

Non-Mormons would work with as much conviction as the Saints, but to thwart the prophet's quest. These Gentiles had a much larger constituency upon which they could ultimately depend for support (125-26).

Such anti-pluralistic, "un-American" activities angered the non-Mormons. It should be no surprise that the Mormons were persecuted wherever they went. Their rejection of pluralist values brought them into natural conflict with their neighbors and with the government.

It is refreshing to see a Brigham Young University professor tackle a sensitive subject and write in a candid manner. Some Mormon historians who work for the church or its institutions, like the Christian historian who dodges questions about the resurrection ("That's not my period."), tend either to write "faith-promoting history" or avoid the sensitive areas, many of which are in the early period that Hill writes about in *Quest for Refuge*.

Hill has not written a "faith-promoting" history. He is not afraid to tell the real story, even when it varies from the official story. Some examples will illustrate: he doubts that there was a significant Palmyra revival in 1820 (10); he is not afraid to cite Fawn Brodie favorably (24); he questions whether the higher priesthood was restored in 1829 (24); he is not afraid to discuss sexual misconduct charges against Joseph Smith (71, 117, 118) nor charges that Mormons stole from the gentiles (106, 172); he labels Smith a political opportunist (110); he gives evidence that Joseph lied to Emma (118); and he suggests that after the martyr's death Brigham Young offered the patriarchal office to William Smith to appease him and avoid an open break with the Smith family (162).

While Hill does not discuss the reasons for the RLDS defection after the martyrdom, it seems clear to this reviewer that those who ended up with the Reorganization tended to be more comfortable with American pluralism. They chose not to gather into a theocratic kingdom, preferring to seek

acceptance in gentile society in the Midwest as non-Mormons. Those who agreed with the martyred prophet's anti-pluralistic sentiments found their natural home in Utah. The Utah church was the church of Joseph Smith, Jr. The RLDS church was the church of the Smith family.

Both the LDS and the RLDS versions of Mormonism have been intolerant of internal dissent; criticism has been equated with disloyalty. Hill's work gives us something to think about. To what extent has the anti-pluralism of early Mormonism helped create a distrust of internal criticism? We owe a debt to Marvin Hill for this provocative look at early Mormon history.

William D. Russell  
Graceland College

Michael Hicks, *Mormonism and Music* (Urbana and Chicago: University of Illinois Press, 1989), xii + 242 pp., \$24.95.

Some years ago I had occasion to judge the sight-reading phase of a regional band contest in northern Missouri. Most young players are apprehensive about this part of the contest, which, if things don't go well, can play havoc with their overall score. The final band of the day was from a Catholic school, and as I followed the last student off the stage, I heard him say to another contestant, "Man! That Protestant music was tough."

That delightfully innocent remark was simply an unknowing expression of an age-old belief (hope?) that somehow music—or any art for that matter—can assume a theological or even a political identity. In *Mormonism and Music*, Michael Hicks, as a musician-historian, has treated this theme, and other equally fascinating themes, in an unbiased yet sympathetic way. While I presumed that Professor Hicks is a Mormon, the text does not make it obvious, at least not at first. I turned to the information on the book's jacket more than once to determine that he must be.

The author, thoroughly familiar with his subject, is objective without being academic, a fluent yet thoughtful writer, and easy to read. Most important, he has shared with his readers the fruits of painstaking research into original sources in the form of personal letters, diaries, and official minutes. The use of these sources not only gives the story a certain charm but provides one of its most potent themes. Here is evidence that ordinary folk—grass roots people, and in this case, also amateur and professional musicians—have far more effect on the shaping of a movement than we are usually led to believe. *Mormonism and Music* reveals that despite the efforts of the church's hierarchy to keep control over "adoptions," "adaptations," and "sanctifications" of worldly cultural influences on the church, such effects are taken over and shaped by the members in unforeseen ways. An example of this is Mormonism's often stressful experience with the dance. A chapter revealingly entitled "Going Forth in the Dance" depicts the difficulties encountered when belief in Divine favor, sanctification, and a joyous expression of a spirit-filled and health-oriented lifestyle collides with the perceived necessity of controlling the popularity of emotional expression combined with physical movement intensified by music to the point of frenzy.

Two other themes are related. One is the confrontation of the priestly and the prophetic and/or the sacred and the secular in music. The other is the desire on the part of Mormonism to remain unspotted by the world, which means becoming isolated, uncontaminated by gentile presence and influence, and self-sufficient. The influences of immigrants largely from the British Isles—who had, along with converts from the American East, been affected by the early nineteenth-century Oxford Movement and the reforms in church music that grew out of it—challenged priestly, sacred elements. Later, such musician-educators as Waldo Pratt of the Hartford Theological Seminary and Archibald Davidson of Harvard set the pace for reform in the twentieth

century. The Mormons had to deal both with the struggle of their own cultural progress from isolationism and the anti-intellectualism of their pioneering days. In addition, they had to confront the fact that doing so played havoc with ideals of self-sufficiency and self-reliance.

One of the most valuable aspects of the book is its interest to those other than musicians and historians. Its title seems too confining and suggests limited appeal. Church musicians are painfully aware that so many whom we serve, particularly those in authority, appear to be as afraid of music as they are of children. They plead ignorance and neglect opportunities to become knowledgeable. This tendency may cause many, who would otherwise gain insight and understanding of the working out of a key concept in Restorationism, to turn away from the book, assuming it is not for them.

Yet this story of Mormonism's music is thorough and complete, covering hymnody; the cultivation of poets, hymn writers, and producers of hymn books; early and late composers and compositions; and performers, conductors, and teachers. A special but candid treatment of the famous Tabernacle Choir and its gifted conductors is included, and even the popular Osmond family of entertainers shares in the story.

The Mormon dream is a vision of Zion, as the Kingdom of God on earth, enveloping the story of music as well as all other Mormon stories. It is this concept that gave Mormondom's settlement and subsequent "building up of the waste places" in the Great Salt Lake Valley impetus and meaning. Crucial to this concept was the Kingdom's continuing cultural growth in which music played its vital role.

But dreams remain mere hopes unless someone tries to actualize them. And it is struggling with the practicalities of what does and does not work that tests the validity of the most glorious of dreams. Utah Mormonism's experience with the establishment of its Zion was both aided and made complex

by, among other things, its inherited structure as an ecclesiastically governed political entity.

The book's closing chapter covers the use and types of music in Utah Mormonism's successful, and sometimes not-so-successful, missionary work among Native Americans, Polynesians, and West Africans. This should be read by all those involved, officials included, in any church missionary program.

I have often told my music students that one of the best ways to learn how to conduct is to observe other conductors, preferably as a player or singer in a musical ensemble. It is also one of the best ways to learn how *not* to conduct. I would recommend this book to all who dream of Zion and who are trying to actualize that dream with whatever artistic skills they possess. Thus we can be inspired by Utah Mormonism's successes, and, if we pay careful attention to what we read, we might also learn how to avoid some of their failures.

*Harold Neal*  
*Independence, Missouri*

**Richard L. Jensen and Malcom R. Thorp, eds., *Mormonism in Early Victorian Britain* (Salt Lake City: University of Utah Press, 1989), 282 pp., \$24.95.**

Anniversaries typically spark reconsideration of historic events in all kinds of ways, from reenactments to ceremonies to historical publications. The 150th anniversary of the Mormon opening of the British mission was no exception. For example, the Mormon History Association's annual meeting was held at Oxford University and focused on the Mormon experience in Great Britain. It is largely from this conference that the articles published in this collection were derived. Until the sesquicentennial most historians had not investigated this subject extensively. *Mormonism in Early Victorian Britain*, a gleaning of some of the best short work on the subject, places emphases on the topic and serves as a partial corrective

of past neglect. It is a most welcome publication.

Richard L. Jensen, research historian of the Joseph Fielding Smith Institute for Church History, and Malcolm R. Thorp, a member of the History Department, both at Brigham Young University, have assembled a set of diverse essays on various aspects of the Mormon experience in Great Britain. Taken altogether and arranged roughly chronologically, the sixteen chapters, each written by a different specialist, represents a particular aspect of Mormon culture in Britain during the nineteenth century.

Some narrowly and others broadly interpretive, the articles emphasize social history. This is probably as it should be, with the current state of historical inquiry accentuating the methodology and themes of social science. Essays abound on the backgrounds and lifestyles of Mormon converts, regional and local studies of Mormon life, and the overall cultural setting in Britain which allowed Mormonism to flourish. Administrative history, largely ignored in recent Mormon historical writing, is included here. In seeking to understand the place Mormons occupy today, potentially productive avenues are explored in the form of detailed studies of regional conference organization and functioning, church courts and government, and the unique organization in Britain of Mormon pastors and pastorates. These essays represent a fine beginning toward greater understanding of the church's development. Finally, there are several essays dealing with Mormon/non-Mormon interrelationships and difficulties which serve as additives, and in some instances correctives, for similar studies in other nations.

Any collected work's quality is uneven and this book is no exception. Some of the essays are more challenging than others; I found particularly rewarding Grant Underwood's analysis of "The Religious Milieu of English Mormonism" and Susan L. Fales' demographic portrait of Mormons in Leeds. There are, however, two inherent difficulties: First, although the book is an