

The Harlan-Young company was the first to take wagons over the "cut-off." The "Journal of Heinrich Lienhard" reports on the struggles and heroics of their trip through the mountains and across the salt flats between 26 July and 8 September 1846. This "Journal" also provides new insights into the information contained on the T. H. Jefferson map. The editors have included a copy of that map in a pocket inside the back cover, along with an updated trails map correlated to current road maps.

The next materials are "excerpts" from the "Journal of James Frazier Reed," of the tragic Donner-Reed party, which left the Fort Bridger area 31 July. His account ends 4 October 1846. A brief epilogue contains a report of their trials by his daughter Virginia Reed to her cousin.

While these "journals" provide important information about these routes, the history is complete only because of the excellent introductions both to the book itself and to each of the documents used. Of equal significance are the extensive and careful footnoting and correlating of data from these sources with other historical documents. Bagley and Schindler have provided the latest scholarship in their update. For some readers the task of reading all of these footnotes may

become tedious, but history students will find the effort well rewarded.

Korns and Morgan believed that Hastings's map, drawn for the Mormons, as well as his "way bill," might be held in the LDS church archives; however, they were not able to locate them. After 1976 the LDS archives "catalogued" the Hastings's materials, and their existence came to the attention of the current editors in 1991. Copies of these documents have been included in this edition, as well as another "map," drawn also by Thomas Bullock, of Miles Goodyear's suggested route into Salt Lake Valley.

"The Golden Pass Road," which came down Parley's Canyon into the valley, was promoted by Parley P. Pratt in 1850 but with limited success. The final chapter introduces new information about the "Salt Lake Cut-off," the route around the north end of the lake, reflecting recent scholarship in that area.

West from Fort Bridger is the major work dealing with these routes into Salt Lake Valley and on west into Nevada and California. It has an excellent index, extensive illustrations and pictures, and a wealth of information for anyone interested in this aspect of the westering of Americans a century and a half ago.

A Collective Yearning

Tending the Garden: Essays on Mormon Literature. Edited by Eugene England and Lavina Fielding Anderson (Salt Lake City: Signature Books, 1996).

Reviewed by Thomas J. Lyon, Professor of English, Utah State University, Logan.

THERE IS A COLLECTIVE YEARNING

here, a palpable sincerity, that you can't help but like and respect. The desire that practically radiates from these pages is for Mormon literature to be taken seriously, both by outsiders and by members (the latter may be a harder nut to crack), and for literature, period, to mean more in our lives. By engaging the Socratic question of what sort of "imitation" ought to be allowed in the ideal republic, these Mormon critics ask some deep questions. What is fiction, and what is truth? How much, and in what way, does literature really count for us? How then shall we live? This is a Puritan book, in the best sense—a soul-searching, and a culture-searching.

First come the overview and some history. In his introduction, "Critical Issues," editor Eugene England says that the theologically distinct Mormon ideas, coupled with "the dramatic and mythically potent Mormon history" and with the "demands of service, covenant-making, and charismatic experience in the Mormon lay church" (xvi), make a rich resource for fine writing: "Mormon writers, then, certainly have at hand sufficient matter with which to produce a great literature. But does Mormonism also provide insight into the resources and limitations of the means of literature: language, form, style, genres, critical perspectives?" (xvi)

Matter and means ... but there is something else that makes it all work, and that something else is really what this book is about. That something is the freedom to discover, to engage the world with the love that is beyond the range of thought and ideas and the merely social-historical level of existence. Karl Keller, in "On Words and the Word of God: The Delusions of a

Mormon Literature," says that "One of the mysteries of literary life in America is why Mormons have contributed so little to it" (13). He goes on to propose an answer to the mystery, and by the way to state the essential theme and position of *Tending the Garden*: "But significantly, when thought of as having a message, a moral point, a communication to make, most literature is going to be thought of by the church as being irrelevant, perverse, untrue, pornographic, for as a work explores personal experience or a personal point of view, it will naturally diverge from the authoritative doctrinal norms of the church. Literature does not have meaning; rather it provides one with the Christian exercise of getting into someone else's skin, someone else's mind, someone else's life" (18).

That "Christian exercise," the great dare, is very much at the heart of three fine essays here by Marden J. Clark, Bruce W. Jorgensen, and Tory C. Anderson. These essays affirm the relational feeling and the relational world; they haven't divided existence into an "us and them" thing—all is fundamentally in order, logical, integrated, in a sense "friendly." But the hard thing is to perceive in wholes, for to move toward what Clark calls "family" or "that one great whole" (16, 18) requires that love, and not thought- and idea-generated identity, be our guide. Bruce Jorgensen writes of the generosity of spirit found in Homer and in the gospel authors and of course in Jesus Christ: it is stranger-welcoming. "The imagination of Jesus, I'm suggesting, which is the ordinary Christian and Mormon imagination, will take precisely the risk Socrates warns against as the ruin of the soul: to understand an other, whoever the

other is, however bad or mixed" (59). And Tory Anderson (using Madame Bovary as his main text) speaks of the truth of action as experiential—much more profoundly involving, more complete in terms of consciousness, than ideas and judgments. "This is where fiction comes in. Good fiction is refined life. It gets at the heart of the meaning of life without ever talking about it like sermons do" (73).

The first part of *Tending the Garden*, then, establishes the significance in religious life of truly free reading and writing. The second part deals in practical criticism, bringing specifically Mormon examples under scrutiny. Here, to my mind, Levi Peterson's tribute to Juanita Brooks's courage and overriding faith, and Eugene England's discerning, hopeful "Beyond

'Jack Fiction': Recent Achievement in the Mormon Novel" best demonstrate the very high-minded and universal aims of the book's first, theoretical section. Although I think Cecilia Conchar Farr and Phillip A. Snyder are incorrect to say that Henry David Thoreau "looks to Nature as a singular Other to his Self" (205), I see what they're after in doing a comparison-and-contrast between Thoreau and Terry Tempest Williams, whom they regard as a "Self-in-Relation." They are promoting relational perception, and in a way this is what *Tending the Garden* is all about: seeing the world relationally means to transcend the dualistic, egoistic identity. It means to live freely, moved by empathy.

Fiddler with a Cause

Leroy Robertson: Music Giant from the Rockies. By Marian Robertson Wilson (Salt Lake City: Blue Ribbon Publications, 1996).

Reviewed by Ardean Watts, Professor Emeritus of Music, University of Utah, Salt Lake City, Utah.

LEROY ROBERTSON WAS ONE OF MY mentors. I played in the Brigham Young University orchestra under him in 1945-46, studied music theory from him as a graduate student at the University of Utah in 1955, and was appointed to the U of U music department as a faculty member during his chairmanship in 1960. I was interviewed by the author shortly after she

commenced work on her father's biography and either performed in or conducted many performances of his works during my twenty-two-year tenure with the Utah Symphony.

Marian Robertson Wilson's book is essential reading for those who would understand music in the American West during her father's lifetime and since, for that matter. Her perspective as a devoted daughter is seasoned by her own professional competence as a language scholar and editor. The book is replete with detail, amply documented, and yet provides intimate access to Robertson's private life—fortuitous for the reader since he granted glimpses of his personal