case to the office of the First Presidency for review. In the final analysis, only God, who can discern the thoughts of the heart, can judge whether a particular killing is an unforgivable murder or not.

The Church’s concern about murder is both more fundamental and broader than that found in legal definitions. Legal categories of homicide, such as manslaughter or negligent homicide (which typically involve carelessness or mitigating factors), are not necessarily murder, whereas killings involving extremely reckless conduct or “felony murder” may be.

The Church also leaves open the possibility that under some unusual circumstances, standard justifications for killing that would normally relieve the individual from responsibility for murder, such as self-defense or defense of others, may not apply automatically. Wartime military service is considered a mitigating factor, not a justification for indiscriminate killing, thus suggesting that even in warfare one’s conduct is measured and weighed by God and is not a matter of license (MFP 6:157–61).

Only the Lord has the power to give life or to authorize it to be taken. Both the Bible and the Book of Mormon depict situations in which God has commanded the taking of life to accomplish his purposes. Goliath (1 Sam. 17:46–51), the king of Bashan (Deut. 3:3), and Laban (1 Ne. 4:10–18) were slain by servants of God after having been delivered into their hands by the Lord.

A person convicted of murder by a lawful government may be subject to the death penalty. The Church generally has not objected to capital punishment legally and justly administered. Indeed, scriptural records both ancient and modern condone such punishment (Gen. 9:5–6; Ex. 21:12, 23; 2 Ne. 9:35; Alma 1:13–14; D&C 42:19).

With respect to related offenses, the Church distinguishes abortion from murder but holds it an extremely grave action, not to be done except in extremely limited circumstances that might include incest or rape, peril to the life or health of the mother, or severe birth defects. As far as has currently been revealed, a person may repent and be forgiven for the sin of abortion.

Suicide is regarded as self-murder and a grievous sin if committed by someone in full possession of his or her mental faculties. Because it is possible that a person who takes his or her own life may not be responsible for that action, only God can judge such a matter.

A person who participates in euthanasia—the deliberate, intentional putting to death of a person suffering from incurable conditions or diseases—violates the commandments of God. There is a difference between allowing a terminally ill person to die of natural causes and the initiating of action that causes someone’s death. The application or denial of life-support systems must be decided reverently, usually by competent and responsible family members through prayer and the consultation of competent medical authorities. It is not wrong to ask the Lord, if it be his will, to shorten the physical suffering of a person whose afflictions are terminal and irreversible.

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W. COLE DURHAM, JR.

MUSEUMS, LDS
On April 4, 1984, the Museum of Church History and Art in Salt Lake City, Utah, was dedicated, culminating over 140 years of effort to erect a building specifically to house LDS Church museum exhibits. Collections of art, artifacts, sculpture, photographs, documents, furniture, tools, clothing, handwork, architectural elements, and portraits represent past and present LDS cultures from around the world unified by a common theology.

One of the first museum references in Church history is from Addison Pratt, who on May 24, 1843, donated “the tooth of a whale, coral, and other curiosities” he had obtained in Polynesia as a young sailor, “as the beginning for a museum in Nauvoo” (HC 5:406). On April 7, 1848, paintings by Philo Dibble depicting the Martyrdom of Joseph and Hyrum Smith and Joseph’s last address to the Nuvo Legion were exhibited to the Brethren in the log tabernacle, Pottawattamie County, Iowa. Dibble was asked to paint scenes from this time in the history of the Church and
September 18, 1878, ownership was transferred to the Church.

Joseph Barfoot, a devoted naturalist, became the second curator, and under his supervision the museum matured scientifically until his death in 1882. Under temporary caretakers and suffering from a lack of funds, the museum then went into decline. To save it, citizens formed the Salt Lake Literary and Scientific Association in 1885 and acquired the property from the Church, renaming it the “Deseret Museum.” The association sold the building in which the artifacts were housed in 1890 and moved the collection to the Templeton Building with a new curator, James E. Talmage, appointed in 1891. Twelve years later the association built a three-story building, and again in 1903 the Deseret Museum was moved. J. Reuben Clark, Jr., assisted Dr. Talmage with the exhibits from 1891 to 1903.

In 1903, again being discommoded, the collection was boxed and stored and supervision again transferred to the LDS Church. In 1910 the collection was installed in the new Vermont Building opposite the temple block. William Forsberg assisted Dr. Talmage in creating a number of well-known displays, including the famous selenite crystals taken from a colossal geode found in southern Utah. Specimens taken from these crystals are now found in many prominent museums in the United States and Europe. Due to these farsighted gifts of Dr. Talmage, the Deseret Museum gained membership in the prestigious Museum Association, headquartered in London.

The collection grew as a result of museum exchanges and gifts from missionaries returning from many lands. Over fourteen thousand items were exhibited; one section brought together by the Daughters of the Utah Pioneers (DUP) told the story of the struggle, survival, and unique life of the LDS colonization past and present. The DUP established a unit in every community to collect, preserve, and display historical memorabilia to acquaint posterity with the past. A library of two thousand volumes, some rare, was housed in the museum. The Deseret Evening News, July 22, 1911, stated: "This museum is one of the most valuable assets the state has among educational institutions." When Dr. Talmage was called to the Quorum of the Twelve Apostles, December 8, 1911, his son, Sterling B. Talmage, was appointed museum curator. To provide a more convenient location for visitors, the Church enlarged the Bu-
reau of Information on Temple Square to hold several exhibits. At this time the collections were divided into categories. Some were transferred to the LDS University Museum and later to Brigham Young University. The DUP collection was returned to that organization and is now housed in a museum near the state capitol. Many specimens were transferred to the Museum of Natural History at the University of Utah. Items of interest to LDS Church members and visitors were placed on exhibit in the Bureau of Information on Temple Square. In 1976 the museum collection on Temple Square was again boxed and stored, making way for a new Visitors Center and in preparation for the new Church Museum of History and Art.

Many of the original exhibits from the early museums form the nucleus of collections in several prestigious museums. The Museum of Church History and Art, opposite the west gates of Temple Square, maintains exhibits of LDS history and art, from the bas-relief over the entrance of the granite building to the restored 1847 log home of the Duel brothers. The galleries cover 160 years of Church history, spiritual events, art, and artifacts of a people who came west under difficult circumstances and successfully achieved their goal of preserving and promoting their theology in the beautiful, educational, and cultural environment of the Church.

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FLORENCE SMITH JACOBSEN

MUSIC

Throughout the Church's history, music has permeated the assemblies of the Saints and has energized their pursuit of spiritual and cultural betterment. The diversity of styles in the Church is echoed in the diversity of roles that music plays in LDS life.

As in many churches, congregational hymns open and close most ecclesiastical gatherings. In many LDS meetings instrumental music (most often organ) provides preludes, interludes, and postludes. Choral music is produced by many ward and stake choirs, and the Church's well-known Mormon Tabernacle Choir is heard internationally on the weekly "Music and the Spoken Word" broadcast. Music also brightens most ward and stake social activities, such as cultural nights, parties, pageants, roadshows, dances and dance festivals, as well as family reunions and Family Home Evenings. Music of various styles regularly enhances Church productions designed to educate and proselytize through mass media, including audio and video tapes, films, filmstrips, commercials and programs for radio and television. Amid this diversity of musical endeavors, composers and performers usually follow the cooperative principles of early Mormonism, giving of their talents in anticipation of spiritual rewards—and also for their own enjoyment.

Although American Christian churches historically have held conflicting views on music, a revelation to the Prophet Joseph Smith in July 1830 (D&C 25) likened "the song of the righteous" to prayer, confirming the propriety of vocal music for worship. With this foundation, the Prophet formed a Church "singing department" in 1835 to teach note reading and vocal technique. In Nauvoo, and later in Utah, musical standards rose as several well-trained British musicians were converted to the Church and immigrated to the United States. These converts helped establish the propriety of instrumental music for worship, a matter not addressed in the 1830 revelation. Although congregational and choral singing clearly prevailed in the Church, instrumental music soon came to accompany it. Wind, brass, and string bands also proliferated in LDS culture, accompanying the military, recreational, and civic exercises of the Saints.

In pioneer Utah several relatively short-lived associations, including the Deseret Musical Association and the Deseret Philharmonic Society, collected musical scores, created a territorial roster of musicians, and disseminated new pedagogical techniques. At the same time, the Saints founded a number of musical businesses that imported instruments and sheet music into the Great Basin in Utah. Meanwhile, Brigham Young sent some of the Church's most skilled musicians, notably C. J.