ever, its focus is limited to one topographic feature in Utah, Mt. Timpanogos. "In the beginning," Jared Farmer observes, "this mount had form without meaning" (p. 1). Farmer shows how the identity of "Timp," as it is affectionately called, evolved. Building on the premise that "great landmarks are storied landmarks," Farmer consulted a geographically wide-ranging literature created over decades by historical geographers, folklorists, historians, and others (p. 4). He also plumbed local primary sources that reveal how Mt. Timpanogos became a landmark. As Farmer astutely puts it, "Mt. Timpanogos is Provo's skyscraper" (p. 7).

But it was not always so. As Farmer demonstrates in the first half of the book, Timpanogos was a body of water (also called Utah Lake) that was a landmark to both the Indians and the early Mormons. Its fresh waters abounded with trout that fed Indians and then Mormons. During the famines of the mid-1850s, in fact, the trout probably saved the Mormons from disaster. By century's end, however, Utah Lake had slowly slipped out of public consciousness. Its replacement was a mountain peak in the Wasatch Range. The mountain that most early Mormons identified as a landmark (the Bibli- cally named Mt. Nebo) was replaced by Mt. Timp in the short period between about 1910 and 1920. By about 1925, one peak seemed to stand above the others—the lofty Timpanogos. Farmer believes that the popular pastime of mountain climbing and hiking played a role in this change. One person in particular—Eugene Roberts—"all but made Mount Timpanogos or "more precisely, remade the mountain into 'Timp,' by means of an annual mass hike" (p. 180). This process was related to a national pattern wherein mountains became part of an American recreational, educational, and commercial consumption agenda. Farmer perceptively notes that Timp was also a creation of the New West. In the 1970s, Robert Redford's Sundance Resort, among others, helped transform Timp into an urban-wild interface that was soon threatened by its own popularity (p. 210). Redford's Sundance Institute was created to preserve the "rough elegance" of Timp and other threatened places, but paradoxically requires the power and money of places such as Hollywood (p. 217).

Before bringing the story of Timp to the present, Farmer digresses into a wonderful recitation of how place names function and how Indianist legends take shape. Farmer travels far and wide, interpreting "fakelone" such as the Indian princess Winona's leap from Maiden Rock, which originated farther east but migrated to Timp. Farmer is at his best here—insightful, irreverent, critical—yet never elitist. In the concluding chapter, on how an imperfectly remembered past about Mt. Timp is performed in music and local plays, Farmer humbly concedes that "authenticity is as elusive as it is desirable, as problematic as it is powerful" (p. 378). On Zion's Mount is an important book for historians of the American West and the nation as a whole. It offers an engaging look at how twentieth-century American popular culture configures, and then reconfigures, place as the stage upon which all history takes place.

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Why did the young American republic, committed as it was to freedom and equality, fail to outlaw slavery in its western territories? John Craig Hammond addresses this perennial question in his well-written, carefully argued book. As he documents, Republicans no less than Federalists in Congress made several attempts to restrict slavery in Mississippi, Louisiana, and Missouri territories. They often defeated proslavery adherents in debate, but acceded to their own countervailing desire to win the allegiance of white westerners for the United States. Hammond downplays the argument, made by William Freehling, that leaders such as Thomas Jefferson failed to act. Instead, he stresses that inhabitants of the Southwest used threats of "British, Spanish, and French intrigues" to bait Congress while arguing that they needed slavery to prosper (p. 41). Later efforts to limit slavery during the
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