

organization to 1916, and Charles Gardner's *The Grange, Friend of the Farmer*, which takes the history of the Grange to the mid-1940s. In some ways, this book is a good primer not only on the Grange, but also on the history of national agricultural policy, since it touches on most of the important legislative initiatives and issues relating to agriculture in the late nineteenth and twentieth centuries.

*Of Lizards and Angels: A Saga of Siouxland*, by Frederick Manfred. Norman: University of Oklahoma Press, 1992. 617 pp. \$22.95 cloth.

REVIEWED BY ROBERT F. GISH, CAL POLY STATE UNIVERSITY

Anyone who attempts to follow Frederick Manfred's literary and life travels through Siouxland knows that the subject and symbolism of the title of his latest book are of long-standing importance in Manfred's many, many books. Siouxland, both literal and metaphorical, like most places of mind and body, spirit and soul, knows well the repeated, generational struggles of primitive and civilized, the ancient and the ethereal. In *Of Lizards and Angels* Manfred manages to handle such scope, such range, with all the force and magnitude of the Norse and Icelandic sagas, the Freudian and other psychologies, and the intuitions of the human heart that influence so much of Manfred's work.

In his latest novelistic roaming of Siouxland, Manfred follows the lizard yearnings and leanings, the instinctual drives and appetites of the Freyling family, from frontier struggles with the land and settlement into the modern travail of urban social angst. Some readers might see this family saga amounting to a catalog of crimes and perversions, while others might focus on the Old Testament's lessons of vengeance. Still others might find more of the soap opera than the saga in the pervasive and relentless dramatizations of battles of the fittest compounded by battles of the sexes. Manfred's fans, however, know that few writers struggle with the life force in all of its manifestations as devotedly as he does. Here in *Of Lizards and Angels* the *élan vital* shows raw.

It has to be so in Iowa, where Tunis Freyling and his wife Clara first settle. There's the land to be cultivated—and the harsh and austere yet captivating obviousness of nature, season after season. As family and farm grow, human nature mirrors the pulse and passion of the cosmic truths of the cycles of sex and regeneration, degeneration and death. Tunis has a deep secret he carries with him, a secret that colors not only his life but the lives of his wife and their children. The nature of the secret is not really the point. It is the

result, the unfolding history become the story of the secret, that matters and gives motive to the ever widening ripples of guilt.

Families always lend themselves to fiction. The sins of the parents weigh down on the offspring as each, in turn, attempts to make their own way, never able to escape the biological and social conditioning of father and mother. If, as is the case here, murder and suicide, rape and incest are part of this conditioning—as cause and result, character and plot—then the patterns and rhythms of one child's life reflecting the larger lives of the parents and the species loom large.

Manfred's interpolated stories, within the larger novel, prove him, again, one of the masters of the form. Just whose story is this after all? Parents? Children? How can so many diverse story lines weave into a whole? Manfred knows that behind each life are a million tiny stories, and behind the aggregate of each family's stories are the stories of the species, ontogeny perhaps recapitulating phylogeny after all. Anyone interested in such reciprocal relationships—real and imagined—and especially in Iowa's own reciprocal relationship of land and people will find this latest book of Frederick Manfred's essential reading. Here again fiction intrudes on history and gives it truths beyond its knowing.

*A Time to Harvest: The Farm Paintings of Franklin Halverson*, with stories by Bob Barnard. Mount Horeb, WI: Midwest Traditions, 1993. 112 pp. Illustrations, appendix. \$24.95 cloth.

REVIEWED BY RICHARD BROADIE, UNIVERSITY OF NORTHERN IOWA

This attractive volume combines the paintings of Franklin Halverson (1892–1898), a former farmer and commercial artist from Sioux Rapids, Iowa, with short accounts of farm life by Bob Barnard, a retired farmer and current resident of Spirit Lake, Iowa. Many of Barnard's stories are constructed to fit the images in Halverson's paintings; at other times, he draws from the experiences of his own youth and the recollections of older farmers to describe life as it really was on a north-west Iowa farm in the early twentieth century.

The quality of art, like beauty, is to a large extent in the eyes of the beholder. Certainly there are far better qualified critics of Halverson's work, but I am confident that most will find the paintings reproduced in this book to be pleasant and aesthetically pleasing. Halverson's art is romantic and nostalgic—it depicts what many of us want to remember about farming before the advent of the tractor—but few will mind the lack of harsh realism that has always been as much a part of rural life as the idealized images in these paintings.

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