, her wedding to Royall is an emotionally incestuous pairing.³³ For Wharton, the limits of biology and

culture dictate the limits of pastoral, and in framing this inevitable and uncomfortable conclusion, she reveals the necessary price for women who live in its world out of time. Like Lily of Freeman's "Old Woman Magoun," Charity crosses the bridge to modernity only to find more of the same insular and endogamous ways that she had tried to escape, although her child, fathered by an outsider, may reap the benefits of her transgression.

Rose of Dutcher's Coolly resembles *Summer* and *Summer in Arcady* in its pastoral tradition of courtship "games centuries old" and its depiction of the conflict between the limits of biology and culture.³⁴ Rose, like Charity, is dazzled by shop windows and transfixed by her first experiences of town life and amusements; she is tied to a rural place that demands much and returns little, in part by her concern for a widowed father, which parallels Charity's similar concern for Mr. Royall; and, like Charity, she chooses a lover from beyond the region. Steeped, like Wharton's *Summer*, in Whitman's poetry, the novel chronicles Rose Dutcher's life from her days on the farm with her widowed father through a university education and an intellectual life in Chicago. Yet biology is not destiny for Rose as it is for Charity Royall: if the trajectory of evolutionary romance promotes marriage, the movement of *Rose of Dutcher's Coolly* defers and controls it through Rose's reading, her association with female mentors, and her career as a writer.

Rose differs from the heroines of other evolutionary romances because from her earliest childhood she is "a wonderful . . . reader" (17). In most evolutionary romances, the act of reading coexists uneasily with the primacy of the body. Edna Pontellier of *The Awakening*, for example, falls asleep while reading Emerson, yet she learns to swim and develops an appetite for food and sexual expression as she grows as an artist. In Hardy's *Tess of the D'Urbervilles*, Tess Durbeyfield's acts of reading and writing cause only disaster, from Parson Tringham's revelation about her lineage to the letter explaining her past that Tess writes and slides under the door—and inadvertently under the rug—in Angel Clare's room, where he never sees it. Significantly, the heroines of Allen's and Wharton's novels are barely readers. Daphne reads Hilary's address book only to tease him, and Charity sees books as part of the "prison-house" of a library where she works (162). Through their absence of reading, Daphne and Charity lack an awareness of deep time, the dual sense of moment and continuum, and remain trapped in biological processes. In contrast, Rose Dutcher pursues a career as a writer, transforming from a reader into a maker of texts and thus initially transcending both the pastoral world and the immediacy of biological time.

Like Charity, Rose lacks the guidance of a mother, but she is more fortunate in meeting women who mentor her. The women surrounding Charity

provide no viable model for reproductive and independent womanhood: Miss Hatcherd chooses independence over sexuality, devoting her life to the moldy books and tomblike library that Charity hates; the sexually independent Julia Hawes suffers social ostracism; and Dr. Merkle, the most prominent professional woman, makes her living as an abortionist and blackmailer. In contrast, Rose meets two professional women who protect her: a woman lawyer, Mrs. Spencer; and a physician, Dr. Isabel Herrick. Mrs. Spencer fortuitously appears when Rose, on her train journey to attend college, is sexually harassed by the conductor and the brakeman. According to Amy Richter, despite the code of “public domesticity” promoted by the railroad, women were advised to “avoid the wrong men at all costs,”³⁵ but the “wrong men” in this case are the institutional representatives of the railroad itself, grossly abusing their power and enjoying a camaraderie of harassment as they “persecut[e] [Rose] with their low presences” (92). Knowing that an approach of outraged womanhood would have no effect on male predators, Mrs. Spencer instead threatens their livelihood and the reputation of the railroad, which in its code of “public domesticity” promised that “our girls could travel in safety from one end of this land to the other” (94). For good measure, her parting advice to Rose counters the headlong rush into desire and marriage that Allen describes as inevitable, and regrettable, in *Summer in Arcady*: “Don’t marry till you are thirty. Choose a profession and work for it. Marry only when you want to be a mother” (95). Combining a career, marriage, and motherhood, Rose’s second mentor, Dr. Isabel Herrick, represents the complementary integration of woman’s body and mind; her counterpart in *Summer*, the abortionist Dr. Merkle, teaches biological regulation but couches it in terms of blackmail and control rather than freedom.

Like his character Rose, Garland, focused on the present and its economic injustice, rejects the “backward movement” of regionalism, which Stephanie Foote describes as a moment in which “to enter the region, the reader must first remember, must take time out from the present in order to return to the metonymic region of the (national) past.”³⁶ To emphasize the point, Garland includes in the novel several scenes that illustrate the limitations of such a perspective. Rose first recognizes the prejudices of her urban friends when Dr. Herrick patronizes her, criticizing her for wanting to live in the city and advising her to return home. In a rebuke to Dr. Herrick that serves also as Garland’s response to the metropolitan readers who condescend to regionalism, Rose turns the tables by denouncing Dr. Herrick and all summer visitors who “visit for a few weeks in June” (211) and think themselves superior to the villagers. In her dismissal of country life, Dr. Herrick provokes Rose into a broader protest against the “pastoral

myths" (155) and implicit exploitation at the heart of regionalism, which according to Philip Joseph demands that "regional subjects needed to stay at home more often, so that the nation's travelers, enervated by modern living, could renew themselves through affiliation with indigenous 'folk.'"³⁷

A second recognition occurs when Rose first returns to the farm and sees her father as "being a type" (155). However, her assessment is less damaging than that of Warren Mason, a cynical editor and critic who, like Lucius Harney, exemplifies the well-educated outsider as cultural tourist. Mason snobbishly categorizes the Dutcher farm as "a well-to-do farmstead of the more fortunate sort, and the thought that the man coming out of the barn to meet them was to be his father-in-law struck him like a gust of barnyard air" (392). As Mason gazes at the specimens around him, he frames Rose in a picturesque scene and essentializes her as representing a pastoral ideal: "The picture that [Rose] made bringing him water lingered pleasantly on Mason's interior eye" (393). Existing only in her capacity to be beautiful and to serve him with the substance of life, Rose has, for Mason, taken on timeless qualities at the expense of any individuality or intelligence, a vision that he sees as "pleasant." Shortly thereafter, the two take a walk as Mason experiences "something primeval, elemental, in being thus led by a beautiful woman" (399) and declares that the view is "lovely—perfectly pastoral." When Rose recites one of her poems about a beautiful spot, he responds, "You have found your voice" and declares that he loves her "because you are a poet and because you are a beautiful woman" (401) who has conformed to his high critical standards. In return, Rose accepts his marriage proposal, but she does not denounce his condescension toward her region as she had done with Dr. Herrick, instead accepting his valuation of it as her own. Concluding *Rose of Dutcher's Coolly* with a marriage annoyed its initial readers. As Keith Newlin reports, reviewers were irritated at "the implausibility of Mason's proposal," in which Mason delivers a lengthy screed facetiously outlining his faults. According to the *New York Times*, Mason's proposal was "one of the shallowest, vulgarest, and most contemptible communications of man to woman ever imagined by an author of fiction." Reviewers also scoffed at the improbability of "Rose's preference for 'an old, bald-headed, cynical newspaper man'" over another handsome and wealthy suitor.³⁸

However ill-received it was initially, however, the union of Rose and Mason in fact follows two common patterns in realist texts: the first, occurring in domestic fiction, is that of the motherless young girl who marries a father-figure, as happens with Charity Royall and the heroine of the book that she uses as a crochet-winder instead of guide to life, Maria Cummins' *The Lamplighter*; and the second is that of marriage to sexually aloof men as the containment of female sexuality in realist novels such as George Eliot's *Middlemarch* and

Henry James' *The Portrait of a Lady*. In Eliot and James, a vital and passionate girl falls in love with an older man of exquisite taste and learning who continually critiques and undermines her under the guise of educating her. Her response is to become so hemmed in by her abuser's tactics of psychological imprisonment that she can see no escape. In *Middlemarch*, Dorothea Brooke, brimming with intemperate idealism and sublimated sexuality, marries the man she sees as cultured, the desiccated Mr. Casaubon, as a rational outlet for her passion, only to find that he wishes her to tie her to him even beyond the grave. James' spirited Isabel Archer, the center of an admiring coterie who wonder what she will do with her life, believes that her sense of limitless potential can only expand when she meets the cultured expatriate artist Gilbert Osmond. Stage-managed into marrying Osmond by his discarded mistress, Madame Merle, Isabel recognizes the truth of how her illusion of freedom has been used to control her at every step of their relationship, yet despite her series of shattering realizations about the situation in which she is trapped, Isabel sacrifices herself and returns to Osmond even when she has a chance to escape. Like Isabel, Rose is surrounded with women as well as men who "fall head-over-heels in love with [her] physical qualities"³⁹ and attempt to police her sexuality, from those who warn her away from marriage to those who promote an education in the arts. Mason's world-weary and enervated aestheticism suggests both Casaubon, who is attracted to Dorothea's youth and vigor, and Osmond, who is attracted to Isabel's money, both seeking to replace a quality or property that they themselves lack. Like Casaubon and Osmond, Mason sees Rose as primarily a shot of vitality to his aesthetically sclerotic veins.

For Rose, and for the New Woman that she represents, the best way to escape the limitations of evolutionary romance is not to be trapped in its temporality, like Daphne or Charity Royall, but to gain control by experiencing it through the dual perspectives of deep time. Rose participates in the acceptable national project of modernity: to get an education, go to the city, and effectively join the nation instead of the region. Her loyalty to urban modernity supersedes her loyalty to the region; as she frankly tells one man, "All women love cities and streets and children" (219). Rose further reiterates her choice during a visit to her father's farm. Her father John has patiently supported her forays into the world and has built a new house for her to decorate, but she sees that it will be a prison if she returns to the farm for good. Unlike Charity, who refused to go away to school lest Lawyer Royall be lonely and who returns to the "red house," the home place of her childhood, to raise her own child, Rose figuratively refuses to return to the home place and settle down with her father for the rest of her life. Yet she does not move to a place of her own. In contrast to the 1895 text, which concludes with Rose's

ringing declaration, “I realize it all, and I choose it” (403) in response to Mason’s proposal, the version that Garland published in 1899 added a section showing Mason ushering Rose into his apartment and playfully complaining that he “surrender[s] his dominion” to her (1899 edition, 353).⁴⁰ Like Isabel Archer admiring Osmond’s exquisite taste, Rose “utter[s] her pleasure” at the books and furnishings she sees, which she declines to change, a testament of approval to which Mason responds “gloomily.” The last words of the 1895 edition belong to Rose, but the last words in the 1899 edition are Mason’s, who in calling her his “bread-dispenser” (353) and saying he will “never be lonely again” (354), suggests that her position is less that of a fellow writer, to be treated as an individual, than that of a household appliance designed for his comfort, one that, having sparked his world-weary interest in life, now conveniently fits in with the rest of the furnishings. Despite her recognition of the duality of deep time, Rose is entranced by the rhetoric of freedom that Mason promises, and, like Isabel Archer, moves toward an uncertain future.

Summer in Arcady, *Summer*, and *Rose of Dutcher’s Coolly* register the tensions of regionalism by invoking the regionally specific summer pastoral only to transform them into the evolutionary romance. Read through the lens of Dimock’s “deep time,” the performance of pastoral timelessness and, paradoxically enough, the evanescent moment of metamorphosis that constitute the surface features of regionalism are undercut by the biological temporality that characterizes evolutionary time. Characters caught between these parallel tracks of “deep time” attempt to escape, Wharton’s Charity Royall through an exogamous relationship with a man who represents modernity and Garland’s Rose Dutcher through her career as a writer, but neither succeeds. Encoding the evolutionary romance within the trappings of pastoral, these books critique the ostensible project of the regionalist text while laying the failure of the women’s vision at the twin altars of biology and social custom. Applied to regionalist texts such as *Summer in Arcady*, *Summer*, and *Rose of Dutcher’s Coolly*, the deep time of the evolutionary romance proposes a means of puncturing the temporal spaces of regionalism, with its performance of pastoral timelessness and repetition, with a narrative of biological inevitability.

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Notes

1. *Selected Letters of Hamlin Garland*, ed. Keith Newlin and Joseph B. McCullough (Lincoln: Univ. of Nebraska Press, 1998), p. 100.

2. Donald Pizer, introduction to *Rose of Dutcher’s Coolly* (Lincoln: Univ. of Nebraska Press, 1969), p. xiii.

3. Pizer, p. xiv.
4. Charles Darwin devotes Part II to sexual selection in *The Descent of Man, and Selection in Relation to Sex* (New York: D. Appleton and Company, 1872).
5. Bert Bender applies this description to Frank Norris' *The Octopus* and Jack London's *The Sea-Wolf* in *Evolution and "the Sex Problem": American Narratives During the Eclipse of Darwinism* (Kent: Kent State Univ. Press, 2004), pp. 39, 76.
6. Recent criticism focuses on regionalism's engagement with markets, information circuits, imperialism, and other features of modernity rather than its distance from them, beginning with the work of Sandra Zagarell, Elizabeth Ammons, and June Howard in *New Essays on The Country of the Pointed Firs* (New York: Cambridge Univ. Press, 1994). For example, Mark Storey contends that "works of rural fiction uniquely record the social experience and cultural impact of modernity's transformation" (*Rural Fictions, Urban Realities: A Geography of Gilded Age American Literature* (New York: Oxford Univ. Press, 2013), p. 22. Casting the regional/national tension as a matter of belonging to differing groups, Philip Joseph observes that, for example, in *The Country of the Pointed Firs* the "mobile visitors" of regionalism "make citizenship both a subject for narrative suspense and a question for aesthetic deliberation" (24). Much as Richard Brodhead confirmed regionalism's national aims through his equation of it with tourist culture in *Cultures of Letters* (Chicago: Univ. of Chicago Press, 1993), Hsuan Hsu rejects the "essentialist thinking about place" common to literary regionalism by focusing on "how global commodity markets conditioned literary regionalism" (*Geography and the Production of Space in Nineteenth-Century American Literature* (New York: Cambridge Univ. Press, 2010), p. 23. In *Writing Out of Place: Writing, Regionalism, and Women's Literary Culture* (Champaign: Univ. of Illinois Press, 2003), Judith Fetterley and Marjorie Pryse theorize regionalism as a distinct category from local color fiction based on its creation of empathy and its "unconventional, noncanonical, and counterhegemonic stories of female (and male) development across the life cycle" (30).
7. Occurring in vacation spots where leisure and courtship are the primary activities, the vacation romance genre includes novels such as W. D. Howells' *An Open-Eyed Conspiracy: An Idyll of Saratoga* (1892) and the first half of Stephen Crane's *The Third Violet* (1897).
8. Sarah Orne Jewett, *The Country of the Pointed Firs* (Boston: Houghton Mifflin), pp. 6, 78.
9. Jewett, pp. 77, 78, 121.
10. Mary E. Wilkins, *A Humble Romance and Other Stories* (New York: Harper & Bros., 1887), pp. 26–27.
11. Kenneth Price, "Whitman's Influence on Hamlin Garland's *Rose of Dutcher's Coolly*," in *Walt Whitman of Mickle Street*, ed. Geoffrey M. Sill (Knoxville: Univ. of Tennessee Press, 1994), p. 196.
12. Wai-Chee Dimock, *Through Other Continents: American Literature across Deep Time* (Princeton: Princeton Univ. Press, 2006), p. 3.
13. Dimock, p. 132.
14. Christine Holbo, "Hamlin Garland's 'Modernism,'" *ELH*, 80 (2013), 1218.
15. Gillian Beer, *Darwin's Plots: Evolutionary Narrative in Darwin, George Eliot, and Nineteenth-Century Fiction*, 3rd. ed. (New York: Cambridge Univ. Press, 2009), p. 97.
16. Beer, p. 112.
17. Fredric Jameson, *The Antinomies of Realism* (London: Verso, 2013), p. 149.
18. For the concept of entropy in naturalism, see David Baguley, *Naturalist Fiction: The Entropic Vision* (New York: Cambridge Univ. Press, 1990).
19. James Lane Allen, preface to *Summer in Arcady: A Tale of Nature* (New York: Macmillan, 1896), p. viii.
20. Frank Norris, "Summer in Arcady," in *The Apprenticeship Writings of Frank Norris*, ed. Joseph R. McElrath and Douglas K. Burgess (Philadelphia: American Philosophical

Society, 1996), I, 108. According to Amy Johnson (“Reevaluating Frank Norris’s Concept of Naturalism: The *Summer in Arcady* Review,” *South Central Review*, 10, iv [1993], 76–77) in the 18 July 1896 issue of *The Wave* Norris family friend Bertha Monroe Rickoff, responding to Norris’ “Zola as a Romantic Writer” (27 June 1896), greeted *Summer in Arcady* as a “new type of naturalism” that combines the divine and the heart of nature. Rickoff’s “evolutionary theism,” Johnson contends, spurred Norris, who disagreed with her approach, to treat *Summer in Arcady* in more prosaic terms.

21. Despite the physical passion at its center, *Summer in Arcady*, unlike *Rose of Dutcher’s Coolly*, escaped broad criticism for its views. The *Philadelphia Inquirer* praised it as “wholesome” and a “charming idyl . . . breathing the restfulness and sweet calm of nature in summer” (qtd. in *Book News*, 14 [July 1896], 574) and the *Chicago Tribune* predicted that its “luxurious and chaste objective imagery” and “vivid dialogue” were “a stepping-stone to higher things” (qtd. in advertisement from the endpapers of *The Mettle of the Pasture* [New York: Macmillan, 1903, n.p.]). In *Outlook*, Hamilton Wright Mabie saw “a deeper note in the treatment of Nature,” adding that “[t]he story is a kind of incarnation of the tremendous vitality of nature, the unconscious, unmoral sweep of the force which makes for life” (qtd. in “James Lane Allen: A Sketch of His Life and Work,” *Book Notes*, 4 [June 1900], 345–50). Mabie’s adjective “unmoral” (rather than “immoral” or “moral”), like the *Chicago Tribune*’s phrase “chaste objective imagery” and the *Philadelphia Inquirer*’s “sweet calm,” hastened to provide cover for the novel’s relentless focus on sexual desire by skirting both its uncomfortable Darwinism, under a benign praise of “Nature,” and its insistence that the narrative of courtship was not the pastoral story of a desiring man forever pursuing a reluctant woman but the Darwinian tale of a relentless desire driving both genders equally.

22. James Lane Allen, *Summer in Arcady* (New York: Macmillan, 1896), p. 145. Subsequent references cited parenthetically in the text.

23. Charles Darwin, *The Descent of Man and Selection in Relation to Sex* (New York: D. Appleton, 1872), p. 579.

24. In *James Lane Allen and the Genteel Tradition* (Port Washington: Kennikat, 1966), p. 140, Grant Cochran Knight confirms that Allen borrowed the butterfly motif from Darwin. Knight adds that Allen had so admired Darwin’s *The Descent of Man* (1871) that he erroneously showed the protagonist of his novel *The Reign of Law* (1900) reading it three years before it was published.

25. Hamilton Wright Mabie, *In Arcady* (New York: Dodd, 1903), p. 144. Subsequent references cited parenthetically in the text.

26. For a Darwinian reading of *Summer*, see Jacquelyn Scott, “The ‘Lift of a Broken Wing’: Darwinian Descent and Selection in Edith Wharton’s *The House of Mirth* and *Summer*” (*Edith Wharton Review*, 25, ii [2009], 1–9). Readings of Wharton’s engagement with evolutionary thought include Judith P. Saunders’ *Reading Edith Wharton through a Darwinian Lens: Evolutionary Biological Issues in Her Fiction* (Jefferson, N.C.: McFarland, 2009) and Paul Ohler’s *Edith Wharton’s Evolutionary Conception: Darwinian Allegory in Her Major Novels* (New York: Routledge, 2006).

27. Edith Wharton, *Novellas and Other Writings* (New York: Literary Classics, 1990), p. 159. Subsequent references cited parenthetically in the text.

28. Carol Singley, *Edith Wharton: Matters of Mind and Spirit* (New York: Cambridge Univ. Press, 1995), p. 56.

29. Laura Saltz, “‘The Vision-Building Faculty’: Naturalistic Vision in *The House of Mirth*,” *MFS*, 57 (2011), 19.

30. Wharton used the Persephone-Demeter myth in her work frequently, overtly in the short stories “Pomegranate Seed” and more allusively in her narratives of separation. See Candace Waid, *Edith Wharton’s Letters from the Underworld: Fictions of Women and Writing* (Chapel Hill: Univ. of North Carolina Press, 1991).

31. Hildegard Hoeller, *Edith Wharton's Dialogue with Realism and Sentimental Fiction* (Gainesville: Univ. Press of Florida, 2000), p. 34.

32. For example, when Newland Archer wants to take Ellen Olenska to a place “[w]here we shall simply be two human beings who love each other,” Ellen responds, “Oh, my dear—where is that country? Have you ever been there?” (*Edith Wharton: Novels*, ed. R. W. B. Lewis [New York: Literary Classics of the United States, 1985], 1245).

33. In “A ‘Solitary Song’: Identity, Agency, and Motherhood in Wharton’s *Summer*,” Denise D. Knight challenges the idea that this is an incestuous relationship, arguing instead that “Wharton is advancing the possibility that in marriage, Charity may live peaceably with Royall without the requirement for sexual intimacy” (*American Literary Realism*, 51 [2018], 70). In note 23, Knight also writes, “I am grateful to my former graduate student Angela Hailey-Gregory for pointing out that ‘merkle’ is likely derived from the word ‘merkin,’ a pubic wig, a fetishistic object used as a device for male arousal. [Jennifer] Haytock also makes this point: ‘By offering abortions, Dr. Merkle transforms women into merkins, objects with which men can have sex and avoid biological implications’ (*Edith Wharton and the Conversations of Literary Modernism* [New York: Palgrave Macmillan, 2008], p. 53).

34. Garland, *Rose of Dutcher’s Coolly*, ed. Pizer (Lincoln: Univ. of Nebraska Press, 1969), p. 29. Subsequent references cited parenthetically in the text.

35. Amy Richter, *Home on the Rails: Women, the Railroad and the Rise of Public Domesticity* (Chapel Hill: Univ. of North Carolina Press, 2005), p. 45.

36. Stephanie Foote, *Regional Fictions: Culture and Identity in Nineteenth-Century American Literature* (Madison: Univ. of Wisconsin Press, 2001), p. 59.

37. Philip Joseph, “Landed and Literary: Hamlin Garland, Sarah Orne Jewett, and the Production of Regional Literatures,” *Studies in American Fiction*, 26 (1998), 162. Joseph argues that Garland destabilizes regionalism’s project of nationalization in part by showing that the west and the injustices of the way it has been governed (i.e., no single tax) creates “foreigners” out of natural Americans.

38. Newlin, “Clouted by Reviewers: The Texts of Garland’s *Rose of Dutcher’s Coolly*,” *Documentary Editing*, 27 (2005), 79.

39. Pizer, “Sexuality in Hamlin Garland’s *Rose of Dutcher’s Coolly*,” *Papers on Language and Literature*, 45 (2009), 296.

40. Garland, *Rose of Dutcher’s Coolly* (New York: Harper & Bros., 1899), p. 353. In his introduction to the first (1895) edition, Pizer suggests that Garland changed the ending because “some readers believed he was proposing a trial marriage” (xxxii). Based on the contemporary reviews, Newlin disputes this conclusion, proposing instead that “Garland was likely just trying to warm up the cold and reclusive Mason by offering a snapshot of domestic bliss” (79).