

Three Mormon Women in the Cultural Arts



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In the early days of Utah, the struggle for bare sustenance was so severe that there was little time or opportunity for anything else; but I am thankful it is so

much better now." So wrote Lucinda Lee Dalton from Beaver, Utah in 1876.¹ She had grown up in Beaver and in the Saints' settlement of San Bernardino, California during the 1850s. Her father was poor, but refused to raise his children in ignorance. At considerable sacrifice to her parents, Lucinda had six years of irregular schooling before age twelve when she began assisting her father as a teacher, opening her own school at age sixteen. Later, as thirty-year-old mother with children,

Lucinda found her "great ambition to gain a liberal education" yet ungratified. "There are times," she grieved, "when my heart faints within me as I think of my God-given talents rusting away for want of polishing." Her love of music, sparked by one teacher's rudimentary instruction, found expression only in the village choir and her own accordion. "No weary traveler across the burning desert ever longed more bitterly for water, nor famished slaves for bread, than I for music."

But Lucinda did eke out a cultural existence in Beaver. She read prolifically and her articles and poems can be found in forty years of *Woman's Exponent* and *Young Woman's Journal*. Many of her poems are refreshingly imaginative, devoid of the maudlin sentiment which marked much of the poetry of her age. She headed up the woman's suffrage movement in Beaver, and eventually served as one of the officers of the territorial woman's suffrage association. Perhaps in traveling to Utah's larger towns and cities she often felt a pang of envy, for she commented: "I do believe there is no sin in coveting that which is my neighbor's when I see others slight their privileges and trifle away those inestimable opportunities for which I have been almost consumed with longing."

As a teacher, Aunt Lu, as she was called, worked far into the night to keep ahead of her students, lest she be "vanquished by some industrious boy or girl. . . . It is most humiliating," she wrote, "to see boys and girls yet in their teens acquiring greater proficiency than all my tedious years of self culture have enabled me to gain. But I am glad they are not limited to my meager opportunities, and I console myself for all that I lack, with the hope and determination that my children shall have a large part of that which I sought but never found." A teacher for sixty years, Lucinda Lee Dalton lived out her seventy-five years enriching the cultural opportunities of the coming generation.

Mormon women in the cultural arts can be viewed in two lights. First, in light of

the development of their individual talents. Lucinda Dalton and her poetry. Mary Teasdel and her painting. Emma Lucy Gates Bowen and her singing. And countless others who have been and are in some sense artists. Second, as Lucinda Dalton spent her time teaching, so have many LDS women tried to heighten Mormon cultural awareness and refine and enrich the cultural environment in which Mormons live. It is this second aspect of Mormon women in the cultural arts which I wish to consider as I focus on three twentieth-century Mormon women who have patronized, fostered, and cultivated cultural arts among Mormons.

Alice Smith Merrill was born in 1868 in Fillmore, Utah, just fifty miles north of where Lucinda Dalton lived in Beaver. The schools of the 1870s were more regular than the schools of the 1850s, and Alice, unlike Lucinda, never expressed regrets about her education. She had happy, pleasant memories of being whisked through the snow by sled to Fillmore's rock schoolhouse. There she recited lessons that introduced her to grammar, arithmetic, and geography, and even to literature, if it might be termed such. "We chose up sides," she later recalled, "took opposite ends of the room and vied in distinct rendition of alternating voices from 'Woodman, Spare that Tree,' 'The Bells,' and 'Excelsior.' The old walls would fairly ring as we recited those grand old poems."²

At the age of eight Alice was sent to Salt Lake City to comfort and cheer her widowed grandmother, Bathsheba W. Smith, whose home in the old three-story Historian's Office seemed to the young Alice to be "enveloped in an 'Arabian Nights' atmosphere."³ Grandmother Bathsheba did possess almost magical talent for conjuring up a home, even under less propitious circumstances than those in Salt Lake City in the 1880s. She fitted out the large, cumbersome wagon in which Bathsheba Smith rode to Utah, with a carpeted floor,



Church Historian's Office where Alice Smith Merrill lived as a child.

a comfortable bedstead and four chairs, and a head high osnaburg wagon cover lined with blue drilling, the monotony of which was broken by a workable door and window, a looking glass, a candlestick, and a pincushion. Thus, in 1849, did Alice's grandmother travel from Winter Quarters to the Salt Lake Valley, wearing white stockings all the way.⁴

Bathsheba's home in Salt Lake City was no less imaginative with its "deep windows glazed with tiny panes, buff blinds with little hand-painted scenes," closets of china, armchairs, rocking chairs, congress chairs, and carpets, linen, comforters, and quilts of Bathsheba's own design and handwork. "Each day was as if I had rubbed the ring and a genii came to satisfy my wish," Alice recalled. Free to rummage around in "two built-in cupboards stuffed with *Godey's Lady's Book*, *Century*, *Youth's Companion*, and *Scribner's*," Alice read for hours daily. By the time she was seventeen she had organized a Shakespeare Society with fifteen young men and fifteen young women who read, studied, and acted Shakespeare.

In the old gable-roofed home Grandmother Bathsheba had a trunk,

one till of which contained her own "book of drawings that she had made in the art class in Nauvoo, and her box of water-colors and brushes, brought from England to Winter Quarters." Perhaps Alice used the same paint and brushes as she began her own work with watercolor. She studied under local artists J. T. Harwood and Mary Teasdel, and eventually gained some repute as a watercolorist.

In 1891, a year after her marriage to George Henry Horne, Alice Merrill Horne served as a member of the Liberal Arts Committee of the Chicago World's Fair. When her husband was called on a mission she continued her studies in art and taught school. The six children born to the Hornes didn't daunt Alice's spirit, her artistically creative soul. "The home must be kept sweet and clean," she explained in an article for the *Woman's Exponent*, "but the brain is as prone to get cobwebby as the best room."⁵ Her own mind was never that idle. In 1898 she was elected to the state's third legislature where she served two terms. She accepted the nomination, she said, for the purpose of working in the interest of art in Utah and she did not back out of her promise. In 1899 she authored a bill

calling for the organization of the Utah Art Institute which would "advance the interest of the fine arts, including literature and music, in all their phases within the state of Utah." The bill, passed into law, provided for annual art exhibits whereby the state, through paying out money for prizes and in turn acquiring the prize-winning paintings, could develop a state-owned collection of art. Exhibits were held in Salt Lake City, Ogden, Logan, and Provo. Winter exhibits at Utah Agricultural College and Brigham Young University proved popular enough to draw bobsleighs filled with school children from nearby farming communities. Utah became the first state to establish a fine arts collection, originally known as the "Alice Art Collection" in honor of Mrs. Horne. Many of the paintings still hang in Utah's Capitol.

Mrs. Horne had expressed her fear that the Institute might come to be "used by officials for political advantages." As early as 1911 Utah artist H.L.A. Culmer declared, "The Utah Art Institute . . . is in the hands of a small coterie whose policy seems to be the keeping of everybody else out," and during the twenties no state funds were appropriated for art exhibits or the state's purchase of paintings.⁶ In 1937 legislation changed the name to the Utah State Institute of Fine Arts, and the Institute, operating with federal WPA funds during the 30s and 40s, pushed development of the Utah Symphony Orchestra. In 1966, with monies from the National Endowment to the Humanities, the Institute began to function more fully, and since then another Latter-day Saint woman dedicated to the arts, Margaret S. Beecher, has made a significant

contribution to the Institute as member, vice chairman, and chairman of the executive board. She now serves as chairman of the Literary Arts Advisory Committee which has recently published its first edition of the *Utah Literary Arts Magazine*.

But the Institute's future did not look so bright in the 1920s, and Alice Merrill Horne decided if the state would not exhibit and purchase art, she would. And she would encourage the public to purchase art:

There are those who delight in bestowing a charity upon the ignorant poor but who are never

willing to place a premium on talent coupled with industry and devotion. Why not be willing to pay a fair price for a good thing?

Our artists have given their time and means and devoted their talents to their chosen callings. They have won laurels abroad and have brought credit to Utah. Let us patronize them, or they cannot live among us.⁷



Alice Merrill Horne

She planned and carried out arrangements for art exhibits in banks in Salt Lake City, Provo, and Ogden, personally carrying pictures each week as she traveled by train. In 1921 the Alice Merrill Horne Gallery opened in the ZCMI tearoom and the Oak Room of the Newhouse Hotel in Salt Lake City. When the Utah Art Institute and the Utah Art Colony were without funds, the Horne Gallery financed combined exhibitions. By 1931, over the ten-year period since Mrs. Horne had opened her gallery, she had sold 474 paintings for more than \$49,000 and placed some 30

collections of works by Utah artists.

Alice Merrill Horne was convinced that art would not be saved by the rich, but by the great cultured middle class. For that reason she was anxious to display art where the general public could see it. "For art development in a community is of greater moment," she said, "that in each home should hang a good picture, however small, than that the rich have many works of art. *It is too bad that any impressionable child should be denied the privilege of living with one good picture.*" If she had anything to say about it, no child would be denied that privilege. She began to take art to Utah's schools. By 1931, Mrs. Horne had arranged for 129 exhibitions to be held in 40 schools. Shortly after John Hafen's death, his works were exhibited at Lafayette School (Salt Lake City) in a memorial exhibition arranged by Mrs. Horne. She gathered J. T. Harwood's works for a show at Webster School (Salt Lake City) when that artist moved to California. She loaned her private collection to West High School, West Junior High School, and Washington School, all in Salt Lake City. She accepted a position as PTA president with the stipulation that school exhibitions feature the works of Utah painters — and they did, including works of Waldo Midgely, Lawrence Squires, Lee Greene Richards, Mahonri Young, A. B. Wright, Joseph A. Everett, Florence Ware, Henri Moser, Mary Teasdale, and J. T. Harwood.

Mrs. Horne's contribution to the Salt Lake community directly affected many members of the LDS Church. But they also felt her influence through LDS publications. In 1901 she began a series of articles for the *Young Woman's Journal* on building and beautifying the home. "If art reigns in the home," she advised, "there will grow out of it beautiful parks, streets, thoroughfares and cities."⁹ In 1904 she wrote articles for the *Journal* on John Hafen and Mahonri Young, and a few years later she expanded her articles into a series on Utah artists with substantial biographical notes and photographs of the works of Harwood,

Hafen, Teasdel, Richards, Dallin, and Hartwell.

In 1914, she collected these essays on Utah artists and other essays she had written on architecture in the first art book published in Utah: *Devotees and their Shrines; a Handbook of Utah Art*. The book was later used as a text by public schools in the state.

In 1902, Mrs. Horne was named to the Relief Society general board. She served as the first chairman of the Relief Society's art committee and planned a series of lessons on art appreciation which focused on American artists such as Sargent, Homer, and Whistler, as well as on Utah artists. After the first year, the emphasis of the lessons changed to home architecture and landscape study, but the series petered out when Mrs. Horne resigned from the board in 1916. Her civic demands were too great, she said. The Relief Society congratulated her on her decision, and well they might, considering the strength of her contribution to the community during the twenties and thirties.¹⁰

Church publications, however, had not seen the last of Alice Merrill Horne. In 1933 the *Improvement Era* featured as the monthly frontispiece a painting by a local artist. Who but sixty-five-year-old Alice would have been qualified to provide the full column of commentary?

Alice Merrill Horne died in 1948 after having been named to the Utah Hall of Fame by the Utah Federation of Women's Clubs, and receiving the Medal of Honor from the Academy of Western Culture.

Alice Louise Reynolds, a contemporary of Alice Merrill Horne, grew up with all those "inestimable opportunities" for which Lucinda Dalton had been "almost consumed with longing," and her contribution as a cultivator of the arts proved to be commensurate with her privileges. Born in Salt Lake City in 1873, Alice Louise was a daughter of Mary Ann Tuddenham and George Reynolds, both from London, England. George Reynolds,

one time clerk for Brigham Young, and later one of the presidents of the First Council of the Seventy, managed the Salt Lake Theater for a period, served as a regent for the University of Deseret, and involved himself in journalism, business, and science. And he provided very well for his family. After the birth of her younger sister, Alice was under the constant care of her Aunt Julia, who, Alice said, was a master at surprising her. "Sometimes I would awaken in the morning and find a lovely blue hair ribbon hanging from my bed post, and on the bottom of it, a juicy, ripe orange." Her Aunt Julia taught Alice the names of the wildflowers in City Creek Canyon, and read to her from Mother

Goose, Hans Christian Andersen, Greek mythology and the Bible. At four years of age, Alice was "wheeled to school in a baby buggy by her mother's maid." At six, she began public school, where T. B. Lewis, the first Territorial Commissioner of Education in Utah, was her teacher. He was a neighbor of the Reynoldses as were artists A. B. Wright, Lee Greene Richards, and George Ottinger.¹¹



Alice Louise Reynolds

At age thirteen, just three months after the death of her mother, Alice and her sister Florence left Salt Lake City to attend the Brigham Young Academy in Provo. Later, having spent some time at the Salt Lake Academy and the Brigham Young College in Logan, Alice returned to the Brigham Young Academy, graduating in 1890 at age seventeen. After two years of teaching in Utah's public schools, she was approached by Benjamin Cluff, Jr., who told her, she later recalled, "that there was no literature being taught in the Brigham Young Academy, and that persons he had talked to thought I was somewhat gifted in English, and he wanted to know if I would

be willing to go to the University of Michigan for two years emphasizing English, thereby preparing myself to teach literature at Brigham Young Academy." Cluff himself was a University of Michigan graduate, and in 1892 when Alice, with a total of \$75 in savings, left for Ann Arbor, there were six or seven former Brigham Young Academy students there. One of those was John J. McClellan, later Salt Lake Tabernacle organist, who awakened in Alice a love of classical music. "Since my association with him at Ann Arbor," she reminisced, "music with me has been little less than a passion, and my opportunities have been many to gratify this deep-seated desire for this great art."¹²

Alice's lifelong love for literature was deepened during her two-year stay at Ann Arbor. She returned to Brigham Young Academy in 1894, a twenty-one-year-old faculty member. That year she taught the first class in Chaucer and the first class in Shakespeare ever offered at the school. She also taught history and development of English literature. The following year she was given the responsibility for

teaching all the literature offered at the school, which she continued to do until additional faculty members came. At that time, she observed, it was evident

that the teaching of literature was moving in new directions, colleges all over the country were giving literature courses in Romantic Poetry, Victorian Poetry and so on. So it was agreed that Professor Osman should do the work in Chaucer and Shakespeare and Milton, and that I should prepare myself to do work in the Romantic and Victorian Poets. Accordingly I went to Chicago in the summer of 1902 and

took a course in Romantic Poetry, in the History of the Novel, and in Teaching Literature.¹³

This seemed to establish a pattern of continued graduate studies for Miss Reynolds who thereafter devoted summer vacations to travel and study at Cornell, the University of California at Berkeley, and in Paris. She took three years of leave from teaching for graduate studies, spending one year at Columbia University and two at Queens College, London University.

Alice Louise Reynolds extended herself in directions that were foreign to most Latter-day Saint women. She was not a traditional homemaker. Her close friend Amy Brown Lyman described her activities as "chiefly in the intellectual realm":

She had no inclination nor talent for handwork, such as sewing, knitting, crocheting, or mending. She felt that she was much better at working with her head than with her hands. Routine housework did not appeal to her. To her it was more or less boring. Nevertheless, she kept up an interesting, attractive, and hospitable home, filled with books, paintings, pieces of sculpture, beautiful china, lovely fabrics, and a rare collection of autographed books and unique souvenirs.¹⁴

Never a wife or mother, Alice Louise Reynolds did bequeath a fine cultural inheritance to BYU students and the members of the Church.

In forty-four years of teaching at BYU, she presented twenty different courses in English to more than five thousand students. She served for many years as the school's matron, or dean of women. During her thirty-four years of service on the Library Committee, library holdings increased from 10,000 to 100,000. She is well-remembered for devising the means for securing for BYU the 1200 rare-volume library of Judge J.W.N. Whitecotton. When the library became available in 1918, the school had no funds to purchase it. Library Committee minutes for that period

indicate that Miss Reynolds's "faith and indefatigable efforts electrified the faculty and carried over into the community with the result that contributions were received to cover fully the purchase." Almuni raised over half the necessary \$1,500; BYU students contributed quarters and community high school and grade school students pitched in their dimes and nickels.¹⁵

She seemed to wield her influence with a touch of grace, as indicated by comments from one of her English faculty colleagues, Alfred Osmond:

If I cannot say there is method in Miss Reynolds's madness, I can, with propriety, say there is magic in her method. Without being a siren or an enchantress, she does charm people into doing the things that ought to be done.¹⁶

Of the 1,200 Whitecotton volumes, 220 were set aside and combined with 280 volumes contributed by Miss Reynolds to form the Alice Louise Reynolds Library. The original 500 volumes increased to 1,000, and because Miss Reynolds herself, her friends, and the Alice Louise Reynolds clubs (some sixteen of them) continued to contribute funds and books, the collection had by 1966 reached 10,000 volumes. The Alice Louise Reynolds clubs hope to provide an appropriate memorial to Miss Reynolds in the new addition to the Harold B. Lee Library at BYU.

"One of my hobbies has been libraries," Miss Reynolds once observed, and appropriately so, since in addition to her contributions at Brigham Young University she contributed to libraries in Springville, Castle Dale, and Lucinda Dalton's culture-starved Beaver.¹⁷

Miss Reynolds's influence has been felt by members of the Church outside of the BYU community. She spent almost as many years writing for Church publications and lesson manuals as she did teaching. In 1898 she began making regular contributions to the *Young Woman's Journal*. One of her first articles, "Poetry and Revelation," reflects her sensitivity to truths common to the gospel and great

literature, a theme she never abandoned. Her series on women of letters began with an article entitled, "Woman's Intellectual Renaissance," and featured articles on individual woman writers including Elizabeth Barrett Browning, Harriet Beecher Stowe, Louisa May Alcott, and George Eliot. Nor was her treatment superficial.

In "George Eliot's Religious Life," Miss Reynolds discussed Eliot's rejection of the religious institutions of her time, concluding:

As I think of her I can but feel sure that George Eliot was naturally not only not irreligious, but possessed of great spirituality. . . . Like Joseph, the prophet, from her heart burst the question, Where is truth? Unlike the prophet she did not go in faith and pray for wisdom, but lived a painful tragedy, until her utter desperation led her to repudiate the doctrines of so-called Christianity. Nevertheless . . . many of the doctrines which her life and writings exemplify are those that have the seal of divinity upon them.¹⁸

The writings of Alice Louise Reynolds found their way into almost every Church publication: the *Improvement Era*, the *Instructor* and the *Relief Society Magazine*. With the *Relief Society Magazine* she became deeply involved, editing the magazine for seven and a half years, first as associate editor and later as editor. During this time she maintained her position on the BYU faculty, spending three days a week in Salt Lake City at Relief Society headquarters and the rest of the time in Provo.

In 1923 when she was first called to serve on the Relief Society general board and work with the magazine, the Relief Society began a series of literature lessons. During the subsequent ten-year period, Alice Reynolds prepared fifteen courses in literature for Relief Society sisters. For the first two or three years the lessons focused on American writers including Benjamin Franklin, Washington Irving, Henry David Thoreau, and Nathaniel Hawthorne. In 1925-26 several American poets were considered. The lessons were

partly biographical, but also focused on individual works. Getting the appropriate materials to the women sometimes caused problems, as is evident in Sister Reynolds's comments at a Relief Society conference:

Now, the matter of books. We are very grateful for the libraries that we have, where we can get books to read. However, there are some communities that have not such facilities. If you are in a community where you have not a single volume of Longfellow or Lowell, or Holmes or Whittier, then I believe that this organization, that was organized for relief, should find some way to relieve the situation, even if they have to buy the books.¹⁹

The organization responded positively: shorter works were sometimes printed in the lessons, and the Relief Society tried to make available published anthologies.

In 1926-27, the magazine published and analyzed specific poems by Robert Frost, Amy Lowell, Carl Sandburg, Vachel Lindsay, Edna St. Vincent Millay, George Santayana, and Edwin Arlington Robinson. Miss Reynolds avoided a preference for "sweetness and light" literature as is shown in her selection of Amy Lowell's "Patterns" and Robert Frost's "Death of the Hired Man." Nor did she suggest discussion skirt basic issues even when they were as controversial as the protest against war of Thoreau's night in jail.

In 1929 Miss Reynolds tried to launch a series of lessons on drama which never seemed to get off the ground, perhaps because of the unavailability of materials. But her introduction to that course bears mentioning:

We should like our readers to recognize that our modern playwrights, even those who are as great as Galsworthy, Shaw, and Barrie, are interested in the same social problems as Relief Society workers and social workers the world over are interested in. Also that when writing plays they make use of the same material as social workers

constantly come in contact with while at work in every day life.²⁰

In 1930, Relief Society sisters were encouraged to invest \$3 in Heath and Company's *Great Short Stories of the World*, and were introduced to comparative world literature through Greek fables, tales from *Decameron*, *Beowulf*, and *Morte d'Arthur*, and stories by Ibsen, Goethe, Melville, and Shaw.

Though in 1930 Alice Louise Reynolds resigned as *Relief Society Magazine* editor and general board member to return to full-time teaching, the standard of literary appreciation she raised among Mormon women was carried by the Relief Society for four full decades, until 1970. While I have focused on the cultural contributions of Miss Reynolds, she was active socially and politically as well. Her death in 1938 marked the close of an abundant life — one of the finest examples we have of LDS single womanhood.

The third lady of the arts I wish to discuss was not quite contemporary with the two Alices. We don't have the distance of decades to lend perspective to her contributions because she is still living. But Florence Jacobsen certainly follows in the tradition of women who have developed their personal talents and interests and who have then, at some point, been in a position to use those talents and interests in refining and enriching the Mormon cultural environment.

"No impressionable child should be denied the privilege of living with one good picture," Alice Merrill Horne said in 1909. Whether or not Florence Grant and Willard Richards Smith were aware of that counsel, they followed it. Young Florence Smith grew up during the twenties with one fine John Hafen painting, a painting she has never forgotten. She studied that painting and was soon able to recognize Hafen's works wherever she saw them.²¹

Skilled in the fine art of china painting which she had learned as a young girl, Florence's mother was anxious to encourage her own children in creative design, and so presented her daughters with naked dolls for Christmas gifts, along

with plenty of scraps of fabric, yarn, and embroidery thread. The Smith sons concocted crystal sets, and carved their own bows and arrows. The whole family attended almost every Salt Lake Theater performance, and at home made up a family orchestra with darinets, violins, a flute, and young Florence at the piano.

At the University of Utah, Florence studied every aspect of home economics: chemistry of textiles, dress design, food chemistry and preparation, interior decor and furnishings, even architecture. When she graduated she was employed as a dress designer. She loved to work with her hands, and even after her marriage and the birth of three sons, she volunteered her services as a caterer and interior designer because she took delight in arranging beautiful things. But these need not necessarily be expensive things: she had learned early to make something out of almost nothing and that pattern once established was religiously followed.

During the 1950s Florence Smith, now Jacobsen, accompanied her husband (Theodore C.) to the New York Mission, where he had been called to serve as president. Concerned with the poor conditions of Church-owned historic homes in the eastern states, Sister Jacobsen expressed her concern to visiting Church authorities. After her return to Utah and her subsequent call to the YWMIA general board and presidency, Sister Jacobsen sometimes received letters concerning historic homes and furnishings, forwarded to her by Church leaders. She worked with Elder Mark E. Petersen in setting up a Church committee for historical arts and sites and has been involved with that committee from its inception in 1962 to the present.

In 1966 Sister Jacobsen was summoned to aid in the historic restoration of the Joseph Smith family home in Palmyra, New York. Later calls asked her to help restore and furnish the New York farm homes of Peter Whitmer and Martin Harris, homes of Wilford Woodruff and Brigham Young in Nauvoo, and Brigham Young's Forest Farm in Salt Lake City.

Under Sister Jacobsen's direction as general president of the Young Women's MIA, Brigham Young's Lion House (then owned by the Young Women's Mutual) was closed for remodeling in 1963. The Church appropriated money for restoration of the building, leaving the interior decor and furnishings for the YWMIA to plan and finance. Sister Jacobsen and her counselors and countless volunteer helpers worked for five years renovating the building and authenticating furnishings. Restored and revitalized, the Lion House was re-opened as a social center in 1968.

The YWMIA has a long history of heightening the cultural awareness of its young Mormon women. In the early part of the century the *Young Woman's Journal*, official organ of the YWMIA carried a series of articles on Mormon artists by Alice Merrill Horne. MIA manuals written by Alice Louise Reynolds during the twenties indicate that the MIA's suggested reading course included such authors as Jane Austen, Tolstoy, and Shakespeare.

Music, dance and drama festivals had been part of the MIA program for years. Sister Jacobsen's YWMIA administration built upon that tradition in expanding the cultural program for young women: commemorating the centennial of the Salt Lake Theater young Florence Smith had so loved; beginning an annual Young Artists Festival and working with the Young Men's Mutual in establishing the Mormon Youth Symphony and Choir; offering the Marba Josephson scholarship for literary excellence to a talented high school senior or college student; and producing the outdoor theater presentation of Promised

Valley and later working with restoration architect Steven Baird in restoring and furnishing the old Lyric theater, named now the Promised Valley Playhouse.

After her release from the YWMIA presidency in 1972, Sister Jacobsen was called to create and define a new position, that of Church Curator. She was given responsibility for preserving, cataloging, and displaying the historical arts and relics of the Church. Maintaining that the only thing she brings to the position is a love for art and history, she has already called in experts — "to help with the technicalities," she laughs, realizing how much of the work will be technical. Her new assistant



Florence Smith Jacobsen

curator, Richard Oman, has training in art history from the University of Washington, and Paul Anderson and Allen Roberts, historical architects working under a grant from the Curator's Office, are in the process of compiling an extensive survey and study of Mormon buildings. The Curator's Office is working in conjunction with Dean Lael Woodbury of BYU's College of Fine Arts towards

setting up a joint program for displaying Mormon art. The young Florences growing up will, because of her continued efforts, always be able to find a John Hafen painting to study, or a Mahonri Young sculpture, or even a nineteenth-century quilt made by some young Mormon girl whose mother or grandmother gave her scraps of fabric and bequeathed her a love for the beautiful.

Alice Merrill Horne, Alice Louise Reynolds, and Florence Smith Jacobsen are not the only Mormon women who have refined and enriched Mormon culture. They are exceptional women, but

representative of scores of less visible women like Lucinda Dalton who, in many places and times, have sensed that beauty is an integral part of the gospel. They remind us of our own responsibility to preserve and build our culture, leaving it richer than we found it. We might well ask ourselves the same question Alice Merrill

Horne posed to her contemporaries:

If God spoke to Emma Smith concerning music and art, should not we, the recipients of the benefits, from that "turning of the key" [on woman's behalf], be glad to preach the Gospel of beauty?²²

¹Lucinda Lee Dalton, "Autobiography," microfilm of holograph, Archives of the Historical Department of The Church of Jesus Christ of Latter-day Saints, Salt Lake City, Utah, hereafter cited as Church Archives, original in Utah Manuscripts, Bancroft Library, University of California, Berkeley, California.

All direct quotations regarding the life of Lucinda Dalton are taken from this source.

²Alice Merrill Horne, "Child of the Frontier," pp. 8-9, microfilm of typescript, Church Archives.

³Descriptions of Bathsheba Smith's home in the Historian's Office in *Ibid.*, pp. 10-13.

⁴See "Autobiography of Bathsheba W. Smith," p. 15, typescript, Church Archives; Alice Merrill Horne, "The Mormon Pioneer's Culture," *Art Strands* (April 1940), p. 5.

⁵Alice Merrill Horne, "Home and Ideals," *Woman's Exponent* 29 (15 February and 1 March 1901): 81.

⁶Alice Merrill Horne, *Devotees and their Shrines: A Handbook of Utah Art* (Salt Lake City, 1914), p. 64; H.L.A. Culmer, "Progress of Art in Utah," *Herald Republican*, 1 January 1911, photocopy on file at Utah State Institute of Fine Arts, Salt Lake City, Utah.

⁷Alice Merrill Horne, "Utah Art," *Young Woman's Journal* 20 (December 1909): 602; see also Raye Price, "Utah's Leading Ladies of the Arts," *Utah Historical Quarterly* 38 (Winter 1970): 82-85.

⁸Horne, "Utah Art," p. 602; see also Price, "Utah's Leading Ladies," pp. 84-85.

⁹Horne, "Home and Ideals," p. 81.

¹⁰"Mrs. Alice Merrill Horne," *Relief Society Magazine* 4 (January 1917): 10.

¹¹"Autobiography of Alice Louise Reynolds," pp. 1, 2, typescript, Alice Louise Reynolds Faculty Folder,

Brigham Young University, Provo, Utah.

¹²*Ibid.*, pp. 10-11; Amy Brown Lyman, *A Lighter of Lamps: The Story of Alice Louise Reynolds* (Provo, Utah, 1947), pp. 23-24.

¹³"Autobiography of Alice Louise Reynolds," p. 13.

¹⁴Lyman, *A Lighter of Lamps*, p. 67.

¹⁵Excerpts from Minutes of the Brigham Young University Library Committee, 1917-1937, 17 October 1918, Alice Louise Reynolds Faculty Folder; "BYU Library Collection," *Daily Universe* (Provo, Utah), 20 April 1961; "Alice Louise Reynolds," Friends of the BYU Library *Newsletter* 11 (Winter 1973): pp. 2-3.

¹⁶Alfred Osmond, "Alice Louise Reynolds," *Relief Society Magazine* 10 (April 1923): 170.

¹⁷"Sketch of the Life of Alice Louise Reynolds," typescript, Alice Louise Reynolds Faculty Folder; "Alice Louise Reynolds," Noble Warrum, ed., *Utah Since Statehood*, 4 vols. (Chicago and Salt Lake City, 1919-1920), 3:525.

¹⁸Alice Louise Reynolds, "George Eliot's Religious Life," *Young Woman's Journal* 10 (March 1899): 111.

¹⁹"Relief Society Conference," *Relief Society Magazine* 10 (December 1923): 610.

²⁰Alice Louise Reynolds, "Literature Lessons," *Relief Society Magazine* 16 (February 1929): 84.

²¹Information on Florence Smith Jacobsen is taken from two interviews: Interview with Florence Smith Jacobsen, Oral History Program of The Church of Jesus Christ of Latter-day Saints, 24 August 1972, tape and typescript, Church archives; interview with Florence Smith Jacobsen by Jill Mulvay, 14 March 1975.

²²Alice Merrill Horne, "The Gospel of Beauty," *Relief Society Magazine* 7 (April 1920): 202.