TWO LITERARY LANDSCAPES
OF
SOUTHERN CALIFORNIA

A thesis submitted in partial satisfaction of the requirements for the degree of Master of Arts in Geography
by
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ABSTRACT

TWO LITERARY LANDSCAPES
OF
SOUTHERN CALIFORNIA
by
Randall Charles Schutz
Master of Arts in Geography

Literature is gaining recognition as a resource for geographers. A particular type of resource exists in the use of comparative techniques and the examination of different types of literature to assess variances in perception and attitude. Promotional and non-promotional materials render distinctive regional images. How these two groups of literature differ in style and content, once overall literary landscapes are constructed for both, represents the main objective of this thesis. The time-period addressed extends from 1875 until 1923 for the region of Southern California.

The Southern Pacific Railroad's intent was to sell tickets and its Southern California property. Thousands of
pamphlets were distributed across the United States and Europe. The images had as their core the "salubrious" climate of the region. The promotional materials were directed toward the tourist, farmer, entrepreneur, and health-seeker. The overall image of Southern California, as presented by the railroad was a patchwork of idyllic images. The promotional literary landscape was structural in nature, illustrative of the small-scale patterns produced by corporate decision-makers.

The non-promotional literature has been examined for a similar time-period as the promotional. The same categories of images are seen as distinctive. Climate is again an important part of the literary landscape. However, it has relatively less impact than with the promotional materials since the man-land struggle yields an interplay of personalities that dilutes direct environmental impact.

Was the fantasy created by the Southern Pacific, as read in the pamphlets, realized by those who came to Southern California? By juxtaposing the images from both the promotional and non-promotional literature, similarities and dissimilarities were seen between the two literary landscapes. With individual exceptions, it appears that the promotional and non-promotional literary landscapes are in remarkable accord. The fantasy for many, as indicated in the fictional literature, became a close reality.
CHAPTER ONE

INTRODUCTION

The primary objectives of this thesis are two-fold: (1) to present a literary "picture" of Southern California as found in two bodies of literature, promotional and non-promotional fiction, and (2) to compare and contrast the promotional with the non-promotional images. The promotional material is represented by the brochures and small books of the Southern Pacific Railroad (SPRR) which were written from 1875 to 1922. The non-promotional material is taken from novels and short stories generated from 1884 to 1923. Cultural and physical elements of the landscape will be presented, compared, and contrasted in terms of four categories of images: (1) images of transportation into Southern California, (2) desert images, (3) inland basin and mountain images, and (4) coastal images.

The overall purpose of the study is to demonstrate that various types of literature (such as promotional propaganda and non-promotional fiction) may be used to aid the geographer in his efforts to understand the perceptions of a specific region at a particular point in time. Ultimately, the information provided by literature becomes useful to the geographer engaged in regional and historical research. E.W. Gilbert and B. Litt in 1951, pointed out that the:
novelists discovered the regional personality of diverse regions in many lands, and have been able to illuminate the unity of place and people that gives spirit and vitality to a region. The novelists have made the people understand regionalism and the region more effectively than geographers.  

The region is a multi-dimensional picture of living and non-living elements within a defined area. The unique character, or "personality" of the landscape arises when these elements interact. The human landscape results when individual human interaction with the surrounding environment is viewed in the context of the larger, social landscape, where multitudes of individuals and groups are interacting.

The "literary" or "imaginative" landscapes addressed in this thesis are a rendering of the human (larger scale) and social (smaller scale) landscapes. The intertwining of physical and cultural aspects are a dynamic part of the literary landscape. Intrinsic to literature is the interplay between the animate and inanimate elements. The promotional and non-promotional writers revealed different literary landscapes. The images which these people created and how they differed is the subject of this essay.

**Justification**

Very different motivations prompted the promotional writers of the Southern Pacific and the non-promotional writers of fiction. Examination of both kinds of writing offers the geographer an opportunity to examine both
literary landscapes concerning the same region. On the one hand, the Southern California landscapes, as created by advertising and marketing departments of a corporate machine is revealed. The promotional landscape is the one which was produced by the SPRR and is similar to the images conjured in the mind's eye of the prospective migrant or tourist before they actually saw Southern California. The novelist or short story writer, on the other hand, had no corporate office dictating the tone of his writing. The Southern California landscape which this writer produced assumed form out of the experiences and character of the individual writer. How the two sets of images compare is grist for the researcher who seeks to know how the advertised Southern California landscape (effectively, the "fantasized" landscape of the reader) may have differed from the impressions of those who had actually experienced its environs. How much did the Southern Pacific exaggerate the land's virtues? If they did, in which respects were elements of the land given more "hype" than their due (as ascertained by analysis of the non-promotional literature)? What physical and cultural elements of the Southern California landscape can be compared and contrasted between the two bodies of literature? These form the core questions and justification for the study's primary objectives.

Survey of Previous Studies

Two core areas of geography provide the groundwork
for this thesis. These are regional and environmental perception studies. Important contributions to the field of geography were made in regional research by such researchers as Varenius, Vidal de la Blache, C.O. Sauer, Whittlesey, and James. Environmental perception studies have had their roots in psychology, sociology, landscape design, as well as geography. Geographers Wright, Lowenthal, and Tuan are among several within the discipline who have paved the way for a new, more subjective/humanistic approach. Elements of both these specializations provide a basis for the following thesis.

The regional method of geographical work requires the synthesis of numerous human and physical elements. Preston James included under "geographic conditions" the following core elements: the elements of space relations (including size, form, and location), land surface, soil, climate (climatic data and charts for selected stations including temperature, rainfall, humidity, and winds), vegetation and animal life, mineral resources, oceanographic and coastal conditions. Under "human activities" James included: the distribution of people or groups of people, as well as economic activities, i.e. "land activities," industrial development, transportation, communication, and commerce. Indeed, James found the regional concept to provide a basic approach for geographers. He wrote:

This concept holds that the face of the earth can be marked off into areas of distinctive character
and that the complex patterns and associations of phenomena in particular places possess a legible meaning as an ensemble, which, added to the meanings derived from a study of all the parts and processes separately, provides additional perspective and depth of understanding. The focus of attention on particular places for the purpose of seeking a more complete understanding of the face of the earth has been a continuous, unbroken theme of geography throughout the ages.  

In 1929 James completed his regional study titled "The Blackstone Valley: A Study in Chorography in Southern New England." Pfeifer has commented on his research, noting that its purpose is to describe and interpret, 'within this purely arbitrary unit' of 178 square miles, the 'character and mutual relationships of landscape ... not as a finished picture, but as a living, changing, developing expression of the earth's exterior.'

Pfeifer then commented that it was "interesting to note" that Preston James had not mentioned "landscapes" until man was introduced into the discussion. The point is that the regional study provides an integration of man with the land. Indeed, it is not until there is a melding of the two that, as Vidal de la Blache termed it, a "regional personality" is found.

Whittlesey and C.O. Sauer further refined the regional concept by including the idea of "sequent occupance;" its analogue was the succession of plants in the biological world. Thus, as with plants, the region evolves through several stages. A truly regional study is not complete until the evolution of the man-land relationship is understood.
An essential ingredient in the development of methodology in regional research was the need to "see" the entire picture, of a more holistic, less topical approach. Contributing to this holistic approach, environmental perception studies may be viewed as something of an enhancement to and an extension of the regional method. In terms of better understanding man, the geographer-as-social scientist required a yet more finely tuned method to interpret the blend of cultural and physical variables, to perceive the social and human landscapes. Upon recognition of this need, a new specialization within geography was born.

John K. Wright, in 1947, provided one of the initial catalysts to finding a new approach for geography. Wright described the "three imaginative processes of importance in ... geography, in each of which subjectivity of one form or another plays a large part." He identifies these as promotional, intuitive, and aesthetic imagining. Literature, he suggests, is one of the new sources which geographers should turn toward for a fuller understanding of places and a better appreciation of subtle essences which otherwise would be lost. In accordance with what Gilbert and Litt (above) have suggested, Wright finds novelists as a plausible source for some geographic research. Viewing these artisans as reaching out toward their intuitive and aesthetic potentials, he makes the following observation:

It is standard practice in the teaching of history to cultivate the student's sense of time and
contemporaneity by requiring him to read selected passages from documents written in the period that he studies. No less valuable in the teaching of regional geography (my emphasis) would be the cultivation of the student's sense of place by requiring him to read passages in which the feeling for place has been effectively expressed.\textsuperscript{14}

Nearly a decade and a half later, David Lowenthal, in 1961, echoed Wright's words and elaborated. Lowenthal dipped into the fields of psychology, philosophy, anthropology, and landscape design. He made an effort to establish some basic parameters for developing methodologies in what has come to be known as environmental perception studies. Lowenthal reflected an appreciation for the individual experience. He wrote: "Each of us warps the world in his own way and endows landscapes with his particular mirages."\textsuperscript{15} Lowenthal recalls words expressed by Kevin Lynch, that "meanings may reflect not the contemporary culture but a much older one," and that the landscape in general "serves as vast mnemonic system for the retention of grouped history and ideals."\textsuperscript{16}

In effect, Wright, Lowenthal, and others in geography were giving the field an opportunity to deviate from an objective orientation.\textsuperscript{17} A realization was coming to the fore that logical-positivism, i.e. an attitude toward the world which is steeped in objective, rationalistic, logical thought, might not be the only available approach to solving geographical problems.

The term "phenomenology" has been used along with
"environmental perception" to encompass a more humanistic, subjective method which could augment the geographer's understanding of the human landscape. Environmental perception is really a general term including studies utilizing both scientific and subjective methods. The perceived and interpreted environment is the focus for such studies. Phenomenology offers a philosophy and foundation for environmental perception studies. Martin Kenzer has emphasized the importance of "actual lived experience" in his description of phenomenology. He also emphasizes that this philosophy seeks understanding rather than the scientific, logical-positivist quest for explanation and prediction. Kenzer, in his thesis, "The Long Valley: A Phenomenological Permutation," writes:

According to phenomenologists, individual experience -- manifesting itself in intentional actions -- accounts for human behavior to a far greater degree than the learned norms of social interaction do. A crucial idea behind phenomenology is that man gains knowledge and insight only through his continuous encounter with the real world, and prior to these encounters, man's mind resembles a clean slate, devoid of information, and consequently incapable of decision making. All actions and decisions are stimuli responses to actual experiences.

From a phenomenological point of view, the regional novelist provides an insight into a place which is otherwise unavailable. To varying degrees, the insight which is provided reflects the experiences of the author. For example, Harold Bell Wright wrote of the important 1906 time horizon in Southern California when a Colorado levee
broke and refilled the Salton Sea. He had lived in the Imperial Valley and had spoken with the people instrumental in the events of this region. The nuances of dialogue and the definite time frame which coordinated with actual events gave his book a verisimilitude. As a result, a regional or historical geographer could readily find attitudes and perceptions recorded in Wright's book which would be unavailable elsewhere.

Promotional material provided to potential Southern California settlers does not reflect as much of a real world experience as it did an advertising formula. A mixture of hyperbole and facts lent itself to an appealing and realistic picture. The phenomenologically significant element of this material was its effect on the reader. The promotional propaganda of the SPRR created an attitude in the reader and a perception of Southern California; it became a very real, though imagined landscape of Southern California.

In the early 1970's, under the heading of "humanistic geography," Meinig (1971) and Tuan (1976) praised the sensitivity which novelists had brought to particular aspects of environmental perception and appreciation. These social scientists called for professional geographers to become more attuned to the human qualities in the landscape which inspired authors of fiction. However, it was not until Salter and Lloyd wrote "Landscape in Literature"
(1977) that a method was offered with which to glean geographical facets from literature. Synthesizing previous notions, they wrote that

the search for meaning and order in the landscape -- that is, the desire to see landscape more clearly and completely -- is a primary concern of geography. This search leads to landscape description that looks beyond the more obvious forms and functions into the deeper human implications of the world around us. When we apply creative writing to support our geographic vision, we have gained a powerful ally toward our goal of the phenomenon we call landscape. Creative authors intentionally use landscape in combination with their gift of language to convey meaning within the context of a story and its characters. This rich interaction among the various parts of a creative work produces a landscape sense which excites the geographical imagination. This deeper insight can in turn lead to a more creative geographical description of landscape actuality and potential.

Salter and Lloyd devised a system of "signatures" to maintain "meaning and order" while utilizing literature to gain a more complete regional picture. This research team acquired the term "signature" from the language of remote sensing. They point out that a certain landscape feature may have a special polychromatic intensity unlike the tones of other features such as urban areas, fresh water, or snow cover in a remotely sensed image. This kind of uniqueness, they point out, is termed a signature. The specific conditions depicting interrelationships of animate and inanimate elements in the cultural landscape could then be referred to as signatures, borrowing this term from the quantitative realm. The signature, in its
new sense, is "a personal, unique mark that connotes a specific pattern of human expression by its author." Salter and Lloyd further state, "In essence, we use this term because cultural groups and even individuals have signed their own mark upon the surface of the earth and the pages of literature." Epitomizing such signatures, they cite the following:

... The broad green circles of wheat or maize in Great Plains, for example, are a unique signature of irrigation farming from a central well with a revolving pipe system. The groves of the Tree of Heaven ... in California's Mother Lode country are generally seen as a landscape signature of the Chinese settlers of the mid-nineteenth century. Corporations like John Hancock Insurance Company (Boston), Sears-Roebuck (Chicago), and the Transamerica Corporation (San Francisco) have all spent enormous sums of money to create landscape signatures intended to evoke a specific relationship between landscape image and parent company. A signature is a distinctive image created by an individual or a group in the act of modifying the landscape (my emphasis). Salter and Lloyd point out that "the list of potential landscape signatures is virtually infinite." Two broad categories of signatures were developed to assist in the identification of landscape elements; these were "structural" and "behavioral" signatures. The structural signatures were literary images depicting "fundamental patterns of settlement, agriculture, livelihood, sacred space, and transportation." The behavioral grouping refers to "cultural markers which may be shaped more easily by individuals creating and acting out needs in personal space,"
including images of house types, gardens, landscapes of entertainment, and "other expressions of individuality." 30

Thus, a broad method has been offered by which literary images may be retrieved from fictional literature and categorized as landscape elements. The subjectivity which is intrinsic to phenomenology and to the perspective of the humanist, is also inherent within this methodology. Salter and Lloyd write that "Methods of objectifying literature, such as content analysis and structural analysis, have the undesired effect of diluting the ... strengths of literature ..." 31 Their intent, rather than the predictive, problem solving objective of the logical-positivist, is geared to revealing the nature of the human experience.

The regional elements which have been discussed bear considerable semblance to the specific literary images discussed by Salter and Lloyd. What is initially striking is the overlap in terms of geographical elements addressed in both regional geography and Salter and Lloyd's method; settlement, agriculture, livelihood, and transportation patterns gleaned from literature are similar items of study in purely regional geography. In addition, Salter and Lloyd provide a division between those geographic elements which are more physiographic and those which are human influences. Their structural category is reminescent of the physiographic section of a regional study. This resemblance is not due to a paucity of "cultural material"
under the structural heading, rather it is because they are both more removed from the theme of the individual (with the structural signatures yielding "general patterns" on the landscape and the physiographic side of a regional study restricted from human involvement). Thus, the scale is much smaller, a much more distant perspective than with the behavioral signatures. This intensely human orientation relates to the cultural components of a regional study. One of the important inherent facets of literature, however, is the interweaving of all these "components." Therefore, the effective retrieval and analysis of literary images of the landscape relies heavily upon context and understanding of the author's motive.

The approach presented by geographers Salter and Lloyd will be modified to meet the needs of this thesis. The terms "signature" and "image" will be used interchangeably to identify geographic elements in the literary landscape. Structural and behavioral attributes will be identified. However, within these categories the spectrum of geographic terms will be used. Purely physiographic terms common to regional geography such as climate, natural vegetation, and landform will be used. In addition, the cultural terms which are both regional and emphasized by Salter and Lloyd in their assessment of the human landscape, such as house types and sacred space will also be invoked as applicable.
Passages have been taken from the two bodies of literature and the thesis has been organized to facilitate a visual appreciation by the reader of the landscape imagery. The study has been segregated into four groups of images. These are: (1) images of transport into Southern California, (2) desert images, (3) inland basin and mountain images and (4) coastal images. Within each category, promotional then non-promotional imagery will be presented.

**Thesis Organization**

Following this introduction, Chapter Two provides a background for the forthcoming literary images of Southern California. The promotional campaign of the Southern Pacific Railroad is discussed and an overview is provided of Southern California's writers of fiction.

The promotional artisans of the railroad needed not only to create idyllic pictures of Southern California, they had to convince potential migrants to take the long journey. Chapter Three illustrates how the SPRR depicted the trip and how those who had taken the journey later remembered it.

Chapter Four addresses the images created of Southern California's deserts by the propagandists and the authors. This sometimes torrid, oftentimes arid section of Southern California provided a challenge in advertising for the railroad. For the authors it provided a real set of events and a definite time-horizon, grist for the regional novel.
The inland basin area to the west of the deserts was the heart of Southern California settlement. It was within this region that most of the settlers purchased railroad land. They maintained ranches and had fiestas in the early days. Later they grew oranges and built towns. Throughout the years they viewed the surrounding mountains with images reflecting the lives they led. A patchwork of images was produced by both the railroad and the writers of fiction, as is seen in Chapter Five.

It's an area as unique to the rest of Southern California as Southern California is and was to the rest of the country; this is the coastal section. A poetic rendering is made by the Southern Pacific while the writers found it a stage for mysteries and mystics, fantasies and frolics. The Southern Pacific produced a thin and spotty literary landscape of the coast. Meanwhile, the authors found this area opportune for human and physiographic integration yielding a whole greater than the sum of its parts.

Was the fantasy fulfilled? Were the images penned by the promotional writers of the Southern Pacific and conjured into a fantasy landscape of Southern California realized? This is the ultimate question I hope to answer, in Chapter Seven, by comparing and contrasting the literary landscapes produced by the promotional and non-promotional writers.
Sources

The brochures and small books of the Southern Pacific Railroad were available at the UCLA Special Collections Library. The novels and short stories of Southern California were found at California State University, Northridge, the University Research Library at UCLA, the Huntington Library in San Marino, California, and the Los Angeles City Library (which was a particularly useful source because fictional literature of Southern California is arranged by decade).


8. Preston James, "Toward a Further...," op. cit. footnote 5, p. 195.


19. Kenzer, op. cit., footnote 17, p. 44.


CHAPTER TWO

THE PROMOTERS AND THE WRITERS

The promotional writers of the Southern Pacific Railroad and the non-promotional, fiction writers of Southern California penned their words for distinctly different reasons. The SPRR had as its ultimate goal, the selling of tickets to the west coast, and more importantly, the selling of their grant land along alternate sections of track. The writers of Southern California fiction came from varied backgrounds and wrote for as varied reasons. These two groups of literary artisans produced landscape images which were both surprisingly similar and expectedly different.

The incorporation of the Southern Pacific in 1865 and the 1870 alliance with the Central Pacific Railroad produced a new and influential organization for the State of California. Under the auspices of the Southern Pacific, rail lines stretched from San Francisco to Los Angeles by 1876, and to El Paso by 1881. The "Sunset Route" was complete in 1883 as track from the west met the rails reaching from New Orleans, at a spot in Texas near the Pecos River Bridge. As a result, Southern California was accessible like never before.

The significance of the new rail linkage with the east became apparent in May, 1872, when the Los Angeles Star reported:
Without railroad communication the future prospects of Los Angeles are not flattering ... It is in the hands of the people of to-day (sic) to decide what shall be the future of this valley -- whether it shall overflow with life, animation and prosperity or whether it shall sink back into a dreamy stupor ... 3

With access came advertising. When the tracks were complete between San Francisco and Los Angeles, by 1876, the railroad began to vigorously promote settlement in Southern California. Such a campaign was a necessity resulting from the company's desire to sell lands granted to them and the fact that there were few potential buyers in Southern California at the time. The Southern Pacific Railroad pursued an intensive advertising campaign which supported agents in the United States and abroad. 4 Edna Parker commented in 1937, that there are no statistics to show how many people came to southern California as a direct result of the company's propaganda, but the success of the program is evident in the more than two hundred and fifty percent increase in population in the region between 1880 and 1890. 5

The Southern Pacific Railroad of California incorporated on October 13, 1870. It was a consolidation of the San Francisco and San Jose Railroad, the Southern Pacific Railroad Company, the Santa Clara and Pajaro Valley Railroad, and the California Southern (which was organized on paper only). The "Big Four" of Collis Huntington, Mark Hopkins, Leland Stanford, and Charles Crocker, who were directors of the Central Pacific, became the directors of this new railroad. 6
The Southern Pacific Railroad, a part of the original Central Pacific Railroad, received from the federal government a land grant of ten alternate sections of land on each side of the tracks which were to be built from San Francisco to the projected Atlantic and Pacific Railroad near the eastern boundary of California. This grant was transferred to the Southern Pacific Company in 1870 (which by then was in control of the Central Pacific). An additional grant of the same nature was made in 1871 for construction of a railway from Tehachapi Pass, by way of Los Angeles, to meet the Texas Pacific Railroad at or near the Colorado River. 7

By 1890, to comply with legislation from the U.S. Congress and to prevent competition, the Southern Pacific had constructed a far-reaching network of rails to serve Southern California. From Goshen, in the San Joaquin Valley, the main line ran to Los Angeles, east and south to Yuma, Arizona, and then across Arizona, New Mexico, Texas, and Louisiana, to New Orleans. The Southern Pacific system also included two local Southern California railroads. The Los Angeles and San Pedro Railroad, as a result of an agreement with the city and the county of Los Angeles, was absorbed into the SPRR in 1874. In addition, the Los Angeles and Independence Railroad came under the jurisdiction of the Southern Pacific in 1877. 8 One of the promotional writers and land agents for the SPRR, Jerome Madden,
estimated in his annual report of 1882 that the railroad had received 10,445,227 acres of California land, most of which was in Southern California. The total value of the land was placed at $26,113,067.50.9

Edna Parker has noted that "there was little to support a railway in southern California in the seventies."10 The total population of San Diego, San Bernardino, and Los Angeles counties in 1870 was only 24,248. By 1880 it was 50,285. The Southland was dominated by large landowners until 1870, who raised sheep, horses, and cattle. Within the decade of the seventies, these land holdings were subdivided into small tracts on which were produced grain, grapes, wool, and some citrus crops. Hazardous and arduous trips by stage and ship were the only means of transport to and from the East. Inaccessibility was inhibiting the growth of Southern California.11

Southern California was a region brimming with potential at the time the Southern Pacific opened its main line from San Francisco to Los Angeles in 1876. Parker has written, "It was evident to the owners of the railroad that some means of heralding the possibilities of this territory had to be found. If the company's lands were to be sold, people would have to be induced to buy southern California land and cultivate it."12 With the resulting passenger and freight traffic, the railroad would then become a profit-making venture.
The need was to effectively advertise the region, since the Southland was known to few outside the state. Wrote Parker, "Through newspaper articles, books, and pamphlets, the district's (Southern California's) agricultural possibilities, climate, transportation facilities, and available lands were described."\(^\text{13}\)

Doyce Nunis has written, somewhat tongue-in-cheek, about the effects of the promotional campaign on those lured west:

It has been said that California is not so much a place as it is a state of mind ... Certainly California has bred its share of the myths and the legends that shadow Western American history; but myth and legend have played a part in attracting immigrants. John Steinbeck's tragic Grampa Joad, in *Grapes of Wrath*, honestly believed that all he had to do when he reached Southern California was to sit in the sun under an orange tree waiting for the ripe fruit to fall into his lap. What he did not see in his wishful dream was the 'no trespassing' sign posted on the border of the orange groves; myth had blurred his vision.\(^\text{14}\)

Indeed, the myth-building capabilities of the railroad's promotional campaign were fully utilized to blur some of the harsher realities of Southern California and the trip to the region. The promotional writers of the SPRR lulled the reader into an acquiescent mood by generating a literary landscape that would induce him to come to Southern California and buy railroad land.\(^\text{15}\)

The myth-making literature regarding Southern California was available in many different forms. In addition to the promotional material supplied by the railroads,
there were the fiction books, government reports and documents, as well as business and local propaganda. All of the materials played their part to induce migration westward. 16

The Promotional Writers

The first major author to work on behalf of the Southern Pacific's promotional effort was Charles Nordhoff. He sought to enhance the charms of California in the minds of easterners and foreigners. 17 Before penning idyllic images as contracted by the SPRR, he had been one of the editors of Harper's and the managing editor of New York's Evening Post. Nordhoff spent from 1871 to 1873 touring California and the Hawaiian Islands. When he returned to the East, Nordhoff wrote California for Health, Pleasure, and Residence: A Book for Travelers and Settlers (1875). Practicalities regarding expenses, schedules, and particular places were all covered. 18 Nordhoff doffs his hat to the Central Pacific with the comment, "You enter California by one of the most notable and remarkable objects it contains -- I mean the Central Pacific Railroad" (pertaining to the initial northern route into California). Much of the book is of a promotional nature regarding Southern California. When this edition was off the presses, the SPRR's main line was nearly complete to Los Angeles, demonstrating the close coordination of advertising and track building. 19
Nordhoff, as with later promotional writers, devoted many of his pages to advising prospective settlers. One of the key messages which was woven into Nordhoff's imagery concerned the railroad management's desire that immigrants buy large tracts of land and settle together in communities. The railroad was necessarily in favor of this manner of settlement since it would result in greater profits for the company via an increase in traffic, the development of agriculture, and the sale of more land. Nordhoff had fifteen rules for colonists, including one which suggested that the agent of the group visit the railroad land office in Sacramento to gain information about railroad grant lands in California. The rationale for this approach was revealed as he wrote, "A day or two in the Sacramento Railroad land office would give him more information about the disposal of land in California than a more tedious and costly search among three or four Government land offices located at different points, and each concerned with only a portion of the State." The literary images produced by Nordhoff are very similar to those produced by later, "official" promotional writers of the Southern Pacific. Whether his 1875 edition (or a revised version published in 1882) was written at the actual request of the railroad is open for speculation. The similarity in tone with the SPRR brochures would seem to indicate that such was the case.
Nordhoff's 1883 offering, titled *A Guide to California*, did in fact yield him a Southern Pacific paycheck. The pamphlet was published at Stepney, England, and was distributed within England and Ireland. There were editions published in German, Spanish, and French. Edna Parker has commented about Nordhoff's *Guide*:

> The Guide was obviously designed for European immigrants who might be induced to come from New Orleans to southern California by way of the Sunset route. Information which would be of interest to industrious, frugal foreigners who had small means and desired to buy land were (sic) repeatedly emphasized. Wages, working conditions, living conditions, living expenses, and the agricultural products of the State were all presented in such a way as to entice the skeptical. Railroad land was made to look especially attractive.

The Southern Pacific circulated B.C. Truman's *Homes and Happiness in the Golden State of California*. This book contained a vivid description of the lands of the Southern and Central Pacific railroads, with their terms of sale, as well as rationale as to why it was advantageous for foreign and domestic immigrants to purchase railroad land. By writing to the Land Agent, Jerome Madden, further information could be procured free of charge.

Similar in composition to the books produced by the SP RR were the pamphlets and brochures. Jerome Madden was the author of several of the pamphlets, including *The Lands of the Southern Pacific*, which was revised periodically from 1877 to 1890. Agents of the railroad, at towns along the tracks and in the San Francisco Land Office, freely
distributed this publication which contained "a complete description of the lands of the company."\textsuperscript{26}

The intent of the pamphlets released by the Southern Pacific Railroad was simply to lure tourists to and inform them of Southern California with the ultimate hope that they might be induced to purchase railroad land. Ten thousand copies of the \textit{Southern California Sketch Book} were printed and distributed throughout the country in 1887. They indicated the offices where free data could be obtained, the health resorts of the state, and sketches depicting the towns through which the railway ran. Various versions of this booklet were circulated at the offices of company agents, on board ships, and at passenger offices.\textsuperscript{27}

The theme which was paramount in the promotional writing (and which permeated non-promotional, fictional writing as well) was with regard to the "salubrity" of Southern California's climate.\textsuperscript{28} The railroad played up this feature of the landscape to the hilt. Jerome Madden, in the 1894 brochure titled \textit{California for Health, Pleasure, and Profit. Why You Should Go There} lectures the reader on the Southland's climatic appeal:

It has long been a standing joke that California sold their climate and threw in the land as a gift. But there is no joke at all about the climate selling proposition. It is estimated that during the first 6 months of 1893 fully 5 million dollars were expended in Southern California by people who came to this coast with no other object than to escape the rigors of an eastern winter and enjoy this sunny climate of the Golden State.\textsuperscript{29}

Figure 1. Southern Pacific Railroad Routes By 1922
The Writers

The Southern Pacific sought to entice its readership and it succeeded with many. Included among those who came to Southern California were a varied array of writing talents who later chose to write of their Southern California experience, in one context or another. Like one who has seen a greater reality after the honeymoon, Burchell reflected the mood of many an author of Southern California:

"... your railroads bring honest folk from Maine and elsewhere -- you'd call 'em suckers -- with a little money in their pockets and a mighty lot of hope, and you preach to them. They believe you, for you got such a gift of tongue, you're so glib with your assurances, and you got such a great climate to back you up. But I tell, you sail as close to the wind as you dare."30

The character from Jacob Peak represents one of a spectrum of attitudes depicted in Southern California novels. Whereas the promotional artisans of the Southern Pacific Railroad had a prescribed mission to sell the lands of the railroad, fiction writers of the Southern California landscape had no such charter. Their biases were personal biases, not corporate ones.

Southern California has long been acknowledged as a distinct physiographic and climatic province, a region. Carey McWilliams has written that Helen Hunt Jackson's description of this region was the "best yet coined" when she termed it "a sort of island on the land."31
slightly expands the "island" to beyond the Peninsular Ranges and into the deserts to the east. 32 Basically, though, it does not appear to be an unusual perception that Southern California comprises that region south of The Tehachapi Mountains to the Mexican border and from the coast to the eastern political edge of the state. 33 It is within this region that the Southern Pacific promoted its land and brought over its rails many of the writers who exposed more intimate perceptions of the same landscape.

The writers of Southern California's fiction produced literature. Lawrence Clark Powell has expounded on what it means for writing to be termed "literature." He calls it such writing as that which "elevates it above everyday language, above the lifeless language of the newspaper wire-services and of the slick magazines, and much academic writing." 34 Thus, while the promotional materials of the SPRR are rather generously termed "literature" for the purposes of this thesis, it is the novels and short stories of Southern California which more appropriately bear this title. 35

The concept of writers being influenced by their surroundings has been addressed by George Wharton James. 36 He asked the question:

Does environment affect the spirits of people? ... a score of authorities, literary and scientific, affirm that it does. I do not propose any attempt to answer the question, but merely to state the fact that something in California has produced a Festival Spirit not observable to like extent
elsewhere on the American Continent ... Furthermore, the outcome of this spirit is such that I venture the affirmation that California has more varied, distinctive and peculiarly appropriate festivals than any country in the world.37

James elaborates on the above statement with regard to Southern California's writers in an article entitled "The Influence of California Upon Literature." In an essay which sounds a bit like Southern Pacific hyperbole, James announced four influences which made California literature unique: its location on the continent's edge, climate and topography, "marvelous history," and a frontier spirit.38 He also writes that "California is essentially the land of the open air, and as such will ultimately create an open-air literature."39

Franklin Walker has performed a great service by writing the book, A Literary History of Southern California (1950). This chronicle of Southern California literature gives considerable substance to George Wharton Jame's comments regarding the Southland's influence. More significantly, Walker illustrates the evolution of writing in Southern California with insight into the myriad of authors.40 He rejects the notion of Ella Sterling Cummins that a "California writer is one who was born in California -- or else one who was reborn in California," as misleading. In lieu of her definition he prefers the one offered by David Starr Jordan: "A Western man is an Eastern man who has had some additional experiences."41 Additionally, Walker comments on the Southern California writers,
that they had something interesting or significant to say about Southern California, whether they visited for only a month or were born in Riverside and buried at Forest Lawn. That they were, with few exceptions, indifferent craftsmen does not detract seriously from the value of their writings as examples of the cultural trends in the region.42

The "cultural trends" of which Mr. Walker writes are reflected in the major themes of which Southern California's authors wrote. Of paramount importance to the Southern California region was the availability of water for irrigation. While this general topic is broached in several novels concerning different parts of the Southland, it climaxes as a theme with the reclamation efforts in the Colorado Desert of southeastern California.43 Many parts of Southern California were not unlike the frontier settlements, creating a challenging situation for the men, but often incredible loneliness for the women who accompanied them.44 This theme was usually addressed by female rather than male authors. The California landscape changed drastically during the "boom" years of particularly the eighteen-eighties.45 The foundation of many novels and short stories, and the thrust of some, utilized this theme.46 Finally, there were those who took upon themselves some cause. While the issue of "the plight of women" has been offered, Helen Hunt Jackson provided readers with yet another "cause," via concern for the Indians indigenous to the Southern California region.47
One of the best documented cases demonstrating what influenced a writer of Southern California fiction is seen with Helen Hunt Jackson. This author wrote *Ramona* in 1884 with the avowed intent to demonstrate the inequities which had been brought upon the California Indian by the white man. However, her intent and the manner in which the *Ramona* story became caught up in the general promotion of Southern California are two stories.

Helen Hunt Jackson had met her first two Indians at a Boston tea party. They had been invited to speak upon the sufferings and indignities which by 1880 were a part of their racial legacy. Mrs. Jackson was a journalist, and according to Franklin Walker, "a practiced reporter of considerable skill." Carey McWilliams had called her "... a tourist, who first discovered the past of Southern California and peopled it with creatures of her own invention." Walker countered that she had written *Ramona* "... not by a desire to create a romantic past or to make money but to point out what she considered to be a disgraceful injustice."

*Ramona* was the first piece of literary fiction that restricted itself to just Southern California. The book and the "legend" of *Ramona* became tremendously popular and popularized, as it became caught up in the "boomer literature" and mystique of Southern California.

Charles Fletcher Loomis, among others, expended
considerable energy to the "saving" of the Missions as a part of Southern California's cultural heritage. Ramona, the Indian woman character nearly became a living metaphor for the movement to make the Missions and their former inhabitants a resurrected part of the Southern California landscape. Barbara Rubin has used a quote from a Southern California newspaper of 1903 which binds the writing of Helen Hunt Jackson to the Southern California land boom and the importance of "dramatic" advertising:

Good Indian legends can be grown in almost any locality with a little care and attention, and it adds an interest to a very ordinary cliff to know that a persecuted and necessarily beautiful Indian maiden leaped thence to her death ... All that we need is great events and great authors.

Some of the "great events" were certainly created for reader consumption, as with the resurrection of the mission as a part of Southern California's cultural heritage and landscape. Some themes were very much a part of the contemporary scene. One of the major themes of this genre was that of reclamation in the Colorado Desert of southeastern California. The 1906 break in the levee on the Colorado River provided a dramatic scenario for those who were attempting livelihoods in the desert and for the Southern Pacific Railroad which was asked by President Theodore Roosevelt to close the break at all cost. In addition, it provided a gritty foundation for writers to create good historical and regional novels. The two main writers who
took to writing of this region and situation were Harold Bell Wright (The Winning of Barbara Worth, 1911) and Ednah Aiken (The River, 1914).  

Aiken was married to the editor of Sunset Magazine. It would seem that she was influenced by this relationship to devote some literary energy to the task of favorably presenting the Southern Pacific Railroad in its effort to fill the break in the Colorado River levee. In addition, she was aware of the residence of Harold Bell Wright in Southern California’s Imperial Valley, and she raced to complete a novel regarding the 1906 incident before he did. As it turned out, he wrote more of the reclamation efforts, and she more of the efforts to shore the levee break.

Aiken’s publisher, the Bobbs-Merrill Company, included a review of the efforts of Aiken to write her book (and obviously to convince the reader that this was not a redundancy of Wright’s earlier novel). Included in this expose was the comment:

she saw with sympathy the sacrifice of their pioneer wives, always seeing that vision of fulfillment which those earlier travelers saw -- Powell, Andrade, and the others, for it is a land of limitless possibilities, the land where virgin soil is several hundred feet deep, soil that has not been robbed by rains and does not need glass for hot-house results.

Harold Bell Wright, on the other hand, brought to his writing his earlier youthful determination to be a painter, as well as his attainment to the position of pastor of the Redlands Christian Church. Writing seemed to give him
greater fulfillment, though. After the publication of two novels he moved to the Imperial Valley where he embarked upon the "sermon" of reclamation in the Colorado Desert via *The Winning of Barbara Worth* (1911). 63

While the subject of finding and using water has been a cornerstone of Southern California fiction for many decades, some used it as a vehicle to portray a particular cause. Such was the case with Beatrice Harraden, in *Hilda Strafford* (1897), who addressed the period when irrigation was an individual effort. 64 Harraden was a feminist and she was a non-fiction writer (she co-authored *Two Health Seekers in Southern California* (1896). Her interest in the woman's struggle on the turn-of-the-century Southern California landscape is also strongly evident in her short novel *Hilda Strafford*. 65

The issue of water was important to Peter B. Kyne who, in 1914, published *The Long Chance*. 66 A vivid, regional novel, its setting spanning the Mojave and Colorado deserts, this novel portrayed the sometimes underhanded schemes used to bring water from the Owen's Valley to Los Angeles.

Kyne's intense characterizations and realistic regional descriptions emanated from his own life. Born in San Francisco in 1880, he served in the Philippines during the Spanish American War (perhaps accounting for his positive portrayal of Chinese and negative rendering of Japanese). After the war, he entered the lumber and shipping
Kyne was a prolific writer, producing twenty-five full-length novels and more than one-thousand short stories and articles. He admitted that his writing reflected his own experiences. Attesting to the general quality and the genuine imagery Kyne generated, many of his novels were later adapted to motion picture screenplays.

There were other writers of fiction who found themes of importance on the Southern California landscape. However, the majority were people who wished to tell a simple story, frequently immersed in some part of Southern California with which they were familiar. Many of these writers received little recognition for their work. Consequently, few have been the object of significant biographical research. Thus, the specific influences which they brought to bear on their writing aren't now available.

It remains a fairly solid generalization, however, that from the eighteen-eighties until the nineteen-twenties that most of the writers of Southern California's fiction came to the region much like the rest of the population. These men and women provide an indicator of attitudes and perceptions for the Southern California populace as a whole. As such, their writings offer unique insight into a time period in Southern California. And, as such, their portrayals of reality can be juxtaposed to the far more
"created" literary landscape of the Southern Pacific to see if, in fact, their fantasy was fulfilled.
NOTES: CHAPTER TWO


17. Parker, op. cit., footnote 2, p. 106.


28. For a critical look at the perception of California's "salubrious" qualities, refer to: Kenneth Thompson, "Insalubrious California: Perception and Reality," Annals, Association of American Geographers, Vol. 59, No. 1 (1969) pp. 50-64. Study of Southern California as a magnet for "health seekers" has been addressed by: John E. Baur, The Health Seekers of Southern California, The Huntington Library: San Marino, California, 1959; and Billy M. Jones, Health-Seekers in the Southwest, 1817-1900, University of Oklahoma
press: Norman, Oklahoma, 1966. Near the turn of the century, some books were published by authors attesting to be physicians. The following were written by such people, depicting Southern California as a benefit to one's health: William A. Edwards and Beatrice Harraden, Two Health-Seekers in Southern California, Philadelphia, 1897; and Peter C. Remondino, The Mediterranean Shores of America: Southern California: Its Climatic, Physical and Meteorological Conditions, Philadelphia, 1892.


32. McWilliams restricts the "island" of Southern California to south of the Tehachapi Mountains to the Mexican border, and the region west of the mountains to the shore. See McWilliams, op. cit. footnote 31, p. 5.

33. McWilliams is actually in accord with the geographer, David Lantis, with his delimitation of the Southern California region. However, for the purposes of this study, the Mojave and Colorado Deserts, are included. This delimitation of the region coincides with that of the writer, Franklin Walker. See: David W. Lantis, R. Steiner, and A. Karinen, California: Land of Contrast, Kendall/Hunt Publishing Company: Dubuque, Iowa, 1973, p. 93; and Franklin Walker, A Literary History of Southern California, University of California Press: Berkeley, 1950, p. 1.


42. Walker, op. cit., footnote 33, p. 4.


44. The theme of women's loneliness on the frontier is depicted in Southern California, as it was for the Great Plains, years earlier. See: O.E. Rolvaag, Giants in the Earth, Harper and Row, New York, 1927.

45. See: Dumke, op. cit., footnote 27; Netz, op. cit., footnote 27; Raup, op. cit., footnote 27; and Sakolski, op. cit., footnote 27.

46. Three novels in particular which demonstrate the plight of women in Southern California during this period include: Ednah Aiken, The River, The Bobbs-Merrill Company: Indianapolis, 1914; Clara Spalding Brown, Life at Shut-In Valley, and Other Pacific Coast Tales, Editor Publishing Company: Ohio, 1895; and Beatrice Harraden, Hilda Strafford, Dodd, Mead and Company: New York, 1897.

47. See: Helen Hunt Jackson, Ramona, 1884 reprint, Little, Brown, and Company: Boston, 1925.


53. Rubin, op. cit., footnote 49, p. 82.

61. Aiken, op. cit., footnote 60, "publisher's note."
62. Aiken, op. cit., footnote 60, "publisher's note."
64. Harraden, op. cit., footnote 46.
CHAPTER THREE

IMAGES OF TRANSPORTATION INTO SOUTHERN CALIFORNIA

Salter and Lloyd have written of "the paths which lead people from activity to activity;" the transportation signature found in literature.¹ Both the Southern Pacific and the Southern California authors produced such images of the journey to Southern California. The railroad offered a more structural image which conveyed a sweeping panorama to the reader, interwoven with necessary factual material. The fiction writers alluded to the journey to the Southland from the perspective of individuals, yielding a more personal, behavioral representation.

In contrasting and comparing the images of transport into Southern California, the manner in which promotional and non-promotional images do and do not overlap is significant. Preston James has discussed "accordance" and "discordance" in terms of illustrating clusters of like elements on the landscape which are in either the same or a different area as some other cluster of like elements.² While no causal relationship is being presented here between promotional and non-promotional elements of the literary landscape, comparison and contrast is being made. To facilitate this end, an analogy is made with James's regional methodology. If we accept the fact that the railroad track and the surrounding area comprises the region where the

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transportation images take place, we can then "mentally overlay" the promotional and non-promotional images on that real landscape. Analogous to James's terminology, there will be either an overlap (accordance) or separation (discordance) between comparable clusters of promotional with non-promotional geographic elements (such as climatic, vegetational, settlement, or transportation features). The thrust of this study lies in demonstrating how two literary landscapes compare and contrast in terms of the region as a whole.

In order to best effectively visualize the similarities and dissimilarities between the two bodies of literature the "mental overlay" of images should produce a synthesis of images. In this final mental map we should be able to "see" similarities and dissimilarities between the literary landscapes of the Southern Pacific and the writers of fiction.

Rather than emphasizing the areal accordance or discordance of clusters of elements at specific places in a region, there will be an effort to assess similarities and dissimilarities of general geographic attributes across the region as a whole. For example, how Southern California's climate is typified as a part of the journey west can be compared between the promotional and non-promotional materials. Thus, it may be appreciated that a somewhat modified regional method can be applied to the assessment of two
different types of literary images.

**The Promotional Images**

The year 1883 was a significant one for the Southern Pacific; the company had completed the lengthy southern line of track, the Sunset Route. Tracks by this date stretched from New Orleans through Yuma and San Gorgonio Pass to Los Angeles, northward through the San Fernando Valley, and finally along the coast to San Francisco. Charles Nordhoff took full advantage of the railroad's new selling point in his *A Guide to California* which was published in 1883. W.G. Kingsbury, a European land agent, contributed the following commentary:

> The Great Southern Pacific Railway has made its connection with Galveston, Harrisburg, and San Antonio Road, thus connecting the waters of the Pacific Ocean with the Gulf of Mexico, making one continuous line of road of about twenty-five hundred miles, and the longest one under one management.

With this visualization of the track spanning the southwest, a framework is available for more intricate imagery. However, this passage penned by the SPRR is representative of the very structural, two-dimensional, small-scale imaginary landscapes offered by the railroad, an impersonal decision-maker.

Nordhoff presents the European immigrant with a succinct and positive sounding expose of the trip to California. The "mental map" created by this writing must have produced a comfortable feeling with the individuals and
families speculating about such dramatic changes in their lives. The guide begins:

California is, this year, for the first time, easily and cheaply accessible to the immigrants from Europe. The Southern Pacific has been so far completed that it has formed connections with the railroad systems ending on the Gulf of Mexico, and passengers are now to be carried from German or French ports to New Orleans or Galveston as cheaply as, and very nearly as rapidly, to New York. There are few or no storms on the southern line, the weather in winter is mild, there is no ice, passengers may remain comfortably on the decks, and the steamers are to be specially built; new, large, strong, and arranged with particular and careful regard to the comfort to passengers...

At New Orleans or Galveston, immigrant sleeping cars, especially contrived and built for this line, take the passenger on his journey of ten days to California. On these cars are found all necessary conveniences for the comfort of women and children, they are well aired, and at night the seats are let down, and the passenger spreads his mattress and blankets upon the seat and sleeps in his own bed. He may carry his own provisions, or he may buy them at fixed and reasonable rates on the way, at the company eating houses. The journey is through a southern country, where, even in the severest winter, the weather is mild, and only in the mountains is it cold.

The railroad did its utmost to anticipate the speculations and fears of the potential traveler. The image-makers designed passages to ameliorate these anxieties. Economy of travel is stressed as the European immigrant is wooed to Southern California. In addition to a brief description of the new southern route, there is information on cost, European points of origin, and climate. The SPRR then brings the reader "into the cabin" for a large-scale visualization of the personal conveniences.
The soothing process continues in an 1894 pamphlet by Jerome Madden titled *California for Health, Pleasure, and profit: Why you should Go There*. In this promotional offering, the company calms the reader with a sense that his fellow travelers will be a complement to his many enjoyable experiences. The Southern Pacific deftly explains that these companions are in fact Californians, though it would seem apparent they had emanated from the same region as the reader. The account goes:

> It may be here said that by way of reason of the novelty of all things in California, the traveler cannot inform himself in advance... He will see strange and occasionally grotesque vegetation; farmers engaged in pursuits the character of which he almost surely will not understand, historical ruins belonging to a civilization which has passed away; lordly country mansions, pretty valleys, snow capped mountains, abandoned placer mines with tragic histories, and a thousand other things, which, if understood, will arouse interest and yield rich pleasure. The traveler who assumes a lofty indifference to the presence of strangers... will surely miss much. The good nature of Californians; their positive unselfishness, manifested in desire that all others should share the good things they enjoy, makes them the most delightful of traveling companions, and, as a rule, easily approachable.\(^7\)

This passage brings into vogue the attitude of many Southern California promotionalists near the turn of the century. Such enthusiasts as Charles F. Lummis (along with SPPR writers), sought to portray the Southland as a region brimming with history.\(^8\) There is established a kind of nostalgia for something the traveler has not yet experienced! The emotional element of nostalgia is complemented
by a somewhat more intimate (less structural) impression of fellow traveling companions. Madden is capable of making the journey from the Sonoran desert into the inland basin and Los Angeles seem like the most idyllic of experiences. Not only is the trip attractively packaged for the reader; it is also made to appear of relatively short duration. The beauty and ease of transit is revealed as follows:

Soon after passing Indio, the train traverses the San Gorgonio Pass, then shortly after reaches Colton, where appears the first installment of insinuating small boys ready to sell the traveler any quantity of tempting California fruits and flowers. This is the junction for garden-embosomed San Bernardino overlooked by the lofty peaks of Old Baldy and Greyback. Then come the stations of Cucamonga, opulent in vines and olives, the flourishing city of Pomona, with a thriving population of nearly five thousand, where nineteen years ago was only a desolate sheep range, Spadra, Puente, Savannah, and half a dozen other village stations strung along the line like beautiful beads on a flowery rosary. The creme-white walks of the old San Gabriel Mission loom up, with the ancient bells in their quaint order, and then comes 'the city of the angels.' Orange groves, vineyards, flowers, cable and electric roads, scores of daily trains, splendid edifices, blissful homes, businesses, romance, reminiscence, such is Los Angeles.9

A dominantly structural image is created in this case by the Southern Pacific. Following much of the route depicted in Figure 1, the reader "sees" the pass, surrounding mountains, and all the towns along the tracks. The landscape features illustrated are representative of decision-making by past Southern California residents and the railroad, which platted out many of the towns along the tracks.
Nevertheless, a relatively rare product of personal decision-making is also shown. Behavioral images arise out of the nuances of description. The "insinuating small boys" and the "blissful homes" suggest the individual character behind the grosser landscape design.

The transportation signature of the railroad is made complete with imagery of the route from Los Angeles toward San Francisco. A 1904 offering of the Passenger Department of the Southern Pacific Railroad, titled Westbound -- New Orleans to San Francisco Wayside Notes Along the Sunset Route had the following to say:

Reluctantly leaving the attractions of Los Angeles, the farther movement shall be to San Francisco, the metropolis that holds the key to the Golden State.

Southern Pacific Company has two lines of rail between the principal cities of the State; the one ... originally constructed and called the San Joaquin or Tehachapi Line -- and the other the Ocean Shore or Coast Line, recently opened for through traffic. The departure from Los Angeles, for a short distance, is covered by the trains of both these lines, and the completion of a terminal at Chatsworth now adds Burbank to Saugus as a point of divergence. It seems fitting our first trip, that is likely to be the pleasant memory of a lifetime, should be accented by rhythmic, surf-beats of the Pacific.10

The Southern Pacific completes the transportation picture by presenting the routes which extend northward from Los Angeles. The words are informative and flowery. The reader is given the impression of having already experienced Southern California, with the expectation still of a new view beyond the next hill.
The Non-promotional Images

Southern California's fiction writers had their own impressions of the trip into the Southland. Stewart Edward White wrote *The Rose Dawn* in 1920, which dealt with the time period from 1884 to 1888. He recreates for the reader what the journey by rail was like for the incoming migrant:

Railroad travel across the plains was still a good deal of an adventure, nor to be lightly undertaken. People settled down for a week. They got acquainted with everybody else on the train, and visited back and forth, and even got up charades entertainments. Every party had an elaborate hamper with tin compartments in which was a great store of bread and rolls and chicken and other delicacies. Three or four times a day the train stopped in the middle of nowhere and the passengers ran about the landscape to get the kinks out of their legs. At the middle of a half hour the whistle was blown summoning them back. Buffalo were still to be seen in great numbers -- indeed, not infrequently the engine had to stop to let herds of them go across the tracks -- and other wild animals and wilder men. After the long, strange, cold journey the tepid air, smiling landscape, and brooding mountains of California we were inexpressibly grateful. The newcomer saw orange for the first time -- and was invited in to pick all that he wanted to eat and fine flowers anywhere for the asking ...\footnote{11}

White's offering, indicated above, is exemplary of the degree of imagery which can be found in fictional writing. Knowing from historical data that the grosser elements of the passage are true (i.e. regarding the time required for the trip, the buffalo, etc.), there seems no reason to reject this rendering of the journey as representative (and as a final credit to the accounts veracity, the author penned a note inside the front cover of the book that he
had as his objective the recreation of the period in
question).

The above passage also shows convincingly the fine
interweaving of geographic elements. Climate, topography,
and agriculture are created at a relatively macro-scale,
literally, the view from the train. However, the micro-
cosm of life inside the train is revealed in exquisite
detail. Such detail which gives insight into the actual
experience of the journey provides valuable information to
the social scientist who explores the behavioral subtleties
of the human landscape.

Belle Wiley Gue was yet another author who integrated
perceptions of the trip into Southern California into her
writing. Context comes to the fore in the interpretation
of her 1923 novel, The Fugitives. In this story, a young
man has broken off a relationship with a woman in the
eastern part of the United States, and is now "escaping"
to Southern California. In the following selection, his
thoughts regarding the journey and his arrival are
revealed:

When at last he realized that he was rapidly
approaching Southern California he congratulated
himself upon his escape and the celerity and
secrecy that had accompanied it. He felt as if
prison doors that had been holding him captive
had been opened up so that he had been allowed
to go out in the open air where he could enjoy
the warmth of direct sunshine and the soft cares-
ses of individual breezes and it seemed to him
that he could breathe more freely than he had
ever done before. When he reflected upon the
fact that he was constantly leaving his surround-
ings farther and farther behind him the joy that
was in his heart seemed to communicate itself to the revolving wheels of the train upon which he was a passenger and they made a musical accompaniment to a song of praise and thanksgiving that kept repeating itself over and over until it finally rose into a swelling full-choired and harmonious anthem.\(^\text{12}\)

To finalize the image, the author relates the impressions of this traveler as he steps upon Southern California soil:

> When he actually stepped upon the ground that was so near to the peaceful western ocean, concerning which he had read and heard a great deal, but which he had never beheld, it seemed to him that he moved along as buoyantly and lightly as if he were unconscious of his material surroundings, for his whole being was absorbed on the contemplation of the psychological concept that led him to make this radical change in his life.\(^\text{13}\)

This author is offering an image of the journey to Southern California which has been influenced by the story's context. Whereas White had provided a very exacting look at the subtle nuances of train travel, Gue lends insight into one of the causative elements of such a migration. She reveals one of the key "push" factors in the movement west, namely that of liberation.

The passages from The Fugitives illustrate the power of even mediocre writing. Gue creates a metaphorical relationship between the character and the physical landscape.\(^\text{14}\) The interweaving of the spirit of liberation against a "peaceful western ocean" provides a uniquely textured image of arrival in Southern California.

The Southern Pacific Railroad offered images in the
macro-scale, typically structural in style, giving a "birds-eye-view" of the route into the Southland. Their advertising was designed to give as much pertinent information as efficiently as possible. Items included in their promotional message were: points of destination, distances, economy, efficiency of transport, weather, specifics regarding personal comfort, scenic attractions, the types of people the traveler will meet enroute, and an overall idyllic image of Southern California. A very positive tone, of course, pervades all of this information. The resulting overall image of the trip into Southern California is one of supreme comfort and efficiency. As a result, the traveler, as he read the brochures of the Passenger Department, was filled with a sense of expectation about Southern California.

The novelists, on the other hand, had no preordained mission to write glowing accounts. Therefore, with artistic license in hand, they wrote as they pleased, often mirroring genuine experiences. The non-promotional writers could develop images reflecting personal decision-making, such as in the depiction of personal liberation and the resultant push westward. Thus, the nuances of individual thought processes are expressed as forms on the literary landscape. The literary license available to the novelists allowed metaphorical relationships between the decision-making processes of the individual and the physical landscape. As a result, the "peaceful western ocean" which
is interwoven with the personal decision to free oneself from a previous situation, gave rise to a more meaningful, culminating image of the journey west.

Was the fantasy of the trip to Southern California, as created by the Southern Pacific, fulfilled for those who made the journey? A comparison and contrast with the non-promotional imagery reveals something of an "apples and oranges" situation. On the one hand, the railroad offered largely structural images, as indicated by the overall pattern of routes and the sweeping panoramas. These were the literary landscape images as produced by a corporate decision-maker. On the other hand, the novelists produced images which emphasized personal decision-making, i.e. they were more behavioral in nature and demonstrated localized expressions of individuality.

However, while the landscape images vary in kind, an evaluation as to whether expectations were realized can still be made. The railroad promised a safe and picturesque trip to Southern California. The personal renderings of the trip by the writers of fiction largely corroborated that advertised image.
NOTES: CHAPTER THREE


5. Nordhoff, op. cit., footnote 4, p. 32.


CHAPTER FOUR
DESERT IMAGES

Some of the most colorful imagery resulted from the depiction of the desert regions of Southern California. Both the Southern Pacific and the novelists tackled this area with considerable zest; the SPPR made what was a partially torrid and parched land appear luxuriant and the non-promotional authors showed the desert to have beauty and danger within its bounds.

The Promotional Images

The divergence in "kind" of imagery continues between the promotional and non-promotional writing of Southern California's deserts. The pervasive attitude of the Southern Pacific was its positive tone throughout a structural rendering of images. While such a micro-scale is also achieved by the authors, the personal decision-making of those struggling to survive this region provides the greater impact on the non-promotional literary landscape.

Hot and dry, a barren wasteland in many parts, the deserts of Southern California provided a considerable challenge to the railroad image makers. Nevertheless, the challenge was answered with a barrage of pamphlets which conveyed an image so favorable as to make the desert not just a means, but an end unto itself. The key element which weaves through all of the promotional passages is that of climate. Even in the desert beneficial aspects of
climate are played up to the fullest extent. Chiefly, the needs of the health seeker were promoted. However, agricultural potential was not ignored; in fact, it was exalted. Thus, for health and agricultural reasons, the desert was portrayed as a viable terminus for travelers. Both the Colorado (from Yuma to Indio) and the Mojave (Antelope Valley) deserts were packaged to be bought (see Figure 1). The key to effectively packaging Southern California was to sell the climate, for then the railroad could sell the land. Even in the desert images created by the SPRR the benefits of climate became the common thread.

The impetus to migrate to Southern California's deserts required a convincing argument demonstrating that what one was coming to was better than what one was leaving. Essentially, a "push-pull" technique was used to create a need to migrate.1 Comparison with the East was the approach taken. The reader felt pushed from the oppressive climate of the East, and pulled toward the more salubrious West. Jerome Madden uses this technique in 1880:

> The air is so dry ... that perspiration is carried away rapidly, and thus the body is cool; but on the eastern side of the continent the abundance of moisture prevents or checks evaporation and there is much more discomfort with a temperature of 98 at Savannah than with 113 at Fort Yuma. Some portions of California have hotter summer days than Savannah, but no where in the state are the nights so hot, nor have we here any of the yellow fever that visits the seaports of the Cotton State nearly every year ... Sunstroke is unknown in California.2

The attempt to evoke in the reader positive images of
the Colorado desert, brought forth some of the best writing by the Southern Pacific. Advertisement of this region picked up steam in the eighteen-nineties and continued into the early twentieth-century. Jerome Madden offered the following 1892 picture, demonstrating the potential of the desert when water is added. Of the region near Indio, he writes:

A few years ago this stretch of country ... contained but a few people, and was thought to be a useless waste, not fit for any agricultural industry or settlement. This district now has a transcontinental line through its very midst; and along the line are many beautiful and prosperous towns. Indio station on this line is deserving of particular mention. Here are green trees, ferns, grapevines, and plants of many varieties, all the more lovely from the vivid contrast afforded by the surrounding country. Water has wrought this marvelous change, and transformed the dreary waste into a garden.3

Once the setting was established, Madden brought both barrels to bear on the agricultural possibilities of a land which is naturally covered with creosote:

There is already ample evidence that almost all kinds of plants will, with irrigation, grow in this so-called desert. The soil is decomposed granite, with a large mixture of the richest black vegetable mold. The rapidity of vegetable growth here is something wonderful. Beans have been known to grow six inches in four days from planting. Grape cuttings have shown a growth of ten feet in four months; a cyprus vine has grown six inches in a day; and fig trees have grown three feet in a month. Instances might be multiplied indefinitely; but it is enough to say that the soil is a veritable hot-bed. Every vegetable will grow with a luxuriance unheard of elsewhere; and a continual succession of fruits and vegetables may be put in the market every month of the year.4
As was seen in the transportation signature of the southern Pacific, the desert images provided by this company included a search for credibility. The delicate intertwining of hyperbole and factual data lends a suggestion of truth to the overall image. The desert agricultural landscape was presented as positively as if it produced like Kansas during wheat harvest and with the luxuriance of a tropical rainforest. With the addition of the health-giving attributes of this Sonoran land, the imagery for a landscape of settlement are revealed. Writes Madden:

... as a health resort, this locality is now coming into great prominence. Here is perpetual summer, with a perfectly dry atmosphere; and those suffering from lung and throat troubles will, in most cases, find speedy and permanent cure, and in all cases will find immediate relief ... For rheumatism, neuralgia, gout, blood and skin diseases, the Agua Caliente Springs, located near Seven Palms, are said to furnish a certain and radical cure. 5

The images evoked through words were enhanced with the use of idealized illustrations. The Seven Palms area, mentioned above, was the object of beautiful artistic illustration to augment the flowery words. 6 For the health seeker, the Indio/Palm Springs region would seem to be a virtual nirvana. 7

Madden's 1892 brochure also considers options for those potential settlers coming from the north. These travelers would be entering Southern California's High Desert in that part of the Mojave called the Antelope Valley. By the eighteen-nineties, the railroad was already
penning an image of this region as bountiful and rapidly filling with settlers. Discussion of transportation, agriculture, and settlement contribute toward a more complete rendering of the total desert picture:

The road, in its southward course, through the Tehachapi Pass, enters the Mojave Plains, part of the enclosed American Basin which sends no water to the sea. The land here is somewhat sandy, but rich, and produces good crops when irrigated; and water for this purpose is procured from artesian wells or other sources. In many places the water is only six feet from the surface, and can be pumped by windmills, which can run at all seasons ... Perhaps no lands of the Southern Pacific Railroad have yielded a greater crop, or filled up more rapidly with settlers, than those of the Antelope Valley, a part of what was commonly known as the Mojave Desert. This prosperous territory was, but a few years ago, a vast, uncultivated plain; it is now occupied by settlers engaged in all classes of farming. The advent of the railroad, the boring of artesian wells, the construction of irrigating canals, and the indefatigable energy of its first occupants, have wrought these wonderful changes. The district is spotted here and there with numerous small towns, all having a flourishing trade. This is an illustration of what can be done with these so-called deserts. 8

The above account represents a turning point in the railroad promotional literature. The first promotional offerings of the seventies and eighties were characterized by poetic renderings of a landscape that had been experienced by relatively few. By the eighteen-nineties, however, one could say that the railroad had developed something of a "track-record." They could point to actual successes with artesian wells (though they fail to discuss the difficulty of retrieving well water near the mountains, high on the alluvial fan), 9 of productive crops, and
increasing numbers of settlers. Even the style of the later promotional material is different; it's much more declarative, leaving even the skeptical reader with a sense of validity.

The declarative style and the credibility achieved by review of "case studies" simply makes the "hype" that much more palatable and even believable. Even in the twentieth century, the SPRR does not fail to include some flowery exaggeration, though it might be in the midst of statistics, verifying the claims. Photos instead of sketches give a sense of reality in the 1910 and 1922 series titled California for the Settler. A passage written by A.J. Wells in 1910 revealed this credible tone which is combined with advertising jargon:

... the tone is conservative. This is not a bit of Boom literature ... of the Colorado Desert: The absence of rain means the absence of mud, and the winters are not cold. Vegetation is scarcely interrupted. The valley is no longer desert, and as the traditional heat of the region was due to the absence of vegetation, green fields, and the foliage of trees are working a great change. As the orchards and the shade trees multiply, and the areas of green-fields and vineyards expands, the heat will be modified and the whole region will become a vast and beautiful oasis.10

The railroad thus penned an image of realized success. The Southern Pacific conveyed the impression that the war to reclaim this arid land had been won. The novelists, however, depicted the battles within the war. The portrayal of an intense man/land struggle provided the dynamic for vivid regional presentations.
The desert region of Southern California provided considerable grist for novelists. Particularly focused upon was the Imperial Valley (of the Colorado Desert) in southeastern California. The efforts to irrigate the region and the refilling of the Salton Sea by virtue of a broken levee on the Colorado River in 1906 were historical elements which presented two writers of the period with bountiful material. Harold Bell Wright and Ednah Aiken showed as successfully as any authors of "Californiana" the intense man-land struggle in a frontier setting. Wright's *The Winning of Barbara Worth* (1911) and Aiken's *The River* (1914) proved themselves to be genuine regional novels. All of the aspects of a good regional study are available in these books. Of course, certain parts are presented in greater depth than others. However, in the final analysis, the two books give a vivid picture of this region in the context of an actual time-horizon and real events.

The motivation to relocate was inspired in some by promotional materials. Ednah Aiken took an opportunity to portray a woman's anguish as her husband sought the life epitomized in the promotional material:

And then the pamphlets! When they began to come she fell to watching her Jim uneasily. All their friends were in Nebraska; and her doctor, 'Let well enough alone,' says I. 'How can I live without Doctor Pratt, who knows all my symptoms? But Jim just would come!' She related the weary minute details of their home-breaking; of their move from Nebraska. Her impressions of California, deeply registered, were passed on to her.
guests. Her horror of the valley. Her fear of the Indians -- her fear of the wind, of centipedes, and she knew that the water was typhoidal.\textsuperscript{12}

The plight of women in regions as harsh as this Sonoran desert was addressed by Ednah Aiken as revealed through her characters:

'... when the wind blows, and the tent creaks, and strains, oh, I know then as it's coming down; I can't sleep those windy nights. I just lie and plan which way I'll jump when it goes.'\textsuperscript{13}

Aiken elaborates on the dirt and dust which constantly plagued the home-makers who sought to keep things clean. She summarizes the overall situation and compares the struggle of the two sexes:

'... How much easier to be a man, to fight the big fight, than the eternal wrestle with dirt and disorder! No, a woman's life is a river, she changes her comparison whimsically, a shallow stream ending in a -- sink! Small wonder that the sad asylums were full of women, women from the farms ...'\textsuperscript{14}

The woman and the home were almost synonymous in much of Southern California literature. This equation was not always represented as arduous pain. Aiken writes and reveals the desert's harvest:

If Gerty's domestic machinery was complicated and private, the results always were admirable. The early tomatoes were peeled as well as sliced, and were lying on a bed of cracked ice. The ripe black olives were resting in a lake of California olive oil. A bowl of crisp lettuce had been iced and carefully dried. The bread was cut in precise triangles; the butter had been shaved into foreign-looking roses. A pitcher of the valley's favorite beverage, iced tea, stood by Hardin's plate. There was a platter of cold meats.\textsuperscript{15}

However, even the female author gives final credit to
the male of the species:

It came to Innes for the hundredth time, the surprise of such a meal in that desert. A few years ago, and what had a meal been? She threw the credit of the little lunch to sulky Tom Hardin lying on the portiere-covered couch, his ugly lower lip outthrust against an unsmiling vision. It was Tom, Tom and his brave men, the sturdy engineers, the dauntless surveyors, the Indians who had dug the canals, those were the ones who had spread that pretty table, not the buxom little woman darting about in pink gingham.16

Specifics as to what the environmental conditions of the desert were are also contained in the literature. The aridity of the region and man's response to it represents the core theme to the desert novels. Aiken provides something of an environmental determinism in her novel. She presents aridity as a beneficial and predominant influence for the individual and the community:

'The doctors say it will have to be the desert always for me.' The stranger tapped his chest significantly. 'But it is exile no longer -- not in an irrigated country. For the reason or irrigation! It is the progressive man, the man with ideas, or the man who is willing to take them, who comes into this desert country. If he has not had education, it is forced upon him. I saw it worked out in Utah. I was there several years. Irrigation means cooperation. That is, to me, the chief value of aridity.'17

The people who came to the Salton Trough were in a constant battle with the elements. Aspects of transportation, climate, and agriculture are all considered in the following passage:

Every window in the car was open. Each red-velveted, dusty seat was filled. A strong desert wind was blowing sand into their faces, discoloring the seats and covering the floor.
The engineer turned to his companion who was coughing.
'Do you mind this window being open?'
'I'd mind if it were not. It's always bad at the Junction. When we get into the cultivated country, you will see what the valley will be like when it is all planted. The wind is not bad when it blows over grain or alfalfa. It is the desert dust that nags one.' He coughed again.18

Various nuances of the climate of the region are presented in the literature. Flash floods are described. The implications of a large snowpack in the mountains is addressed. The region's lack of humidity is mentioned.

Geomorphic and topographic features are presented in some detail. The way in which the flood waters from the broken levee undercut the soft alluvial soil is revealed. Even geological aspects of the region are presented. Aiken writes:

The long line of cars was pushing off with its linen-covered Pullmans and diners, steaming down-grade toward the Sink, the depression which had been primeval sea, and then desert, and was now sea again. Old Beach, rechristened Imperial Junction for railroad convenience, was itself lower than the ancient sea-line where once the gulf had reached. Rickard knew he could find shells at the desert station should he look for them ... 19

Considerable imagery was also included about the topography of the region. Aiken addressed the mountains to the east of the Salton Sea, the Chocolate Mountains.

He stood watching the newly made checker board of a country slip past him. Receding were the two lines of gleaming steel rails which connected and separated him from the world outside. He was "going in." Not in Mexico even had he had such a feeling of ultimate remoteness. The mountains, converging respectively toward the throat of the
valley, looked elusive and unreal in their gauze draperies of rose and violet. The tender hour of day was clothing them with mystery, softening their soft outlines. They curtained the world beyond.20

Closely aligned to a discussion of topography is that of vegetation and agriculture. Writes Aiken:

To the west, new squares were being leveled and outlined. Shrubby rectangles were being cleared of their creosote-bush and tough mesquite. Compared with other countries, the preparation for planting was the simplest. Horses were dragging over the ground a railroad rail bent into a V-angle which pulled the bushes by the roots and dragged them out of the way. Beyond, farther west, could be seen the untouched desert. The surface for many miles was cracked by water-lines, broken and baked into irregular sand-cakes; the mark of sand which had been imprisoned by water and branded by swift heat.

Close by, men were putting with care the seed that was to quicken the river silt. They were passing a square where the green tips of the grain were piercing the ground. Now, they were passing a square where the green tips of the grain field; death and life! The panorama embraced the whole cycle.21

Harold Bell Wright was not to be left out of the arena of evocative imagery regarding the desert of the Imperial Valley and the surrounding mountains. He writes:

Just before sun-down they climbed to the ancient beach line to the rim of the Basin and the Mesa on the east. Halting here for a brief rest and for supper, they looked back over the low, wide land through which they had come. All along the western sky and far to the southward, the wall-like mountains lifted their purple heights from the dun plain, a seemingly impassable barrier, shutting in the land of death; shutting out the life that came to their feet on the other side. To the north the hills that rim the Basin caught the slanting rays of the setting sun and glowed rose-color, and pink, and salmon, with deep purple shadows where canyons opened, all rising out of drifts of silvery light. To the
northwest two distant, gleaming, snow-capped peaks of the Coast Range marked San Antonio Pass. To the west Lone Mountain showed dark blue against the purple of the hills beyond. Down in the desert basin, drifting above and woven through the ever-shifting masses of color, shimmering phantom lakes, and dull, dusty patches of green and brown, long streamers, bars and threads of dust shone like gleaming gold.22

Wright captures the interior of the desert valley in the following:

Reaching a point where the sand hills could be distinguished, he pointed them out to her, and the young woman, at the sight of the huge rolling drifts that shone all golden in the desert sun, grasped his arm with a low exclamation. In silence, as they drew nearer, they watched the low yellow hills lift their naked bulk up from the gray and green patches of salt-bush and greasewood that so thinly carpeted the plain. When even the desert vegetation could find no life in the ever shifting sands and the first of the great drifts loomed huge and forbidding against the sky, seemingly to bar their way ... 23

Wright gives the reader a picture, too, of the coast range as one of his characters travels from the desert to the coast by "buckskin." After crossing the summit, the description ensues:

Crossing over the summit at last they were on the long western slope of the range with much better going, and the buckskin again carried his rider swiftly on while the thud and the ring of the iron-shod hoofs on the rock-strewn road aroused the echoes in the dark and lonely hills. Hour after hour of the long night passed with no sound to break the silence save the sound of the horse's feet, the rattle of the bridle chains, the clink of spur or the creak of saddle leather. And when the gray of the morning came they were in the foothills. Beyond them the mountains -- a bare and forbidding wall on the desert side -- lifted ridge upon ridge with the green of pine on the heights, oak on the slopes and branches, and sycamore in the lower canyons. Streams of bright
water tumbled merrily down their clean rocky courses or rested in quiet pools in the cold shadows. Before them spread the beautiful Coast country, sloping with many a dip and hollow and rolling ridge and rounding hill westward to the sea.24

There was a tremendous agricultural potential in the Imperial Valley. This potential is described by Wright:

'There must be five hundred thousand acres in that old sea-bed. The Colorado carries water enough for five times that area. There's the railroad already built along one side; there's San Felipe and the whole Coast country within easy reach ...'25

An intense conflict was rendered in the pages written about this desert region. It is the struggle between man and nature. In some ways and in some instances the desert is seen, again, to be deterministic. Aiken suggests the deterministic aspects of the environment as she writes:

... They did not know that they themselves were slovens; ruined by the climate that dulls vanity and wilts collars.26

Yet, the impress of man and the confidence that man can endure and succeed in this harsh environment is also reflected by Aiken:

From boyhood engineers had always been, to him, the soldiers of modern civilization. To conquer and subdue mountains, to shackle wild rivers, to suspend trestles over dizzy heights, to throw tracks of an advancing civilization along a newly blazed trail, there would always be a thrill in it for him.27

As the work to establish a thriving settlement in the valley got underway, Wright makes an historical reference through one of his characters:
'Ages and ages before your forefathers knew that this continent existed, that man's people lived in a city not far from here -- a city with laws, customs, religions, social standards -- yes, and civil engineers, for you can easily trace the lines of their canals, in which they brought water from the river and carried it through a tunnel in the mountains to irrigate their land, just as you modern engineers are planning to do ...'\textsuperscript{28}

The idea of the importance of technology pervades Wright's and Aiken's works. It was with the implementation of technology that the artisans of this desert settlement saw fruition. A vision of what the final result would be is imagined by one of Wright's characters:

As Jefferson Worth gazed at the wonderful scene, a vision of the changes that were to come to that land passed before him. He saw first, following the nearly finished work of the engineers, an army of men beginning at the river and pushing out into the desert with their canals, bringing with them the life-giving water. Soon, with the coming of the water, would begin the coming of the settlers. Hummocks would be leveled, washes and arroyos filled, ditches would be made to the company canals, and in place of the thin growth of gray-green desert vegetation with the ragged patches of dun earth would come great fields of luxuriant alfalfa, billowing acres of grain, with miles upon miles of orchards, vineyards and groves. The fierce desert life would give way to the herds and flocks and the home life of the farmer. The railroad would stretch its steel strength into this new world; towns and cities would come to be where now was only solitude and desolation; and out from this world-old treasure house vast wealth would pour to enrich the peoples of the earth. The wealth of an empire lay in the land under the banker's eye, and Capital held the key.\textsuperscript{29}

This conceptualization of what the Imperial Desert should become (as written in 1911) compares favorably with the perceptions of Emery in 1915, writing in The Valley of the Colorado:
Prosperity had grown right up to the door of Imperial City. Her streets began or ended in cotton, alfalfa or cantalopes. True, the buildings were somewhat scattered and isolated, but in one part of the town about thirty of the most successful promoters of ground-floor propositions had created modern bungalows and put in lawns and flowerbeds. The soil of Imperial City being of the nature of a light silt, it was a difficult matter to make a perfect lawn ... 30

Aiken achieves an image of settlement on this reclaimed desert land which encompasses the buildings, the people, and some of the exotic flora introduced to the region:

He wandered through the group of staring idlers in the office, past the popular soda-stand and the few chair-tilters on the sidewalk, going on, as if without purpose, to the railroad sheds, and then on, and then on, down to the offices of the Desert Reclamation Company. He discovered it to be the one engaging spot in the hastily thrown together town. There were oleanders, rose and white, blooming in the patch of purple blossoming alfalfa that stood for a lawn. Morning-glories clambered over the supports of the veranda, and on over the roof. 31

The role of transportation as a mechanism to bring new settlers to the Southland has been discussed. However, transportation was also of paramount importance within specific areas of Southern California for continued growth. This was nowhere more true than in the Imperial Valley region of Southern California. A ribbon of settlements developed along the tracks of the Southern Pacific (see Figure 1). However, horse and later automobile transport were instrumental to the survival of the inhabitants. With newly tapped irrigation water from the Colorado River this
area did indeed have the potential for agricultural success. The development of a fine network of paths and roadways was required to expedite marketing of the agricultural products and for internal transportation needs within the settlements.

The rapidly developing technical advances are reflected in the literature as communities moved from dependence on the horse to that of the automobile. Wright's novel, situated at the 1906 time-horizon, may be compared with Emery's perception of the 1915 desert landscape in terms of the popular mode of transport. From the earlier account we have:

'Riding isn't an amusement; it's a necessity. The horse is our street car and railroad and steamboat. Where you think city blocks and squares we think miles; and where you think miles we think hundreds of miles. Two legs are not enough in this country, so we double the number and go on four ...'32

Emery's 1915 rendering of the transportation signature is quite different:

From Niland to Calexico the roads were alive with automobile carrying people people North, South, East and West. New arrivals from all parts of the world were buying land in the valley, or exchanging their city for the same. Everybody seemed to own a machine and to be in the real estate business.33

Once the settlement patterns in the Imperial Valley were established with the accompanying transportation (and communication) networks, the foundation was available for the development of regional attitudes. It is at this
juncture, when the communities have been physically established, that the literary emphasis moves from a somewhat structural, more panoramic view toward the images of people making personal decisions about their community and particularly newcomers to the area.

A comparative approach is employed (not unlike that used by the railroad) to underscore the differences between the inhabitants of this section of desert and those who are recently arrived from the East. Context again comes to the fore in the evaluation of these passages.

In the following selection, a professional man from New York is portrayed by Wright. One senses that the appraisal is very much that of an insider critiquing someone who is yet foreign to the land:

In the dining room the man from New York found the same easy freedom in the manner of dress, the same lack of conventionalities, and the same atmosphere of general good-fellowship; yet he could not say that there was any lack of real courtesy and certainly there was no rude and boisterous talk. It was, to say the least, unsettling to the exceptionally well-bred and well-kept stranger, accustomed to the hotels and restaurants in the East frequented by his class.34

The above account is rather passive in its comparative motif. Peter Kyne, on the other hand (and in the context of a protagonist/antagonist situation), provided a much more critical comparison:

His two companions were white men. The younger of the pair was a man under thirty years of age, with kind bright eyes, and the drawn but ruddy face of one whose strength seems to have been acquired more from athletic sports than by
hard work. He was tall, broad-shouldered, slim-waisted, big-hipped and handsome; he stepped along through the clinging sand with the lithe careless grace of a mountain lion. An old greasy wide-brimmed gray-felt hat, pinched to a Montana peak, was shoved back on his curly black head; his shirt, of light gray wool, had the sleeves rolled back to the elbow, revealing powerful forearms tanned to the complexion of those of the Indian. He seemed to revel in the airy freedom of a pair of old white canvas trousers, and despite the presence of a long-barreled blue gun swinging at his hip he would have impressed the observer as the embodiment of kindly good nature and careless indifference to convention, provided his own personal comfort was assured.

The other white man was plainly an alien in the desert. He was slight, blonde, pale -- a city man -- with hard blue eyes set so close together that one understood instantly something of the nature of the man as well as the urgent necessity for his thick-lensed, gold-rimmed spectacles. He wore a new Panama hat, corded riding breeches and leggings. He was clean shaven and sinfully neat. He wore no side-arms and appeared as much out of harmony with his surroundings as might a South American patriot at a Peace Conference.35

Kyne finishes the dreary impression of the easterner with:

'... in this country you must know that distance is deceptive, find X sort of proposition -- so please refrain from asking me that same question every two miles. If the water holds out we'll get there; and when we get there we'll find more water, and then you may shave three times a day if you feel so inclined. I'm sorry you have a blister on your off heel, and I sympathize with you because of your prickly heat. But it's all in a day's work and you'll survive. In the meantime, however, I suggest that you compose your restless New England soul in patience, old man, and enjoy with our uncommunicative Cahuilla friend and myself the glories of a sunrise on the Colorado desert.'36

Wright reiterates the comparative image produced by

Kyne (in the midst of a much less severely "adversary-type"
role) when he mentions that "the eastern man jumped like a nervous woman." 37

Thus, with context in mind, different impressions are visualized of the easterners. Regardless of context, however, there is a critical appraisal made. A generalization applicable to this situation might be that in frontier settings, as this essentially is, immigrants must "earn their spurs." As the stories developed, as in real life, some did make the grade; some achieved acceptance by the established community, while others did not.

An even more critical appraisal was in store for one of the major Southern Pacific Railroad clients, the health-seeker. Aiken reveals the attitude held toward such individuals through the eyes of a desert resident:

He recognized the type seen so frequently in Southern California towns, the pale damaged exile whose chance of reprieve is conditioned by stern rules of diet and sobriety. It was the temperament which must perforce translate a personal necessity into a religious dogma. 38

Yet another important rendering of attitudes was indicated through characterization of perceptions held by those newly arriving in the desert. A condition which surprised some who had just arrived in this Sonoran desert at the time of initial reclamation efforts, was the staunchly "Anglo-appearance" of the towns. Aiken's own eastern background may have provided the catalyst for the following comments:

Rickard had expected to see a Mexican town,
or at least a Mexican influence, as the towns hugged the border, but it was as vividly American as was Imperial or Brawley. There was the yellow-painted station of the Overland Pacific lines, the water-tank, the eager American crowd. Railroad sheds announced the terminal of the road. Backed toward the station was the inevitable hotel bus of the country town, a painted board hanging over its side advertising the Desert Hotel ... 39

Those who were residents of other sections of Southern California enjoyed periodic sojourns into the desert. Burchell, through his 1915 offering of Jacob Peak, shed light on the impressions which tourists from the inland basin area had of Southern California's Colorado Desert:

Jane was full of excitement. To make the acquaintance of those wonderful mountains, to actually see a bit of the desert beneath her feet, was to bring her in touch with the things she had read about, and seen distantly from the shelter of the steam cars. There was something so awe-inspiring in coming into touch, even if only slightly, with that stupendous desert of the Colorado, so wonderfully beautiful; like the ocean, so calm, and yet so full of terrors. When Mrs. Chester had suggested taking a full day for this outing, it was Jane that had asked if they could not get a glimpse of that magical land. 40

Finally, there were definite attitudes expressed through the novels of those who were residents in the desert settlements. Aiken and Wright, the Anglo writers, produce an image of the white-man as the high-caste conceptualist while the "stolid native" (in this case, generally the Mexican) was acquiescently subservient. Aiken epitomizes this perception of the non-Anglo as she writes in the context of the Southern Pacific's successful efforts to repair the break in the Colorado River levee. 41
It was inspiring activity, this pitting of man's cumulative skill against an elemental force. No Caucasian mind which did not tingle, feel the privileged thrill of it. To the stolid native, as he plodded on his raft all day under a blazing sky, or lifted his machete against the thorny mesquite or more insidious arrow-weed, this day of well-paid toil was his millenium, the fulfillment of the prophecy. His gods had so spoken. Food for his stomach, liquor for his stupefaction, the white man's money laid in a brown hand each Sunday morning, was what the great gods forespake. The completion of the work, the white man's victory, would be an end of the fat time. A dull sense of this deepened the natural stolidity of their labor. Hasten? Why should they, and shorten their day of opportunity? Saturday night, feasting dancing, then a day of rest, of stupor. Today is theirs. The gods are speaking.

The overall dynamic picture of the white man as "conceptualist" and instigator of technical achievement while non-whites do the labor is always reinforced:

From the levee that day, she had a glimpse of the Mexican woman on her knees by the river, rubbing clothes against a smooth stone. A pile of tight-wrung socks lay on the bank ... The skinners driving their mules over the hot sands, the mattress weavers twisting willows through the steel cables, the pile-drivers pinning down the gigantic carpet as it was woven to the treacherous bed of that river, the Indians cutting arrow-weed, that dredge-arm swinging low -- the diversified panorama caught her as it always did.

However, be they white or non-white, leader or follower, there was a common bond through a common need: survival. The Colorado Desert, which contains the Imperial Valley, is extremely arid (with an average annual precipitation total of about three inches) and extremely hot in the summer (average midday temperatures for June through September exceeding 100 degrees Fahrenheit in the shade).
The heat generates a thermal low pressure cell which, when properly juxtaposed to high pressure, results in severe winds. High winds over a sandy Sonoran landscape means sand storm. It was such an event which was depicted by Harold Bell Wright:

A few minutes later they saw the sky behind them filling as with a golden mist. The atmosphere, dry and hot, seemed charged with mysterious, terrible power. The very mules tossed their heads uneasily and tugged at the reins as if they felt themselves pursued by some fearful thing. Straight and hard, with terrific velocity, the wind was coming down through the mountain passes and sweeping across the wide miles of desert, gathering the sand as it came. Swiftly, the golden mist extended over their heads, a thick, yellow fog, through which the sun shone dully with a weird, unnatural light. Then the stinging, blinding, choking blast was upon them with pitiless, savage fury. In a moment all signs of the trail were obliterated. Over the high ridges of the drift the sand curled and streamed like blizzard snow. About the outfit it whirled and eddied, cutting the faces of the men and forcing them, with closed eyes, to gasp for breath.

The impact of the fierce winds upon the natural landscape is also presented in Wright's novel:

There was no sign of vegetation here, for the huge mounds and ridges of white sand, piled like drifts of snow, were never quite still. Always they move eastward before the prevailing winds from the west. Through the greater part of the year they advance very slowly, but when the fierce gales sweep down from the mountains they roll forward so swiftly that any object in their path is quickly buried in their smothering depths.

Wright, in his expose of the sometimes violent Colorado Desert climate, reveals a bit of another distinctive image impressed upon the literary landscape by fiction.
writers. This aspect of the overall desert image is that signature of sacred space. Sacred space denotes a feature on the landscape which has a religious significance or quality. Such a non-secular significance is attributed to the atmosphere of wind-whipped sand which had become "charged with mysterious, terrible power," resulting in "weird, unnatural light." 47

A less ephemeral, more tangible literary image of sacred space is created by Peter Kyne, in his underrated classic, The Long Chance (1914). In the midst of this historical and regional drama regarding Owen's Valley water, Kyne depicted the impact of the severe Sonoran desert on individuals attempting to traverse it or dwell within it. This writer had the capacity to interweave many elements of the landscape into a satisfying whole. In the following selection, a sense of sacred space results from the interrelationship of the animate and inanimate landscape. The dying protagonist was canvassed against the terrain on which he will soon perish:

When one walked on the surface of this thin lava crust it broke beneath him and crumbled into dust. The brown dust on top mingled with the underlying white, the blend of colors on the whole forming a slate-colored patch with creamy edges, marking the boundaries of the footprints; and here, in this horrible canyon, where rains would never erode nor winds obliterate, the tracks would show for years until the magic of the desert had again wrought its spell on the landscape and the ghostly white tracks had faded and blended again into the all-prevailing brown. 48
A remarkable juxtaposition between beauty and death is created by Kyne. The meld of man and earth is cemented in a mouth-drying testimonial to the parched desert, as the character succumbs. The piece of earth on which the "Desert Rat" dies becomes a virtual shrine on the literary landscape:

The Desert Rat was something of a geologist, and had he not been dying, an extended examination of this weird formation would have interested him greatly. But he had his message to leave to his loved ones, and time pressed. In the joy and pride of his strength and youth he had dared the desert. He had dreamed of a fortune, and this—this was to be the awakening ...

... the Desert Rat was going fast now ...
With his fading gaze fixed on the mouth of the canyon he lay waiting, hoping, praying, brave to the last ... and presently help came.
It was the night watchman!

Peter Kyne also created the image of sacred space in the midst of a celebration of life. Anyone who has had the pleasure of waking to a Colorado Desert sunrise would better understand the motivating impulse for this writer's salute to the dawn. For those who had not experienced such a moment, Kyne gives his readers a real sensation of the experience:

It was sunrise on the Colorado desert. As the advance guard of dawn emerged from behind the serrated peaks to the east and paused on their snow-encrusted summits before charging down the slopes into the open desert to rout the lingering shadows of the night a coyote came out of his den in the tumbled malpais at the foot of the range, pointed his nose skyward and voiced his matutinal salute to the Hosts of Light.

Images of sacred space seem appropriate ones on which
to close the presentation of desert images. Such imagery is representative of the level of sophistication which could be brought to literary imagery.

Authors Kyne, Wright and Aiken were particularly adept at providing an all encompassing picture of the Colorado Desert region. Physical and human elements were blended together to produce a very complete picture of the area. With the unifying theme of reclamation, there was a distinct and dramatic time horizon on which vividly descriptive regional writing could be based.

The Southern Pacific Railroad maintained the structural orientation with the images of the desert region. However, it also provided many regional elements in the context of that imagery.

The key physical element which weaves its way through all of the promotional material concerning the desert is that of climate. Cultural elements are largely concerned with the way in which climate relates to agriculture and benefits health. Also, a comparative approach is taken with the eastern part of the country, to make the desert climatic picture appear more reasonable.

The railroad played up the comfort index by stressing the lack of humidity in the desert. It was pointed out that 113 degrees in Yuma was more comfortable than 98 degrees in Savannah. The health benefits were then accentuated in kind, as the reader is reminded that California
deserts have no problem with yellow fever ("that visits the seaports of the Cotton State nearly every year ...") and that "sunstroke is unknown in California." 52

By the eighteen-nineties, the importance of irrigation to agricultural potential in the desert was emphasized. Indio, in the Coachella Valley, was typified, by 1892, as having "green trees, ferns, grape vines, and plants of many varieties." The significance of water is made clear in the following sentence: "Water has wrought this marvelous change, and transformed the dreary waste into a garden." 53

Specifics regarding the soil and its agricultural potential were presented. The soil of the Colorado Desert was identified as "decomposed granite, with a large mixture of the richest black vegetable mold." In this environment, beans, grapes, cypress, and grape were identified as growing with a "rapidity" which "is something wonderful," since "the soil is a veritable hot-bed." 54

The Antelope Valley was also presented as a viable spot to settle. The soil is described as "somewhat sandy, but rich, and produces good crops when irrigated." 55 The potential for artesian wells is noted, as well as irrigation canals. The reader is told that the agricultural yields have been greater in no other locality and that several successful settlements have already been established because of the "indefatigable energy of its first occupants." 56
The novelists, particularly Aiken and Wright, achieved a genuine feel for the regional personality of the Colorado desert of southeastern California. Many of the important elements of a comprehensive regional study were included. The physiographic elements of geology, landforms, climate, and vegetation were rendered. Also, a fine interweaving of settlement, the home, agriculture, sacred space, and transportation were illustrated. The key ingredient which allowed these novelists to achieve such a complete regional picture was their focus on a particular event and time horizon. The event was the 1906 flooding of the Salton Trough and, with this historical bench-mark, they achieved a very complete image of the social landscape.

Specifically, the novelists "filled in" the outline of a regional image which had been developed by the promotional artisans. The region of the Colorado Desert was seen as incredibly arid. However, it was the wind and the accompanying sand and silt which were seen as bothersome, rather than the heat. Both men and women suffered from the incessant blowing wind. However, the author Aiken makes a particular point regarding the effects on women, who fought the "eternal wrestle with dirt and disorder." 57

An interesting kind of determinism creeps into Aiken's writing as she also sees the benefits of aridity.
she writes: "Irrigation means cooperation ... the chief value of aridity."\(^{58}\) Thus, in this intense man-land struggle, the climate is seen as destroying some and bringing the best out in others.

The Caucasian male is presented by both a male and female author as one thriving in the midst of this struggle with nature. Aiken writes that there "was no Caucasian mind which did not tingle, feel the privileged thrill of ... this pitting of man's cumulative skill against an elemental force."\(^{59}\)

Meanwhile, the Indians and Mexicans were generally treated as second-rate. They were portrayed as hard-working, but plodding, living for the moment, not able to conceptualize the white-man's grand scheme.\(^{60}\)

Geological and geomorphic features and processes are presented. Albeit in poetic fashion, climatological information was revealed. The general topographic features of the Colorado desert were described. Some of the features were real, others fictitious. However, even the fictitious renderings of the overall topography were closely similar to the actual region.\(^{61}\)

It was the ultimate quest of these characters to reclaim this portion of the Colorado Desert for the purpose of settlement. Toward this end, the development of agriculture was of premier importance. The means by which the creosote and mesquite were cleared was described.
The harvests of the region were itemized, including: alfalfa, grain, orchards, vineyards, and groves.

The element of transport within the region was described and the literature demonstrated how reliance from the horse moved to the automobile. A 1906 rendering of the landscape contains "... riding isn't an amusement; it's a necessity. The horse is our street car and railroad and steamboat."\(^\text{62}\) By 1915, Emery's book contained reference to a multitude of automobiles in the same general region of the Colorado Desert.

To a degree never found in the promotional material, the settlements on the desert are described using a behavioral, personal approach. The cities of Imperial Calexico, and Niland are mentioned by name. Integrated into their descriptions are constant mention of the railroad and its buildings and its people. The "popular soda-stand," the "chair-tilters on the sidewalk," and the "railroad sheds," are described by Aiken as parts of "a hastily thrown together town." To complete the image, she includes "the one engaging spot" where "there were oleanders, rose and white, blooming in the patch of purple blossoming alfalfa that stood for a lawn. Morning-glories clambered over the supports of the veranda, and on over the roof ..."\(^\text{63}\)

As the authors developed the images of the settlements, they provided a physical foundation for attitudes
the community had toward its own and outsiders. As mentioned in the context of the intense man-land struggle, the Indians and Mexicans were presented as the lowest caste. The attitude toward those who did not make this struggle their own, such as tourists and health-seekers, was one of near contempt ("... the pale, damaged exile ...").

However, the tourists themselves were portrayed in the literature as much in awe of this Colorado Desert, "... so wonderfully beautiful; like the ocean, so calm, and yet so full of terrors." While the tourists found a secular appreciation of this desert's beauty and danger, the inhabitants found a genuinely religious understanding of the environment. The dying thoughts of one "Desert Rat", reflected with pride on a battle now lost to the desert. Meanwhile, at the other end of the spectrum insofar as "sacred space" is concerned, a rich tapestry of images greets the reader of one dawn, as portrayed by Peter B. Kyne. He offered a nearly religious rendering of the desert while saluting the emerging rays, the "Hosts of Light."

Thus, in the promotional to some extent and the non-promotional to a marked degree, the Colorado Desert was described. Some of the promises of the railroad seemed to have been realized, as indicated by the novels. This agreement in imagery was particularly evident in the
portrayal of reclamation efforts. However, the reality of the harsh climate and particularly the blowing sand was dramatically depicted in the novels. The idyllic imagery produced by the Southern Pacific contained no such negative appraisal.
NOTES: CHAPTER FOUR

1. "Push-pull" migration impetus has a negative feature at the point of origin and a positive, attractive feature at the destination.


5. Madden, op. cit., footnote 3, p. 16.


7. In John Baur's book, The Health Seekers of Southern California, the promotion of health benefits in the Southland was addressed. Responding to the 1892 pamphlet by Jerome Madden, Baur states that the railroad catered to invalids. At Indio, the SPRR provided housing for tuberculars which was designed to separate them from the healthy visitors and residents. See: John E. Baur, The Health Seekers of Southern California, The Huntington Library: San Marino, California, 1959, pp. 29-30.


17. Aiken, op. cit., footnote 11, p. 32.
20. Aiken, op. cit., footnote 11, p. 27.
25. Wright, op. cit., footnote 11, p. 91.
33. Emery, op. cit., footnote 30, p. 56.
34. Wright, op. cit., footnote 11, pp. 103-104.
To varying degrees, most of the fiction writing of Southern California produced at this time seemed to portray the incoming Caucasian as superior to the native population.

61. As a source of comparison with Aiken and Wright, see: Lantis, op. cit., footnote 44, pp. 67-86.


63. Aiken, op. cit., footnote 11, p. 50.

64. Aiken, op. cit., footnote 11, p. 56.


CHAPTER FIVE
INLAND BASIN AND MOUNTAIN IMAGES

The inland basin region of Southern California was reached as the Southern Pacific locomotives pulled their immigrant-filled coaches westward through the San Gorgonio Pass. This is an area of foothills and valleys and it represented the core region of railroad induced settlement in Southern California (see Figure 1). Health seekers, settlers, and entrepreneurs were all wooed to this area. Climate continues to be the central theme to the promotional advertising. The genuinely attractive climate may have made exaggeration something of a challenge for the railroad, but the Southern Pacific was equal to the task. This company generated a "patchwork" of images through the basin with emphasis on the townsites of Anaheim, San Bernardino, and Riverside.

There is a somewhat more cohesive image of the inland basin as a whole by the authors of fiction. Nevertheless, they too emphasize particular sites within the basin. Gaining particular notice in the novels and short stories are the locales of the San Gorgonio Pass, the San Bernardino area, and the Pomona and San Gabriel Valleys. After particularly the land boom period of the eighteen-eighties this part of Southern California went through dramatic changes. Towns platted by the railroad grew where none were previously. Such modifications apparently left many
of the writers with an impression that key elements of Southern California's heritage were being permanently left behind. Possibly as a result, several of the stories addressing this region are steeped in historical reminiscences. Other stories have their plots and characters caught up in the changes which are taking place. To this extent there is a dichotomy within the literature of the inland basin.

For the most part, both the promotional and the non-promotional literature treat the mountains from the perspective of the valleys. For the fiction writers the serrated ridge of the San Gabriels and the more rolling San Bernardino and San Jacinto Mountains seemed to act as a mirror which reflected the quality of the lives led below in the basin. Such expressions of humanness, metaphorically mirrored by the landscape, contrasts starkly with the idyllic but superficial images of the mountains created by the railroad (as already seen within the transportation images).

The Promotional Images

The salubrious qualities of the inland region provided much material for the SPRR to work with. Each specific spot addressed was depicted as "most salubrious," since each locale answered specific needs of the invalid, according to the writers. Jerome Madden portrayed the town of Anaheim in a most favorable light for the health-seeker
coming to Southern California in 1880:

There is one thing in which the people of this section feel a great pride, and that is the salubrity and healthfulness of the climate. In fact, Anaheim is known far and wide as a health resort second to none on the coast. The first writer to bring it into notice in this respect was Charles Nordhoff, who devoted several pages of his book to thermometrical comparisons between Anaheim and other noted health resorts in this country and Europe. That consumptive and asthmatic persons find this climate highly beneficial is attested by the fact that there are a large number of residents here, who came to this country a few years ago suffering from the ailments alluded to, who are now strong and hearty men and women.1

Other "most healthful" spots were soon promoted by this adroit image-maker:

One very peculiar feature of this country is that there are half a dozen different climates within its borders, each beneficial to some class of complaint. For instance, there are some persons with asthmatic or consumptive tendencies who find the climate of Westminster best suited to them; others, again, find that the dryer climate of Anaheim gives them the needed relief; while others prefer the still dryer atmosphere of the mountains east of Anaheim, and so on.2

The inland basin was continually seen as healthful by the promotional writers. With reference to the County of San Bernardino, Madden writes, "Sunstroke is a thing utterly unknown in this valley."3 Nordhoff, in 1883, generalized about the inland region and wrote of the "healthful trade winds" which "greatly tempers the heat of the day, and by its lively motion prevents diseases caused by stagnant air and decaying vegetable matter."4 There actually did not seem to be enough adjectives with which to
praise the healthful climate of this region. The following passage, by Madden in 1880, was one of the few which was the least bit negative. In this case there is interpreted to be a dissatisfaction with the Santa Ana winds on the part of the general populace:

The most disagreeable features of the Winter are the "northerns," which usually come in the early part of the season. They are hot, parching winds from the desert, which, though seldom boisterous, are depressive and destructive, as they evaporate all moisture from vegetable and animal life, leaving everything scorched and parched up. They are, however, of infrequent occurrence.5

The landscape of settlement in the inland basin of Southern California is one based upon the resources available to generate wealth. The resources promoted by the Southern Pacific were largely climate oriented and relating to agriculture. However, with agriculture as a core to the economy, other business ventures were demonstrated as having a favorable "climate" as well.

In the favored locale of Anaheim, Madden's 1880 brochure stated:

The grapes grown here are incomparable for the manufacture of sweet wines and brandy, and a leading vineyardist informs me that the gravelly lands of Orange, six miles from here, produce a grape from which a dry wine has been made superior to any he has ever seen in Napa or Sonoma Counties.6

The wealth generated by agriculture is then portrayed by the railroad's literary artisans as conducive to a favorable business climate for Anaheim. Found there is "a thriving business center ... the by-streets bordered
with willows and sycamore, form ... green lanes that cannot be exceeded even in merry England, for picturesque and rural beauty."  

Madden's early efforts to "sell" San Bernardino County lands are representative of the total image the SPRR was attempting to convey to the eastern and foreign reader. The history, resources, and economic potential are key elements to the overall image. Once again, that image produced by the Southern Pacific is structural rather than behavioral in nature, depicting corporate decision-making rather than that of the individual.

Madden initiates his discussion of San Bernardino with a chronology of occupance:

A better class has for years been coming in, and the advent of the railroad and a large influx of Eastern population consequent thereon, and has steadily and permanently changed the face of affairs, until San Bernardino to-day (sic) boasts as peaceable and orderly a population as can be found in any county on the coast. This change is especially noticeable in the surroundings. The old box houses have given place to tasty modern cottages, the uncultured fields to neatly kept farms and thriving orchards, and a demand, constantly increasing, has sprung up for those modern civilizers, music, books, etc.  

The climate of this inland valley is then presented. It is distinguished from the "seaboard towns, the dryness of its atmosphere constituting a marked difference."  

The dynamics of the Southern California climate, revealed before in terms of distance from the coast, is demonstrated again by elevational change:
A change of climate may be had by a drive up to the mountains, requiring but a few hours' time, where cool and refreshing valleys are found, abounding in forests and streams, and where the weather, even in the hottest season of the year, is Spring-like and balmy.

The climatic feature is then discussed in more pragmatic terms; winter rains in conjunction with mountain catchment and valley aquifer meant irrigation potential. In this context, the comparative technique again comes into vogue, this time highlighting Southern California's inland basin over other parts of the South:

One of the great advantages enjoyed by San Bernardino is its abundance of water. Almost surrounded by mountains, numerous streams pour into it from all directions, while artesian water can be obtained almost anywhere in the valley by sinking (a well) from 30 to 300 feet. There are now several hundred flowing wells in the valley, affording pure water for the household, as well as for purposes of irrigation. Owing to this abundance of water, the farmers have less dread of a dry season than is experienced in other parts of the South, while a failure of crops is a thing totally unknown.

Upon establishing a favorable image of San Bernardino in terms of climate and irrigation potential, Madden launches an unrestrained discussion of the products spawned in the fertile valley soils. He immediately points out that the principal resource of the region is its agricultural products, including semi-tropical and deciduous fruits and lumber. Also mentioned are wool, cattle, gold, silver, lead, and honey. Madden writes that "the staple cereal is barley, which is a Winter crop, and in ordinarily good seasons yields very heavily." How the barley crop
can be succeeded by corn, and the wide range of vegetables which attain "enormous growth" are all discussed. The element of transportation is frequently alluded to, giving credence to the claims of accessible markets. While the lumbering and wool potential is presented in a very general manner, the discussion regarding mineral wealth was peppered with specifics:

Several very rich mines are found in this county, the best known being the Ivanpah, which for years past has been paying largely, and sending regularly its quota of fine bullion to increase the wealth of the county. Clark District, in which this mine is located, has also numerous other claims more or less developed, and, with better facilities for transportation, will become a camp of great importance ... The Holcombe and Bear Valley gold mines are situated about forty miles by trail from the town, and are well known for their vast deposits of auriferous quartz. Within twelve miles from town are the Lytle Creek hydraulic mining workings, which have been in operation for some years, and are now being worked with good results. Placer diggings are found in many parts of the county, especially around Holcomb Valley, and a great many are engaged in this class of mining ...

The town of San Bernardino is described in some detail. Mentioned are: its three-thousand inhabitants, its grid-work of broad streets, the size of the blocks, and a favorable comparison with the East, regarding which Madden writes, "It is thickly studded with trees, as is indeed the whole valley, which, with the bright green of the gardens and surrounding fields, give it more the appearance of a New England village than a California town." The artesian wells ("cheaply sunk"), "very creditable houses," business blocks, and "good hotel accommodations" give
Madden the opportunity to conclude of the town that it "is in all respects a modern American town."\(^{15}\) A realistic touch is added with mention of devastating fires which had "destroyed the entire business section."\(^{16}\) However, as with the infrequent admission of some unfavorable climate, this fact is used as a stepping stone to greater accolades; the businesses had been rebuilt "mainly of brick" and "procurable at low figures."\(^{17}\)

Though typified by Jerome Madden as "the second place of importance," Madden's portrayal of Riverside demonstrated a landscape of settlement which evoked a sense of community. He writes:

... twelve miles from San Bernardino, which, although quite youthful, is a thriving settlement. It is almost entirely settled by Eastern people, mostly of some means, many of whom have located there for their health; some for the pleasures of its mild climate, and some for the purpose of raising semi-tropical fruits to which the entire surrounding country is devoted. It has an air of newness; the houses are all neat and clean, gardens well kept, and everything indicative of enterprise and thrift. It has several churches, public school houses, town hall and other public buildings.\(^{19}\)

Madden concludes the presentation of San Bernardino County by mentioning the Southern Pacific depot at Colton, describing the soils of the region, and the economical prices at which "good lands can be had."\(^{20}\)

The preceding portrayal of San Bernardino County is representative of one of the patchwork type images the SPRR developed and disseminated regarding Southern
California. Generally, the images fall in the category of "structural." That is, they involve fundamental patterns of settlement, agriculture, livelihood, and transportation. However, there are brief hints of images which are distinctively behavioral in nature. Various expressions of individuality including house types, gardens, and entertainment areas are touched upon indicative of personal decision-making. Nonetheless, the personal interpretations and interactions are largely missing from the promotional literature. After all, this really is not the proper forum for behavioral signatures. Rather, it is within the general confines of the structural signature that the reader could bring his own imagination to bear on an idyllically offered landscape. Such was the intent of the Southern Pacific Railroad's promotional effort.

Irrigation and agriculture were major themes in the brochures of the Southern Pacific Railroad. When these two items were melded together in the context of selling the "foothill" region of Southern California, some of the most persuasive hyperbole was created.

The foothill lands were, in many cases, the less desirable lands of the railroad, and for that reason Charles Nordhoff brought some of his best writing to bear on their promotion:

For vineyardists and fruit growers the foothill region of California offers now the greatest promise of profitable settlement, because this region is still the cheapest in the state, the
climate is the most agreeable, water can be obtained almost anywhere in the foothills, and the quality of the grapes and other fruits grown in this region is now fully acknowledged to be very much better than that grown on the plain lands.

To the immigrant asking naively where the best spot would be for him to settle, the railroad, through the pen of Nordhoff, answers as if to a child eying the possibilities at a "five and dime." "How much money do you have?" is the question, but Nordhoff does it with a style and subtly that masks the question's bluntness. He answers in terms of the economic strata of the reader. But whether the reader is a person of means or not, the picture painted is a rosy one. To a large extent, the railroad was not even giving the appearance of expecting the wealthy to be reading these pages; the important feature was that the less well-to-do could see the possibilities for them described next to the passages for the wealthy. (The wealthy were encouraged to buy valley lands for grains, and foothill parcels for citrus, so the rosy picture in the foothills maintains itself throughout the economic strata.)

Thus, the significant technique employed here was putting the reader in a receptive mood, in the course of building an idyllic picture in the minds of the incoming traveler.

The railroad does not provide a complete image of the inland basin and the surrounding mountains. Rather, there is a concerted effort to sell the lands along the tracks and at those "nodes" where cities were developing.
The writers of fiction settled in or near these cities which had been promoted by the railroad. Their writing also produced a rather "patchwork" quality to the overall image of the inland basin and mountain region, as they addressed the particular sections they knew best.

The Non-p prom o t i ona l Images

What the inland basin and mountain region lost in terms of a unified theme, it regained in diversity of thematic material. As diversified topics as agriculture, the plight of women, business ventures, and tourism were presented regarding this sub-region of Southern California by the writers of fiction.

Various impressions were generated of the inland basin area, depending on the location and the time of the year. Smith, in The Pride of the Rancho (1909) gives a suggestion of climatic conditions in the eastern part of the basin, near the San Gorgonio Pass. While gazing eastward, he remarks:

It was almost sundown, and a long ray of glorious light pierced the fog and flew to the serrated peaks above. There lay soft white clouds along the peaks just below them, and one ray broke through a rift in them, presenting a scene indescribably grand. The vividly blue sky above as a background, the white clouds hovering about on their shadowy wings, the sea of ice in varied colors glistening and shining like so many prisms. The panorama of mountains, the whole concourse of whitened peaks reflecting the brilliancy and the frosted pines all contributed to the glow of the picture.23

The integration of climatic conditions within the
basin and impressions of the surrounding mountains comes through again in Maria Lopez de Cummings' *Claudio and Anita, A Historical Romance of San Gabriels' Early Mission Days* (1921). In this case, the setting is evidently in or near the San Gabriel Valley, looking east, after day break.

The following morning broke warm and brilliant. The sun was just peeping over the snow-capped tops of the San Antonio Mountains. When Claudio appeared his eyes opened slowly, as if afraid to look on the horrid shadows of the night before, but was surprised when he saw the most beautiful morning that ever greeted mortal eyes. Everything combined to make the scene cheerful. The slender jasmine twigs and many flowers were gracefully yielding to the gentle mountain breeze, impregnating the air with delicious aroma.

A vivid, integrated picture of the landscape in the San Gabriel and Pomona Valleys is made by Russell Judson Waters in 1910. From *El Estranjero* comes a historical (eighteen-sixties) representation:

To those living in the valley, in sight of the mountains with their ever-varying scenery of light and shade, forest and vale, sunshine and shadow, and their myriad attractions, there is an endless charm which is irresistible ... They tarried there a few days, and then again took horse and rode the lovely valley of the San Gabriel with its light-crowned rim of foothills, like wrinkled purple plush in a jewel box, and its fair rich plains, upon which thousands of cattle grazed on grass which in the low lands and meadows is forever green. The ever-varying loveliness marked it as a Paradise where some day those fortunate souls should dwell who can wed beauty to utility.

... on through the fair Pomona Valley, through the 'redlands', and at last Elevado with its vine-covered dwellings and its orchards come into view.

Cultural elements, revealing the human and social
landscape are impressed upon the landscape. Rather than structural, detached aspects of humanity, the literature tended toward a more personal, behavioral signature. George Jessop presented a collage of cultural and physical elements of the landscape in the context of a particular point in time and place. His novel, *Gerald-French's Friends* (1889) contains reference to Los Angeles' Pico House at the time of completion of the Sunset Route by the Southern Pacific (1883). An incoming party of newspapermen is vividly depicted as they bounded about in this region which was new to them. Jessop writes:

A merry party they were—a few from Sacramento, San Jose and Oakland, but the greater number from the Golden Gate. The vineyards and orange groves of Southern California were new to them; they had been driving all day long through semi-tropical fairyland; they were mostly young men, and as happy as school boys out for a holiday. Had the host but known, it needed not this capital dinner with its accompanying fusilade of champagne corks to keep them in humor. Los Angeles was sure of a good notice.

While good humor and a generally positive picture is rendered of all Southern California via the novels, one aspect is definitely presented in a negative light. The plight of women had been alluded to in Aiken's *The River* and is seen again in Clara Spaulding Brown's *Shut-In Valley* (1895). The setting is in the vicinity of El Cajon in the hills of San Diego's back country. Once again there is the story of a woman who is married to a man lured to Southern California in search of a new life.
While the husband pursues his farming tasks the wife is left to cope with few friends, no relatives, and a paucity of emotional outlets. Brown writes:

For some weeks Alice Belknap felt the charm of the genial climate as she walked beneath the overhanging pepper trees, their graceful, ferny branches relieved by clusters of scarlet berries, and noted the beauty all around her. It was a pleasure to breathe the pure, soft air, and night brought a refreshing coolness provocative to slumber. Then gradually the old spirit of unrest came upon her—the old revolt against her destiny. The flower-decked cottage homes, more than the pretentious mansion, accentuated her own solitariness. She was lonely still.

Interestingly, in this case the necessary remedy for this character's malady was provided by another location in Southern California. Santa Monica was seen as a vacation spot after rail lines made the connection with this coastal town. Writes Brown:

The only remedy for this condition of mind she had found to be a change of scene. 'I will go to Santa Monica!', she resolved one day. 'The sea will suit my mood.' She forthwith ensconced herself at the Hotel Arcadia, upon the very edge of the bluff, overlooking a grand curve of shore and sweep of sandy beach.

Yet another author to review the plight of women in turn-of-the-century Southern California was Beatrice Harraden in *Hilda Strafford* (1897):

'... those trees make one home-sick for a wooded country. These wonderful ranges of mountains and these hills are very well in their way, and one learns to love them tremendously, but one longs for the trees. And yet when Jesse Holles went north and came back again, he said he was glad to see the barren mountains once more. I wonder what the girl will think of it all, and how she will take to the life. The women suffer
The fiesta represented an occasion of celebration. Its importance and a description of the preparations are contained in Smith's *Pride of the Rancho*; as this celebration of past years is nostalgically remembered:

Men had been at work for three weeks to prepare this place for the fiesta which would draw its guests from long distances all around the valley.

The old pergola, or long corridor, where the very stones were worn smooth by the bare feet of the devoted old Fathers, had been swept, and the wandering vines reverently lifted from the ground and fastened anew.

A large space of ground had been swept clear of even a pebble and watered morning and evening, and then danced upon by the bare feet of the servants until the ground was as hard and as smooth as a floor. This was for the dancing. It had been arranged in front of the old corridor of the old ruin, in such a way that the lady guests could remain seated while not dancing. The whole fiesta was to be a Spanish function, and therefore the idea appealed with peculiar force to the strangers in the land. It was to be a new experience, and it would be a pleasant interruption in the monotony of their lives in this then sparsely settled place.

Booths made of willow stanchions and green branches of trees from the mountains for roofs stood about each having a goodly array of lemonade, cocoa, dandies, cakes and dulces, as well as a great quantity of the tiny black cigarros which the Spanish like so well, and a supply of dainty cigarettes for the ladies, for nearly all the Spanish ladies smoke cigarettes.

Scarcely were the last touches to the booths completed to the satisfaction of the two men in charge when there could be seen in all directions light clouds of dust, and all converging upon the ruins. Distance was measured by leagues in those days, and five or six leagues constituted just a pleasant ride.

These trailing columns of dust approached rapidly, each being caused by a little group of horsemen or a farm-wagon. Whole families came
together, leaving no member at home. 31

This historical rendering of a fiesta (which took place an unknown number of years before the 1909 publishing date of the novel) is brimming with information. Such intimate detailing gives a uniquely detailed impression of an important event on the social landscape.

The signature of the "home" is revealed for the inland region. Even brief passages, such as the following from Gue, in 1923, gives insight into the unique housing some Southern Californians used. The "bungalow" receives some attention here:

"I never saw so many shades of blue in all my life!" cried Mildred Duncan as she seated herself in a comfortable rocking chair on the sunporch of her friend's bungalow. 32

As the discussion of the garden deepens, a comparison with the East ensues:

'There is the sea and the sky stretching away into the dim distance and here beside us are your wonderful flowers! I thought I knew what morning-glories were like, but I never expected to see them massed together as they are here! Whatever it is that the vines have climbed upon is entirely covered by them and each flower is so close to every other one that the foliage forms a scarcely noticeable background! That tiny dark blue blossom with the little bit of white in the centre of it is lobelica,' she went on as the other woman smilingly shared her growing delight,' and that mound over there is completely hidden by mistle. I have seen those flowers in the East, although never in such profusion, and the violets and pansies look perfectly natural to me; but those great shrubs that are holding up such myriads of delicate clusters and the daisies below them that are just as blue as, well as that darker flower that you have used as
a border for your driveway are all strange to me. I tell you what I think I'll do ...' she ended speculatively, 'when I build myself a home here I'll have everything about the place in harmony with all the rest.'

The comparative motif is pursued by Russell Judson Waters, in *El Estranjero, A Story of Southern California* (1910) in which he writes (in nearly promotional jargon):

> In the East the autumn is a time of melancholy reflection. The falling leaves are like letters of the dead in which one reads of old delights and hours forever gone. The visit over the hills has a twinge of sadness. October in California holds not only the fruition of the year but the promise of the future. The air is odorous wine. The light is a feast of glory. The days are like the heart of summer, but summer with heat that warms and thrills, but never enervates. The nights are cool and starry, and sweet with health-giving slumber.

One of the fascinating insights and important facets for a regional study is that of historical perspective. As within the desert-oriented literature, the passages delving into the inland area have some historical insights. The fiesta scene was mentioned earlier, and in the following account a perspective of settlement in a more structural orientation is given. The following comes from a short story contained in Foster's *Little Stories of Yesterday* (1906). Mrs. Foster writes of the landscape, one hundred years earlier:

> In the midst of a wide tract of uncultivated land in Southern California stands a ruined adobe house, once the patriarchal home of the Mira-montes. One hundred years ago, the valley, now dry and barren, was watered by streams flowing through aqueducts, clear and cool from the mountains, and great herds of cattle and flocks
of sheep grazed on the luscious herbage. Where
still stand some scraggy olive trees once grew a
thifty orchard; but not even a fallen trunk
remains of the noble grove of live-oaks in whose
shade Don Federico Miramonte, the first owner of
this vast estate, built the little chapel whose
crumbling adobe walls sank into shapeless mounds
of earth long ago.

At a little distance from the great house
lived the laborers and servants, in primitive
dwellings made of tules--reeds--brought in from
the marshes. The dimensions of Don Frederico's
estate were defined by an impregnable boundary
line--a hedge of prickly cacti planted to prevent
the invasion of hostile Indians from the mounta­
ins. In some places the cacti have grown to
enormous height, flourishing in the midst of
drought and desolation, while the people they
were planted to protect and the Indians who were
their foes have vanished from the earth. 35

Foster portrays this part of the inland basin area as
very arid, even desert-like. While most of the writers
found the basin to be dry, this rendering was one of the
most extreme.

A mixture of settlement and transportation is found
mixed with the historical perspective in two small books
of short stories. The first is that of Rose Ellerbe's
Tales of California Yesterdays (1916) which looks back to
the eighteen-nineties:

It was after the wet season of '93 when crops had
been unusually bountiful and fiestas and weddings
many that Mariane, for the first time in his life,
found himself with spare gold in his pocket. At
once he determined on fulfilling a life-long de­
sire. Swinging into the saddle, he turned the
head of his pinto pony toward Los Angeles. He
would visit el ciudad, spend his gold and taste
of city life in the scattering.

Visits to Riverside and San Diego had given
a passing acquaintance with electric lights and
trolley. But when he was safely domiciled with
Pedro Gomez, second cousin of his mother, and found himself actually switching on twinkling lights and signalling street car conductors, he seethed inwardly with French effervescence, although outwardly he bore himself with all the watchful indifference of his Indian-Spanish ancestry.

A 1904 anonymous booklet of short stories, titled *Cuentos de California*, offered a plethora of passages regarding the landscape and man's impression of it. One account went:

Forgotten sunlight shone upon the San Gabriel uplands, once the uplands opened forgotten poppies to the sun. It was a miracle that enkindling sun, those rekindled mesas, and under the sun, across the mesa-trails, rode a boy with the sunlight in his eyes and a shooting star in his button-hole. His mare galloped against a lilting breeze, and he urged her on.

Beside the sunshine and the golden meadows there were other things along his way: grazing cattle; flocks of wild birds; ground squirrels on their hillocks; an occasional red-tailed adobe; an occasional horseman, his lariat round his saddlehorn; the broad low bell tower of San Gabriel in the distance; canyons, and foothills, precipitous trails, and open pastureland, and brown vineyards, and gray-green olive groves, and violet Sierras ...

The San Gabriel Valley is again described in Mary Stewart Daggett's *Mariposilla* (1895). The completeness of the picture she produces is worthy of long quote.

The San Gabriel Valley, in December, is pleasant to look upon. Not as winsome as in February, when the Carnival of the year is born, but serenely beautiful. Cleansing rains have polished every ridge of the Sierra Madre, until purple canons shine out like treasures of amethyst while clearly defined spurs, shot with softest green, reflect the promises of the spring. 'Old Baldy,' the hoary sire of the range gleams like a high priest. To the south, shaggy
'Gray Back' and still beyond, San Jacinto, a love fortress of alabaster on a turquoise sea, emphasize again the boundaries of the horizon. The misty veil of the long summer has lifted, disclosing an unbroken line of ravishing landscape. Every leaf and bud in the valley breathes with fresh lungs. The meadow lark, tilting upon the topmost tip of the highest pine, sings to the sky a jubilate in three pure syllables. Birds are wooing sweethearts fearlessly, for now time must not be lost, and home sites must be secured in the lacy peppertrees, before the poppies cover the foothills, or baby-blue-eyes and cream-cups fringe the roadsides.

Everything is noisy with awakening life. The rich earth teams with ambitions. Volunteer seeds are springing enthusiastically to the surface. Timid wild flowers are peeping forth each day to test the possibilities of an early season, heralded even now by the irrepressible Al Filerea (sic), which runs riot in all directions, unconscious of its doom when the plowman invades the land.

Then it is that the oranges begin to glow like gold among green shadows, and naked deciduous trees to flush with the faintest pink of returning life. So intoxicating is the air that the saddest invalid beams with renewed hope, almost forgetting his burden beneath the delicious blue of the peaceful sky.

At the foot of the Sierra Madre, lies Pasadena--'Crown of the Valley'--so named from its imperial situation. An established and aristocratic nucleus for its surrounding tours, few places are so rich in conditions to palliate or allay the sorrows and disappointments of the usual life.

South of this beautiful town, where wealth and culture have displaced the primitive ranch, ordaining in its place extensive villa sites, ornate with lawns of blue grass, bordered by rose gardens and ornamental shrubbery, stretch the fertile acres of San Gabriel. Still utilitarian in their scheme, these acres comprise ranches that radiate for miles in all directions from the Old Mission, like spokes from an antiquated hub. Close to the old church are the houses and stores of the once thriving village, now, alas! dusky with memories of the Senora, the captivating Senorita, the valiant Don, and watchful Padre.
Defenseless in its degeneracy, the place now boasts a motley population of low-bred Mexicans and narrow-eyed Celestials. Still, when the old Spanish bells call to the early Sabbath mass, if one is observing, he may find among the weatherbeaten countenances of the Mexicans, often marked with the high cheek bone of the Indian, true descendants of the early aristocracy, holding aloof from the horde, absorbed in prayers, that alone are the same since the ranches were ruthlessly divided and railroads allowed to invade.

Yet the Spanish homes that remain in the valley are mere echoes of former times, but tiny specks upon the map of the real estate dealer, which have miraculously escaped the clutches of strangers. Although humble, a few of these homes are strikingly picturesque.

On a retired road, sheltered on either side by mammoth peppertrees, east of the Mission by several miles, lived the Dona Maria Del Vall. Her little ranch was all that she had saved from her husband's estate, and she ever scorned its importance when she told indignantly how her husband's father had once held a splendid principality comprising four thousand acres.

What a plethora of regional material! Daggett outdoes most writers of fiction as an observer and interpreter of the landscape. An intensely generic quality is exposed with a description of setting, including surrounding mountains, trees, flowers, Pasadena and surrounding ranches. The town itself is revealed in its structure and surroundings. Even ethnographic insight is made. Genetically, the seasonal rhythms of the plants are depicted as well as the origins of some of man's impress on the land. This piece of the inland basin is, in a small way, reminiscent of Michener, Steinbeck, Kyne, Wright, and Aiken; showing the decidedly geographic stance novels may take.

The above account is rather general in its commentary,
though. Such broad brushwork is typical of the Southern California novelists. However, there are instances of detail and vivid, pointed expressions of opinion. Burchell, Harraden, Doissy and Kyne reveal such detail.

Burchell, in *Jacob Peak* (1915) makes some stark comments about orange growing. He writes:

'... oranges are not delicate things; they will stand a reasonable amount of frost, but woe betide a drop below twenty-six degrees Fahrenheit. And this frost had such a drop, just at the merry season of Christmas ...'\(^{40}\)

Harraden pens her thoughts in *Hilda Strafford* (1896) about the same topic:

'... you will hear many people say that there is no money in fruit-farming,' he said to her when he was taking her over the ranch and point­ing out to her his pet trees. 'But you need not be concerned about that. The big ranches often fail because they are too unwieldy, and some of the small ranches fail because they are not properly looked after, and because their owners have not enough capital to spend money on them, and to wait patiently for a good return. But a ranch of twenty-five acres carefully tended in every particular cannot help being a success. Those are my best trees yonder. They are specially fine, and I expect to net two dollars a box on them next year. I can't tell you how much care I have given to them, but you see for yourself that it was well worth while.'\(^{41}\)

However, it was not only with regard to oranges that "editorials" were volunteered. As in the desert region, once settlements became established, values, mores and attitudes toward people became evident in the writing. The Caucasian writers made interesting commentaries, through their characterization, in the following samples
of Chinese and Japanese.

Louise Doissy, in *A Business Venture in Los Angeles or a Christian Optimist* (1899), portrays an attitude about the Chinese. She writes in a comparative vein with the East:

'It is a common mistake of Eastern people that the Chinaman is not wanted in California. He is popular—in Los Angeles at least, as far as my observation extends. And justly so, for he is quiet and respectful in behavior, attending strictly to his own business, though taking an interest in all that concerns the prosperity of the city of his adoption. See with what dignity these men are walking beside their dragon, and what a fine appearance they make in their gorgeous silken robes. I tell you ... Los Angeles would be sadly off without her Chinese population, and Los Angeles has the sense to understand that, and to treat them decently.42

This attitude toward the Chinese is corroborated by Peter Kyne in *Pride of Palomar* (1921). He writes of "John Chinaman:"

"He's a regular fellow. You can have a great deal of respect and downright admiration for a Chinaman, even of the coolie class."43

Meanwhile, the Japanese fared more poorly in the passages produced by Kyne. Again in *The Pride of Palomar*, Kyne reveals a rather antagonistic attitude via an also bitter feeling toward "Easterners:"

'Every time we Californians try to enact a law calculated to keep our state a white man's country, you Easterners, who know nothing of our problem, and are too infernally lazy to read up on it, permit yourselves to be stampeded by that hoary shibboleth of strained diplomatic relations with the Mikado's government ...'

'... The Japanese population of California has doubled in five years; the area of fertile
lands under their domination has increased a thousand-fold, until eighty-five percent of the vegetables raised in this state are controlled by Japs. They are not a dull people, and they know how to make that control yield rich dividends—at the expense of the white race...

Kyne demonstrates how vociferous non-promotional writing could be. His editorial style, interwoven with rich regional descriptions, made him one of Southern California's best regional novelists.

The healthful and agriculturally beneficent climate remains the key ingredient to the advertising of this region. The imagery of this large and diversified portion of the Southern California landscape is characterized by mini-regional promotions which were attractive to the farmer, entrepreneur, health-seeker, or tourist.

Madden (SPRR) stresses the "salubrity" of the climate of Anaheim. He compares it with the best Europe has to offer, and finds this town of equivalent stature. However, it soon becomes apparent that nearly every town mentioned is "most healthful," including Westminster, San Bernardino, and Riverside.

The only climatic feature which receives poor notice is that of "northerns", the Santa Ana winds. These are discussed in the context of "selling" San Bernardino and are typified as "hot, parching winds from the desert! The surprising item was that the railroad chose to elaborate that these winds were leaving "everything scorched
and parched up."

The trauma of this statement is minimized though, as the Southern Pacific mentions that such winds are, "however, of infrequent occurrence." This bit of negative news seems to have the overall effect of adding veracity to the promotional writing.

In a very structural style, demonstrating the general landscape patterns reflective of corporate decision-making, the railroad presents images of wealth in the Southland. Whether it's in establishing a health resort, producing crops in a region where there is always the possibility of irrigation, or mining in the mountains, or lumbering, or any other business pursuit, the images are positive and backed up with historical evidence.

Whereas comparison with the east was useful in the desert setting to demonstrate the "comfort index" of the dry desert heat, the people who came to settle the inland region from the east were portrayed as the best of citizens and potential neighbors. San Bernardino was depicted as having "a large influx of Eastern population" which resulted in "as peaceable and orderly (a) population as can be found ..." A serene settlement image of Riverside is presented, with "several churches, public school houses, town hall and other public buildings." The eastern reader is put to ease with the knowledge that the town of Riverside "is almost entirely settled by Eastern
people," who were mostly well-to-do, who came for their health and for the pleasures of the climate, and to raise "semi-tropical fruit." 52

The mountains were viewed by the railroad as a vacation spot where cool, refreshing breezes could be enjoyed during the sometimes hot summer. However, it is the foothill region which gets a major emphasis by the promotional writer: a region which was presented in the most glowing terms for all buyers. 53

As was common in the promotional material, previous claims about the "best" land are replaced with new assertions that the foothills are in fact the premier location, for particularly the vineyardists and the fruit growers. 54

The novelists and short-story writers also provided a "patchwork" effect in their images of Southern California's inland basins and mountains (as seen from the valleys). The literature of this area can be categorized by the specific locale that is handled (chiefly the San Bernardino, San Gabriel, and Pomona Valleys) and whether or not a nostalgic rendering is made of the landscape.

Southern California becomes better understood as a land of contrasts as the "serrated peaks" with their "frosted pines" are seen from the warm, rolling plain below. 55 The mountains, however, while contrasted with the valleys, are still seemingly an intimate part of the experience of those living in the lowlands. Continual
emphasis is made of impressions of the mountains at various times of the day and of journeys along the foothill paths. 56

Depicted are the warm dusty days of summer and the wet, possibly frosty nights of winter in the valleys. There is reference made to the fogs which can blanket the area. Generally, the climate meets with considerable approval. The San Gabriel Valley receives glowing attention as a morning in Cumming's *Claudio and Anita* ... is termed "... the most beautiful morning that ever greeted mortal eyes," the character impressed by the aroma of flowers and mountain breezes. 57

While most of the characters reveled in the climate and the accompanying lush vegetation (when watered), some were not so impressed. Clara Spaulding Brown and Beatrice Harraden both addressed the miseries of wives who had been wrenched from their eastern homes, families, and friends to come west with enthusiastic husbands. 58

While some longed to go back east, others longed for the not distant past. Several books published near the turn of the century reflected nostalgically ten, twenty, or thirty years. The gaiety of the fiesta and its importance as a social institution and the significance of the mission (particularly the San Gabriel Mission) were rendered in these reminiscences. 59

Contemporary images included were many time of a
pragmatic nature. Burchell, in *Jacob Peak*, exposes in detail the frost threshold of his oranges. Harraden specifies the economic nuances of the citrus business.

Attitudes toward the foreign-born were also available in the literature. Doissy suggests that eastern people think "that the Chinaman is not wanted in California." She refutes that charge with mention of the Chinese-American's "quiet and respectful behavior," and his concern for "the city of his adoption" (*A Business Venture in Los Angeles*, 1889, some eighteen years after the "Chinatown Massacre"). The Japanese did not fare so well. Kyne virtually screams at the reader that the Japanese population has doubled, they have taken control of agricultural land and made "rich dividends," all "at the expense of the white race."

In contrast with the idyllic imagery offered by the Southern Pacific, Kyne produced realistic themes and vivid regional descriptions. Thus, once again the fundamental difference between the two literary landscapes is appreciated. The promotional landscape reflected the landscape images created by a corporate decision-making machine. The images were structural in nature, presenting a "bird's eye view" of patterns on the Southern California landscape. Included within this overview were idyllic images of climate, agriculture, business potential and the general salubrity of the region. A patchwork of images addressing
specific towns such as Anaheim, San Bernardino and Riverside greeted the reader of SPRR promotional brochures.

Meanwhile, the non-promotional writers dug deeper into the soul of Southern California. The framework of structural images provided an outline upon which the authors could elaborate. Where the brochures presented agricultural benefits, the authors discussed specifics about crops and acreage. Where the promotional writers appealed to the easterners, telling them they would feel at home with fellow easterners, the novelists developed the theme of loneliness. Even aspects of racism are presented in the very personal interpretation of humans relating to each other on the Southern California landscape.

It remains a given that the nuances of attitude and perception are revealed in the more behavioral signatures penned by the authors. However, the basic information is also somewhat different between the promotional and non-promotional materials. As was seen in the desert images, to a large extent the real life of the inland basin and mountain area does not meet with the expectations suggested by the brochures. The fantasy was fulfilled for some, for many others it was not.
NOTES: CHAPTER FIVE


2. Madden, op. cit., footnote 1, p. 119.

3. Madden, op. cit., footnote 1, p. 122


5. Madden, op. cit., footnote 1, p. 122.


7. Madden, op. cit., footnote 1, p. 114.


10. Madden, op. cit., footnote 1, p. 123.


17. Madden, op. cit., footnote 1, p. 125.

18. Madden, op. cit., footnote 1, p. 125.


24. The San Antonio Mountains most likely refer to the San Gabriel Mountains.


34. Waters, op. cit., footnote 26, p. 34.


37. *Cuentos de California*, Los Angeles, 1904, p. 27.


45. Madden, op. cit., footnote 1, pp. 1-127.

46. Madden, op. cit., footnote 1, p. 122.

47. Madden, op. cit., footnote 1, p. 122.


49. Madden, op. cit., footnote 1, pp. 1-127.

50. Madden, op. cit., footnote 1, pp. 122-123.


52. Madden, op. cit., footnote 1, pp. 125-126.


57. Cummings, op. cit., footnote 25, p. 16.


CHAPTER SIX

COASTAL IMAGES

If Southern California is "an island on the land," the coastal region (see Figure 1) was an island on the Southern California literary landscape. There is an intangible quality to the seashore which seemed to inspire poetic renderings by the Southern Pacific and many times mystical imagery by the writers of non-promotional fiction.

The Promotional Images

The final regional image produced by the Southern Pacific was of the lands on and near the coastline of Southern California. From San Diego north to Santa Barbara and offshore to Catalina Island, the railroad writers spun images to entice the reader westward. The coastal region was used by the railroad as a lure for the tourist. While the inland valleys and deserts needed to be advertised for the health seeker and settler, the coast required very little promotion.

Railroad grant land for settlement along the coast was of limited quantity. It was mainly the tourist, then, who was beckoned westward to the shores of Southern California. While Jerome Madden did present the San Diego area in the same style as he did San Bernardino, with the objective of settlement, the majority of the SPRR pamphlets read like the following passages from Madden's 1894 effort.
titled *California for Health, Pleasure, and Profit, Why You Should Go There:*

The coast—a few words will suffice to explain its beauties and peculiarities, and indicate the kind of delights the more enterprising tourist may experience if he have a love for the beautiful in nature ... For the reason that the coast range abuts upon the sea, the coast generally abounds in bold headlands and promontories not unlike the western coast of Scotland in ruggedness, and in its seaward aspect, presenting a high breast to a foaming, thundering sea, but it lacks the quiet inlets of the Scotish coast ... beginning at Santa Barbara, where the general course of the mountain changes, over long stretches of sand beaches, generally backed by high tablelands called mesas. These ... stretch almost to San Diego. These beaches, with reference to climate and the temperature of the water, are much like those of the most delightful parts of the Mediterranean. Surf-bathing at all times of the year is a pleasure, and fishing and sailing are uninterrupted sources of delight.

These evocative words are perfectly orchestrated for the ears of one coming to the west coast for the pleasure of the visit. The Southern Pacific gained the revenue of a ticket and the possibility that the tourist may at some future date, purchase available railroad lands. The need for hard data regarding sight seeing trips was less pronounced. The passages directed to the tourist reflect this reduced level of seriousness. In a way, the images directed toward the tourists in the later SPRR sight seeing pamphlets were reminiscent of the fanciful writings directed to the health-seekers, settlers, and entrepreneurs of earlier years.

San Diego and its environs was one of the few places
along the coast to gain any particular notice by the promotional artisans of the Southern Pacific. This city was "universally conceded" to have "the most equable and salubrious climate in this country, if not the world." With the accent on credibility (and apparently assuming that the reader has not noticed in the brochures, the other "most salubrious" locations), it was further written, by Madden in 1880:

We have consulted those who have been familiar with the most favorite resorts and best sanitariums of Southern Europe, and after becoming familiar with this favored and favorite place, they give an unqualified opinion that this excels all others.

Madden's enthusiasm with San Diego continues in a more personal vein. From the same brochure comes:

Those who read our notes on this country last year, will recollect that we visited this country, and spent many days in pushing our researches in investigating the local resources of this, the pleasantest spot on the earth; and in this, our annual visit, we did the same thing, visited the same sections and new ones, noting the improvements and new ones, and looking with interest to the latter. The growth of the trees and the plants and the rapid maturity of the crops excel any other section of our state, eclipsing Riverside, Orange, San Gabriel Mission, and Los Angeles Valley, which stand so famous and rank so high in these respects. We speak from the record. We know where of we speak. We have visited the various sections, both of the valley and mesa lands, from year to year, taken notes, measured trees, recorded from the residents themselves the growth, yield, and productions from these soils; and we aver that we have never found any section of our favored and famous state, a region to excel this. We defy any man—we challenge every man to controvert ... the fact we here establish.
This passage is one of the most pragmatic accounts by the Southern Pacific writers concerning the coastal region. The implication is that people have lived in San Diego for sometime and have succeeded. The scientific aura is distinctive from most of the more "poetic" phrases written by the promotional artisans. The depiction of people actually living on the physical landscape is even more clear here than in most of the fanciful non-promotional writing regarding this region.

**The Non-promotional Images**

A rather sporadic regional picture continues in the non-promotional books using the coastal areas as their back drop. The coastal region was visited by health seekers, tourists, and entrepreneurs. This region was distinguished from the inland and desert areas by its lack of emphasis regarding farming practices or potential. The literature has a distinctly different "air" to it. While the desert had a unifying theme of man versus land and the inland area had a rather poetic theme running through much of the literature, reflecting nostalgic reminiscences with mission days and ranching life, the coastal area had its own personality. It was cast by some as very cheerful, reflecting a "getting away from it all" spirit which was reasonable since Santa Monica, for example, was considered a vacation resort for all of Southern California since the eighteen-seventies. On the
other hand, the prolonged foggy and cloudy days of spring-
time and early summer seem reflected in a rather "mys-
tical" orientation of several of the books. Seemingly,
this coastal area, which, during the transition from
winter to summer, cloaks itself in stratus and fog—which
later dissipates—was causative in producing this "mys-
tical literature." Particularly the aspect of Southern
California's offshore islands (especially Santa Catalina)
seemed inspirational in yielding a concern for myth and
fanciful writing.

Helen Hunt Jackson, In Ramona (1884), however,
brings forth an image of the home and its surroundings.
In a setting supposedly near the San Buenaventura Mission,
this novel provides a transition in "place" from inland
to coastal. She presents the following image of people adapted to their environment:

Hardly a day passed that the Senora had not
visitors. She was still a person of note; her
house the natural resting place for all who
journeyed through the valley; and whoever came,
spent all of his time, when not eating, sleeping,
or walking over the place, sitting with the
Senora on the sunny veranda. Few days in winter
were cold enough, and in summer the day must be
hot indeed to drive the Senora and friends in-
doors.5

One of the earliest authors to integrate the misti-
ness of the coast with a "paranormal" orientation was
Constance Allen, in her little book titled The Romance of
A Mystic Ring (1906). It centers its activity on one of
the offshore islands. Allen writes:

The scanty little area of landscape which comprises the island is enveloped in a thick, clammy mantle of falling rain; and as the day is just shifting into a wet, dark night a raw sea wind arises, and moans fretfully...

Marah Ellis Ryan also seems inspired towards imaginings at the borderland of land and sea. Her novel has its setting near San Juan Capistrano. From *For the Soul of Rafael* (1909), she writes:

Never on any other shore had mere waves running to the sand the same witchery. Alvara had said that all men come back some day to San Juan. What witchery was it by which its mesa and its valley and its wonderful shore were forever set apart from other shores of California? Some mystery of life brooded there from sea to mountains, suggesting so much which was left for poor humanity to solve; it was only whispered suggestion, dim and delightful, as the music of the waves heard from the mission plaza ...

The health benefits of the coastal areas seem of a mental nature, generally positive in tone. George Wesley Davis suggests a positive, magical element to the "Pali-sades," north of the Santa Monica Pier. His appreciation for the rhythmic surf and "womb-like" ocean is portrayed in his short novel, *Alone: A Beautiful Land of Dreams* (1922). He writes:

'... and now on this side of the state we look out on the vast expanse of the wonderful Pacific, and when I am here in California I feel as if I had been born again and had left all sorrow and strife in the former life.'

Here again, as with Gue in the novel *The Fugitives*, we find the element of liberation. The most pervasive
element, though, is that of the coastal "mystique." The writers convey the feeling of a uniqueness about the region which is woven into their stories.

Clara Loise Burnham seemed to sense this unique character to the coast. This author is overt in her appraisal of the coast. Her character reveals a need to rationalize behavior which is seemingly "caused" by the environment. Interestingly, the East is portrayed as a region almost representing a standard for normalcy. From *The Leaven of Love* (1908), in a setting apparently near Santa Monica, Burnham writes:

> She realized the erratic appearance of her actions and forced a smile. 'I see you think my behavior a part of the unnaturalness of Southern California but if we were in New England, I assure you, I should have done the same.'

This aura about the coast continues in a somewhat different vein in the novel *The Adventures of Torqua*, published in 1902. The author, Charles Holder, was a well-known naturalist who reflected a more scientific approach in his writing than most writers of Southern California fiction. A preoccupation with the history of the Southland's coast also pervades the books written by Holder. His Preface to *The Adventures of Torqua* reveals motivations based upon personal experience:

> It may be of interest to the reader to know that I have excavated in the stone cavern where Torqua and his friends concealed themselves, finding various curious implements. I have rowed through the ocean cave where the boys made their sensa-
tional escape; have brought to gaff the huge fish caught by them; followed in the wake of Torqua's canoe fleet to ... Santa Cruz Island; located the ancient town sites; floated in the marvelous cave where Torqua fought his underground battle ... I have traveled then to wind-swept San Nicolas; seen the remains of the islanders and the great shell mounds which mark the place; and on Santa Catalina, San Clemente, and all the islands have excavated in the ancient town sites, finding scores of implements, and for years have been familiar with the canons and mountains of these romantic islands -- once savage empires on the Sea of Balboa.11

The reader of this novel gets the impression that perhaps the mystical quality of the coast of Southern California has its roots in ancient times. Holder draws from the time of the early nineteenth-century to provide a setting for his novel. While he takes a very straight-forward approach in his writing (to the extent of using explanatory footnotes), Holder finds plot material in Indian lore.

In Their Mariposa Legend (1921), by Charlotte Herr, the relationship between fables of the past and mysterious modern happenings seems solidified. This short romance novel is set on Catalina Island. Herr created a two-part story in which a romance that was initiated at the time of Cabrillo's landing is embodied and rekindled in two twentieth-century lovers. As compared with the realistic (even when nostalgic) images of the other Southern California regions, Herr effectively produces a dream-like landscape. She accomplishes this by interweaving real elements of the landscape (the Tuna Club and the steamer)
Thus, while the authors appeared able to generate a kind of attitude toward the coastal landscape, the rail-offered only the thinnest of literary landscapes. In the most basic sense, the promotional and non-promotional literature were in accordance. In both instances the physical landscape was seen as pleasant.

However, while the image of the coast as a pleasant area was verified in the novels, an interpretive dimension was added by the authors. The writers of fiction found the coast to inspire images of mysterious happenings and of ancient lore which could influence contemporary life. This characteristic makes the coastal images unique from outside regional images in Southern California, previously discussed.
NOTES: CHAPTER SIX


10. Holder produced many books on Southern California outdoor life. He was the founder of the Tuna Club of Catalina Island.


CHAPTER SEVEN
CONCLUSION

By using the elements of literary signatures (distinctive images) as well as the elements of traditional regional study, it has been the objective of this thesis to examine and assess two literary landscapes of Southern California. The literary landscapes which were generated by the Southern Pacific Railroad and the fiction writers of Southern California have been juxtaposed in four categories. Images of transportation into Southern California, desert images, inland basin and mountain images, and coastal images have been discussed separately. In terms of each of these categories and for the region of Southern California as a whole the question is asked: Was the fantasy, as promised by the Southern Pacific Railroad, realized by those who first read the brochures and then made the significant personal decision to move to Southern California?

In comparing and contrasting the promotional and non-promotional literature there is a search made for similar and dissimilar features between the two groups. It became evident in this study that there were two general facets which could be compared or contrasted. The first regarded whether or not the images were structural or behavioral in nature (or somewhere inbetween). The second facet was in terms of information about the landscape which could be
gleaned from the materials that would be relevant to traditional regional study.

It is apparent that the first facet affected the second. That is to say, if the literary images reflected distinctive images which resulted from group decision processes (and yielded structural, small-scale patterns on the literary landscape), a certain "type" of geographic information was revealed. The Southern Pacific emphasized basic information about the route into Southern California which gave the reader the impression vast distances were easily crossed. However, those features on the literary landscape which were the consequence of personal decision-making (and yielded behavioral, large-scale patterns), produced different information. The nuances of interaction onboard the train, along with individual perceptions regarding the journey generated specifics regarding the arduousness of the trip.

The results of mentally "overlaying" the promotional and non-promotional literary landscapes for the aforementioned categories produced one dramatic discordance. Within transportation to Southern California, desert, basin/mountain, and coastal categories, the Southern Pacific materials are found to be dominately structural in nature. Meanwhile, the non-promotional fiction depicts images which are more frequently behavioral. This overall contrast in type of image produced is significant. Be-
cause of this discordance, only a limited portion of the literary landscapes can be compared.

Though whether the images are structural or behavioral affects the information that is given, some comparison may be made. For some of the four categories more than others, an evaluation as to whether the Southern Pacific's promise was fulfilled, can be ascertained.

The fantasy landscape of the journey into Southern California by the SPRR was one which exuded comfort and ease. The emphasis in the railroad brochures was on a level of comfort not dramatically different from that experienced by those who actually took the trip to Southern California. The novelists, through their more behavioral imagery, however, were able to reveal that the passengers did get very tired on the journey. The stops which were made along the way were portrayed as fun-filled romps by the railroad while the writers viewed them as dire necessities for cramped legs. No contradiction is made with the promise of meeting friendly companions on-board. However, the novelists depicted those people who might approach the train during the trip as possibly a threat to safety. Both the Southern Pacific and the writers of non-promotional fiction depicted the surrounding physical landscape favorably. The arrival in the Southland was idyllically pictured by the Southern Pacific. This rendering was not contradicted by the novelists, though their
positive appraisal was influenced by personal rationales for migration. Thus, for the images of transportation into Southern California, the very positive assurances made by the railroad were largely corroborated by the writers of novels.

The greatest contrast between the literary landscapes produced by the railroad and the writers existed at the juncture of the desert images. While the railroad played up to the health-seekers and farmers, the dry heat and need for reclamation efforts produced disparaging images by the novelists. Though there definitely was an accord in terms of the healthfulness for some and the productive—for others, the novelists had a dramatic and real time-horizon to work with. The 1906 levee break on the Colorado River focused the writer's attention to a core theme to regional study, the man/land relationship. The idyllic setting presented by the Southern Pacific contrasted drastically with the severe sand storms and the intense heat. While the Caucasian men were depicted as enthusiastically challenged by the drama of reclamation, the women often suffered in the background. Interestingly, the need for irrigation was also seen as resulting in much cooperation. However, the satisfactions depicted of the non-promotional human landscape, in the course of struggle, are not similar to the images of the facility with which settlement could occur, as portrayed by the SPRR.
A "patchwork" of images greeted the reader of both promotional and non-promotional images regarding the inland basin and mountain region of Southern California. While the depth of the discussion differs between the two bodies of literature, there is considerable agreement. Emphasized by both the promoters and the writers was the "salubrity" of the climate of this inland area. The "northers," or Santa Ana winds are a part of both literary landscapes, with similarly somewhat negative appraisal. However, the novelists and short story writers do underscore the heat and dust of the summer, which is not revealed by the Southern Pacific. Also, a near reverence for the mission period and the accompanying fiestas and ranch life are shown in a positive light by both the promoters and the writers. The mountains surrounding the basin were also depicted similarly, with emphasis on one's ability to reach more "spring-like" conditions during the hot summer. The inland basin was the core area of settlement for the Southern Pacific. The indications are that those who settled in the region found it to be a salubrious climate (somewhat uncomfortable in summer), productive agriculturally (particularly citrus), and a landscape steeped in tradition and history. The repeated land-booms since the eighteen-seventies suggest that the people read the brochures and were largely satisfied with what they found.

As distinctive as Southern California was portrayed
(in both promotional and non-promotional literature) from the remainder of the country, the coast was distinctive from the rest of Southern California. The paucity of promotional imagery regarding this region and the relatively short supply of non-promotional fiction still offers an accordance in landscape imagery. In both bodies of literature there is an almost poetic rendering of the seashore region. In both the promotional and non-promotional materials there is a relative (to what was seen in the other categories of images) lack in objective reporting. In both cases there is agreement that the climate is refreshing, especially so when combined with the nearby crashing surf. Consistent with the lack of grant-land to sell, the SPRR emphasizes the region as one to visit and then move on (presumably up the coast where there was more railroad land to sell). At this point the novelists diverge from the Southern Pacific's images, and develop a collective theme steeped in mystique (the fog, surf, and sun as a catalyst) interwoven in ancient lore, especially regarding the offshore islands and the Indians who once lived there. The few novelists who did address this area of Southern California revealed the region in a positive manner. Though the fog and stratus yielded some metaphorical application to specific themes, the overall picture was one of particular enchantment.
It seems to this writer that, to a significant degree, the promotional writers of the Southern Pacific presented the journey to Southern California and the region of Southern California without undue excess. With individual exceptions there seems to be considerable accord between the overall images. Such an evaluation is made with the least common denominator. The very general patterns of images developed by the Southern Pacific only allow a general statement to be made of their veracity (as indicated in the non-promotional fiction). Herein lies a major weakness of a study such as this. Nevertheless, sufficient overlap of topics and geographic elements occurred to make the following evaluation: people who were probably already interested in moving to or visiting Southern California read the Southern Pacific's promotional material, made the journey, and often stayed in Southern California. Of those who wrote of Southern California through the medium of fiction, they revealed a spirit of contentment. It would appear that for them, the fantasy was largely fulfilled.
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