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*The End of Eden: Agrarian Spaces and the Rise of the
California Social Novel* by Terry Beers (review)

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(Review)

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South Dakota and then proceeds chronologically. Each chapter provides fascinating details about particular episodes of her life, setting them within their larger contexts and establishing their connection to her writings. Lewandowski draws not only on a wide variety of archival sources, such as correspondence by Zitkala-Ša and others, but also on a number of her previously un-examined and under-examined publications. In fact, this is one of the book's greatest strengths, for almost all previous scholarship has focused only on what Zitkala-Ša published in mainstream publications intended for white audiences. Lewandowski's presentation and analyses of many Zitkala-Ša essays and poems published in less prominent venues (especially *American Indian Magazine*) demonstrated to me that they not only deserve to be read by more scholars but also taught to students.

Also worthy of commendation is the way that Lewandowski, unlike previous scholars who have generally devoted little attention to the years of Zitkala-Ša's life after she married Raymond Bonnin in May 1902 and moved with him to the Uintah and Ouray Reservation in Utah, devotes the bulk of his biography to her life after that year. There are a few places where the narrative gets bogged down with too much detail about internecine battles among various parties (such as those involved in the Society for the American Indian), but Lewandowski usually provides just the right amount of information about Zitkala-Ša's efforts to combat white corruption in the agencies charged with overseeing reservations (and especially those cheating Oklahoma Indians of their oil and gas rights), her work to ban peyote, and her advocacy for Indian citizenship and voting rights.

When Zitkala-Ša died in Washington in 1938 at age 61, she was relatively unknown, and her lifelong efforts on behalf of Native Americans were underappreciated. This book makes a strong case that not just because of her early writings but also because of her later political activism (including publications), she and her work deserve much more prominence in Native American, and American, history than she has thus far been accorded.

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The End of Eden: Agrarian Spaces and the Rise of the California Social Novel. By Terry Beers. Reno: Univ. of Nevada Press, 2018. 252 pp. Cloth \$49.95.

The End of Eden continues Beers' decades-long study of the Golden State and its rich social, environmental, and literary histories. In this most re-

cent installment, Beers guides readers through four novels spanning the period between the close of the Mexican-American War and the Progressive Era: Joaquin Miller's *Life Amongst the Modocs: Unwritten History* (1873); Helen Hunt Jackson's *Ramona* (1884); Frank Norris' *The Octopus* (1901); and Mary Austin's *The Ford* (1917). Selected for their unique representations of California's diverse landscapes, and particularly the ways in which the authors observe and address shifting land regimes and their attendant ideologies, these cornerstone narratives illustrate the value of the agrarian tradition in the midst of a hyper-industrializing world and the dire impacts of abandoning this way of life.

Beers initiates this discussion from the summit of Mount Diablo where he orients himself and the reader to California's colonial history, reminding us that the different cultures that have transformed the state's lands over time have done so with very different notions about their relationship to space and place. For him, the significance of these social novels is their preoccupation with "complex dialogic relationships" reflected in tensions between wilderness and civilization—depicted as movement through an area and the "stasis" of establishing permanent dwellings—and "abstract notions of the secular and political world" with the "world of the magical and sacred." Beers illuminates these competing representations of land use through the work of Bachelard, Foucault, Relph, Soja, and other theorists to demonstrate how these novels and their realistic portrayals of California varied geography ultimately condemn the various manifestations of westward expansion that comprise not only California's natural wonders but the people intricately linked in preserving the agrarian spirit. Thus in *Modocs* and *Ramona*, California's indigenous peoples suffer at the hands of the Gold Rush and the Spanish/Mexican and American colonists whose land systems deemphasize the sacred for their respective secular, political formulations of land use. With *The Octopus* and *The Ford*, we witness the other side of the space-place continuum as California's open lands and more spiritually-attuned cultures have been largely replaced by infrastructure and speculators who are eager to exploit the agrarian ideal for greater wealth. Beers reminds us, however, that Norris and Austin, in particular, are not against development. Rather, they are invested in a certain kind, "a balanced agrarianism" where "resources can be fruitfully but carefully husbanded."

Ultimately, *The End of Eden* makes a compelling argument about the region's failure to live up to the ideal of the yeoman farmer. As such, the intermittent discussions of the novels' use of verisimilitude in describing California's landscapes along with Beers' attention to the deterministic forces inherent in American land policies offers useful points of departure for scholars of American realism and naturalism. But Beers' work has broader value.

As a committed apologist for the agrarian tradition (citing Aldo Leopold and Wendell Berry in his afterword), Beers is concerned with honoring the working relationships people have with the land that he believes offers the “best chance for a rewarding and fulfilling life.” Perhaps overly idealistic, Beers’ sentiments nonetheless invite environmental humanists to take a closer look at the role such a way of life can play in mitigating the Californication that has come to characterize much of the U.S. West and the nation at large. In doing so, we’re reminded of the power that literature can have in reshaping the ways we think, talk, and act about the spaces and places we call home.

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Danger and Vulnerability in Nineteenth-Century American Literature: Crash and Burn. By Jennifer Travis. Lanham, Md.: Lexington Books, 2018. 173 pp. Cloth, \$90.00.

In *Danger and Vulnerability in Nineteenth-Century American Literature*, Jennifer Travis illuminates the ways in which nineteenth-century Americans formulated their ideas about personal and collective vulnerability and risk. She explores the interrelationship of progress and technology, while considering how men and women perceived elements of danger in the world they inhabited, dangers intensified by their experience of speed, precarity, and an increasingly mechanized world. As Americans sought greater mobility, which they associated with autonomy and saw symbolized by the railroad and later by the automobile, they also developed related fears of injury, both physical and emotional, that “fanned the anxiety” of those who rode these conveyances or who read about disasters.

Over the course of five chapters, Travis examines fiction and non-fiction prose by Southworth, Spofford, Chopin, Glasgow, Dreiser, Crane, and DuBois. To define the formulation of risk and to enhance her commentary on both literary and popular writing, Travis incorporates newspaper accounts of train crashes and urban conflagrations as well as insurance adjusters’ analyses of the effects of the San Francisco earthquake of 1906. She discusses the emergence of tort law and its demand for accountability, explicating the ways that developments in statistical analysis supported concepts of accountability and determined differing valuations of human life and loss. Travis extends her discussion to highlight the ways in which attitudes toward vulnerability affected social policy, especially during times of disaster. She demonstrates how the most vulnerable paid the price of society’s