

# THE TROUBLE WITH WILDERNESS

PRESERVING WILDERNESS HAS FOR DECADES BEEN A FUNDAMENTAL tenet — indeed, a passion — of the environmental movement, especially in the United States. For many Americans, wilderness stands as the last place where civilization, that all-too-human disease, has not fully infected the earth. It is an island in the polluted sea of urban-industrial modernity, a refuge we must somehow recover to save the planet. As Henry David Thoreau famously declared, “In Wilderness is the preservation of the World.”

But is it? The more one knows of its peculiar history, the more one realizes that wilderness is not quite what it seems. Far from being the one place on earth that stands apart from humanity, it is quite profoundly a human creation — indeed, the creation of very particular human cultures at very particular moments in human history. It is not a pristine sanctuary where the last remnant of an endangered but still transcendent nature can be encountered without the contaminating taint of civilization. Instead, it is a product of that civilization. As we gaze into the mirror it holds up for us, we too easily imagine that what we behold is nature when in fact we see the reflection of our own longings and desires. Wilderness can hardly be the solution to our culture's problematic relationship with the nonhuman world, for wilderness is itself a part of the problem.



A train track runs through it: an Ohio national park.

To assert the unnaturalness of so natural a place may seem perverse: we can all conjure up images and sensations that seem all the more hauntingly real for having engraved themselves so indelibly on our memories. Remember this? The torrents of mist shooting out from the base of a great waterfall in the depths of a Sierra Nevada canyon, the droplets cooling your face as you listen to the roar of the water and gaze toward the sky through a rainbow that hovers just out of reach. Or this: Looking out across a desert canyon in the evening air, the only sound a lone raven calling in the distance, the rock walls dropping away into a chasm so deep that its bottom all but vanishes as you squint into the amber light of the setting sun. Remember the feelings of such moments, and you will know as well as I do that you were in the presence of something irreducibly nonhuman, something profoundly Other than yourself. Wilderness is made of that too.

And yet: what brought each of us to the places where such memories became possible is entirely a cultural invention.

For the Americans who first celebrated it, wilderness was tied to the myth of the frontier. The historian Frederick Jackson Turner wrote the classic academic statement of this myth in 1893, but it had been part of American thought for well over a century. As Turner described the process, Easterners and European immigrants, in moving to the wild lands of the frontier, shed the trappings of civilization and thereby gained an energy, an independence and a

creativity that were the sources of American democracy and national character. Seen this way, wilderness became a place of religious redemption and national renewal, the quintessential location for experiencing what it meant to be an American.

Those who celebrate the frontier almost always look backward, mourning an older, simpler world that has disappeared forever. That world and all its attractions, Turner said, depended on free land — on wilderness. It is no accident that the movement to set aside national parks and wilderness areas gained momentum just as laments about the vanishing frontier reached their peak. To protect wilderness was to protect the nation's most sacred myth of origin.

THE DECADES FOLLOWING THE CIVIL WAR SAW more and more of the nation's wealthiest citizens seeking out wilderness for themselves. The passion for wild land took many forms: enormous estates in the Adirondacks and elsewhere (disingenuously called “camps” despite their many servants and amenities); cattle ranches for would-be roughriders on the Great Plains; guided big-game hunting trips in the Rockies. Wilderness suddenly emerged as the landscape of choice for elite tourists. For them, it was a place of recreation.

In just this way, wilderness came to embody the frontier myth, standing for the wild freedom of America's past and seeming to represent a highly attractive natural alternative to the ugly artificiality of modern civilization. The irony, of course, was that in the process wilderness came to reflect the very civilization its devotees sought to escape. Ever since the 19th century, celebrating wilderness has been an activity mainly for well-to-do city folks. Country people generally know far too much about working the land to regard unworked land as their ideal.

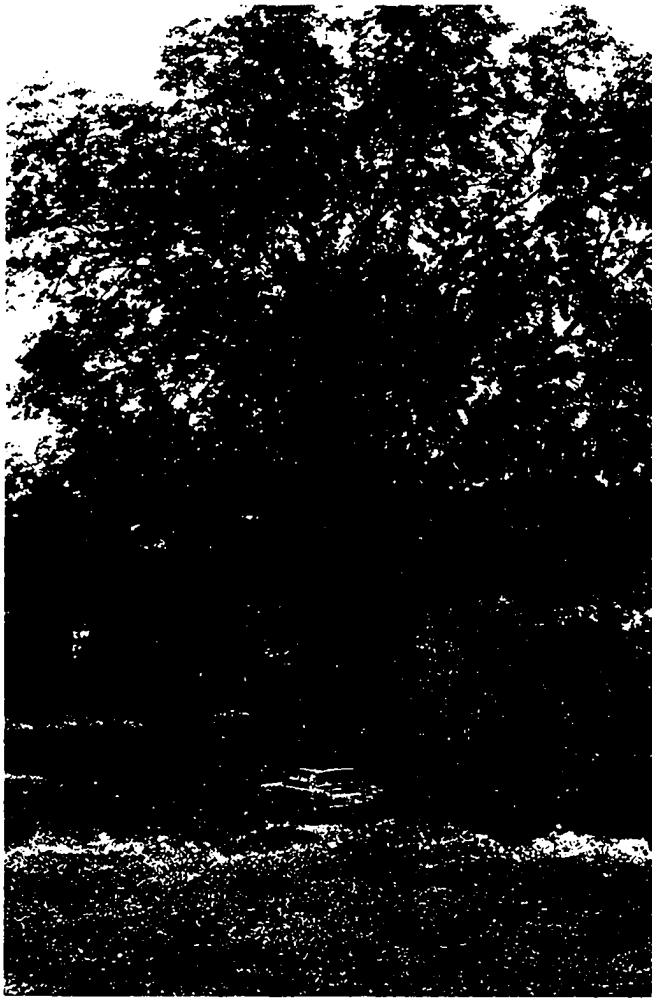
There were other ironies as well. The movement to set aside national parks and wilderness areas followed hard on the heels of the final Indian wars, in which the prior human inhabitants of these regions were rounded up and moved onto reservations so that tourists could safely enjoy the illusion that they were seeing their nation in its pristine, original state — in the new morning of God's own creation. Meanwhile, its original inhabitants were kept out by dint of force, their earlier uses of the land redefined as inappropriate or even illegal. To this day, for instance, the Blackfeet continue to be accused of “poaching” on the lands of Glacier National Park, in Montana, that originally belonged to them; and that were ceded by treaty only with the proviso that they be permitted to hunt there.

The removal of Indians to create an “uninhabited wilderness” reminds us just how invented and how constructed the American wilderness really is. One of the most striking proofs of the cultural invention of wilderness is its thoroughgoing erasure of the history from which it sprang. In virtually all its manifestations, wilderness represents a flight from history. Seen as the original garden, it is a place outside time, from which human beings had to be ejected before the fallen world of history could properly begin. Seen as the frontier, it is a savage world at the dawn of civilization, whose transformation represents the very beginning of the national historical epic. Seen as sacred nature, it is the

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LEFT: ROBERT GLENN KETCHUM, “OVERLOOKED IN AMERICA: APERTURE.” RIGHT: WILLIAM ECCLESTON/ROBERT MILLER GALLERY

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*Nature may offer the illusion of escape, but the automobile — civilization — is never far away.*

home of a God who transcends history, untouched by time's arrow. No matter what the angle from which we regard it, wilderness offers us the illusion that we can escape the cares and troubles of the world in which our past has ensnared us. It is the natural, unfallen antithesis of an unnatural civilization that has lost its soul, the place where we can see the world as it really is, and so know ourselves as we really are — or ought to be.

The trouble with wilderness is that it reproduces the very values its devotees seek to reject. It offers the illusion that we can somehow wipe clean the slate of our past and return to the tabula rasa that supposedly existed before we began to leave our marks on the world. The dream of an unworked natural landscape is very much the fantasy of people who have never themselves had to work the land to make a living — urban folk for whom food comes from a supermarket or a restaurant instead of a field, and for whom the wooden houses in which they live and work apparently have no meaningful connection to the

Wilderness is no more  
'natural' than nature is — it's a  
reflection of our own longings, a  
profoundly human creation.

BY WILLIAM CRONON

forests in which trees grow and die. Only people whose relation to the land was already alienated could hold up wilderness as a model for human life in nature, for the romantic ideology of wilderness leaves no place in which human beings can actually make their living from the land.

We live in an urban-industrial civilization, but too often pretend to ourselves that our real home is in the wilderness. We work our nine-to-five jobs, we drive our cars (not least to reach the wilderness), we benefit from the intricate and all too invisible networks with which society shelters us, all the while pretending that these things are not an essential part of who we are. By imagining that our true home is in the wilderness, we forgive ourselves for the homes we actually inhabit. In its flight from history, in its siren song of escape, in its reproduction of the dangerous dualism that sets human beings somehow outside nature — in all these ways, wilderness poses a threat to responsible environmentalism at the end of the 20th century.

Do not misunderstand me. What I criticize here is not wild nature, but the alienated way we often think of ourselves in relation to it. Wilderness can still teach lessons that are hard to learn anywhere else. When we visit wild places, we find ourselves surrounded by plants and animals and landscapes whose otherness compels our attention. In forcing us to acknowledge that they are not of our making, that they have little or no need for humanity, they recall for us a creation far greater than our own. In wilderness, we need no reminder that a tree has its own reasons for being, quite apart from us — proof that ours is not the only presence in the universe.

We get into trouble only if we see the tree in the garden as wholly artificial and the tree in the wilderness as wholly natural. Both trees in some ultimate sense are wild; both in a practical sense now require our care. We need to reconcile them, to see a natural landscape that is also cultural, in which city, suburb, countryside and wilderness each has its own place. We need to discover a middle ground in which all these things, from city to wilderness, can somehow be encompassed in the word "home." Home, after all, is the place where we live. It is

the place for which we take responsibility, the place we try to sustain so we can pass on what is best in it (and in ourselves) to our children.

Learning to honor the wild — learning to acknowledge the autonomy of the other — means striving for critical self-consciousness in all our actions. It means that reflection and respect must accompany each act of use, and means we must always consider the possibility of nonuse. It means looking at the part of nature we intend to turn toward our own ends and asking whether we can use it again and again and again — sustainably — without diminishing it in the process. Most of all, it means practicing remembrance and gratitude for the nature, culture and history that have come together to make the world as we know it. If wildness can stop being (just) out there and start being (also) in here, if it can start being as humane as it is natural, then perhaps we can get on with the unending task of struggling to live rightly in the world — not just in the garden, not just in the wilderness, but in the home that encompasses them both. ■