

carefully amassed, Smoot succeeded in passing the protectionist Smoot-Hawley Tariff Act of 1930. Two years later, however, he suffered a humiliating Depression-era election defeat, due in part to the failure of the high-tariff, low-tax fiscal policies that he helped to enact. Today, the Utah senator is remembered for his tariff legislation and his exemplary public and personal conduct that did much to reduce the popular suspicion and animosity directed at his coreligionists early in this century.

Reed Smoot lived until 1941. Despite the availability of his extensive collection of manuscripts, nearly a half century passed before the appearance of this, his first scholarly biography. Unfortunately, this work offers little to those seeking a modern account of his life and times. Written during the 1940s, it was submitted to Columbia University in 1950 as the author's doctoral dissertation. Although Milton Merrill had access to Smoot and his associates, as well as to a portion of his subject's manuscript collection, the senator's richly descriptive and highly rewarding diaries were not then available. Written in a style that is indirect and wordy, the book is cluttered with names and issues that search in vain for a unifying analytical thread.

Milton Merrill spent his subsequent years as political scientist and administrator at Utah State University. He died in 1971. According to this edition's foreword, Merrill's "innate modesty" kept him from seeking a publisher for the dissertation. "He could not believe that anyone in the publishing business would think it sufficiently worthy" (p. xii). The Utah State University Press concluded otherwise and issued this work as an official publication of the university's centennial celebration. While commendable as a tribute to a respected member of the university's community, the decision betrays a cynical view of scholarship in political history. The foreword's writer lamely justifies the four-decade delay as permitting "a degree of historical perspective which contributes to a greater appreciation of its content." To those who believe that each generation needs to reexamine the significance of major historical figures and events from its own perspective, this book's greatest value will be as a reminder of the need for a modern biography of this "apostle in politics."

U. S. Senate Historical Office

RICHARD ALLAN BAKER

✓ *Mormonism and Music: A History.* By MICHAEL HICKS. (Urbana: University of Illinois Press, 1989. xii + 243 pp. Illustrations, notes, indexes. \$24.95.)

Michael Hicks traces the development of Mormon attitudes toward, and practice of, music—hymnody, musical training, use of choirs, popular music, dancing, composition, and the indigenous music of peoples in missionary fields.

From the days of Joseph Smith, the Church of Jesus Christ of Latter-day Saints has fostered the musical arts. The earliest "Songs of Zion," strongly communitarian and millennialist, were adapted from Protestant hymns and even secular songs. Smith taught that gentile culture was to be consecrated to God's glory. The role of the choir early became ascendant in Mormon worship. (The Tabernacle Choir dates from 1852.) Brigham Young encouraged musical science and even approved dancing, proud of "the Saints' ability to consecrate a sinful practice from the world outside" (p. 78).

Yet the quest for musical excellence, both for itself and to counter gentile prejudice, has been in tension with popular tastes and with a nationalist desire for a distinctive Mormon culture. The improving efforts of professional musicians in the last century and, in this century, of the church music committee, have been resisted by the people and the hierarchy. Out of the "home-made" music movement came the first Mormon hymnal, the *Latter-day Saints' Psalmody* (1889): "a curious hybrid . . . alternately profound in its solemnity and jaunty in its triviality" (p. 124). The committee's first hymnal, *Latter-day Saint Hymns* (1927), likewise combined "the spirit of musical reform" (p. 131) with a gospel-hymn style; its texts abandoned the early millennialism and communitarianism. Subsequent hymnals (1958 and 1985) have followed the same pattern. For a hundred years the Tabernacle Choir has won gentile good will, despite Mormon criticism for "aestheticism." Church leadership has denounced mass-culture music and dancing, from ragtime to rock and roll. Mormon composers have attempted to produce distinctively Mormon works ("The Restoration," "Salvation for the Dead"). Missionaries, "export[ing] the culture their faith had built" (p. 209), have rejected the music of Native Americans, Polynesians, and West Africans, as being a perpetuation of paganism; yet "as Zion implants itself in nations whose identities are inseparable from their music, it will find fresh dilemmas about its own music, its own identity" (p. 222).

Anyone familiar with the politics of church or synagogue life, and with the passions and factionalisms that beset the use of music in communal worship, will feel entirely at home in this painstakingly researched, elegant history.

Georgetown University

J. P. M. WALSH, S. J.

Colorado Catholicism and the Archdiocese of Denver, 1857-1989. By THOMAS J. NOEL. (Niwot: University Press of Colorado, 1989. xii + 468 pp. Illustrations, bibliography, index. \$39.95.)

This commemorative volume is a "popular history" that surveys "the interrelationship of the state's history and Catholicism" (p. vii). Noel presents a chronological review of the bishops, priests, nuns, and prominent members of the laity who founded and funded institutions ranging from parishes to social service centers. To do so, he has written two books in one volume; Book One surveys the history of the Archdiocese of Denver, and Book Two presents a history of every parish within the archdiocese. He decided not to attempt to link the Colorado Catholic experience with broader developments within American or worldwide Catholicism. Nor is there room for footnotes, though he documents quotations and certain statements within the text.

Beginning with Bishop Joseph Machebeuf, the book is structured upon the tenures of the hierarchy in Denver. Anecdotes abound and reveal the very human side of church leaders. Money problems plagued Machebeuf; his successor, Nicholas Matz, suffered stiff opposition (and even one physical assault) from members of his clergy; and the affable and ecumenical J. Henry Tihen was "stocky and strong as a horse." The chapters clearly reveal the differing goals of each shepherd of