

Christ's second coming "to bring to pass that which [hath] been spoken by the mouth of the prophets and apostles" (Backman, pp. 157, 167, 169; Jessee, p. 6). When he recovered himself, Joseph asked which church he should join and was told to join none because they all taught "incorrect doctrines"; they had a form of godliness, but "denied the power thereof" (cf. 2 Tim. 3:5). Further, he was told "that the fulness of the gospel should at some future time be made known unto me" (JS—H 1:17–20; Backman, pp. 163, 169; Jessee, p. 213). As he left the grove, he recalled, "My soul was filled with love," and for many days "I could rejoice with great joy and the Lord was with me" (Backman, p. 157).

Joseph's tranquillity was short-lived. At first, except from his family, he met only contempt from those who learned of his experience. He had not anticipated the bitter denunciations that this event would call forth.

On several occasions between 1832 and 1842, the young Prophet wrote or dictated accounts of the vision, each in a different setting, the last two for publication. Each record omits or adds some details. In 1832, for example, Joseph Smith wrote that prior to his First Vision he searched the scriptures and concluded that no society taught New Testament Christianity (Backman, p. 156; Jessee, p. 5). In the 1838 account he notes that he often said to himself, "Who of all these parties are right; or, are they all wrong together?" Later in this same account he parenthetically adds "(for at this time it had never entered into my heart that all were wrong)" (JS—H 1:10, 18; Jessee, pp. 198, 200).

Latter-day Saints regard this vision as authentic and revelatory of the nature of God. In the biblical and scriptural context, they see it as parallel to the VISIONS OF MOSES or the theophanies recorded in the Book of Mormon. Joseph himself compared his experiences in and after the vision to those of PAUL (JS—H 1:24; *TPJS*, p. 151).

LDS teaching is, in the words of Stephen L Richards (a former counselor in the FIRST PRESIDENCY), "steeped in the verity of the First Vision." It undergirds the doctrine of an anthropomorphic God and theomorphic man, of the relationships of the persons of the Godhead, and of continual REVELATION. Mormon prayers, hymns, forms of worship, and eschatology are all rooted in this understanding. It renews the witness of the Hebrew prophets that visions are not the least but the most reliable mortal access to the divine; that

the majesty, glory, and power of God are "beyond description"; that the biblical record of face-to-face communion with God is more than a strained metaphor. It confirms the New Testament testimony of the apostles that GOD THE FATHER and JESUS CHRIST are separate persons who manifest themselves as they are to the sons and daughters of God; and that the Son is in the similitude of the Father, and the Father in the similitude of the Son.

[See also Visions of Joseph Smith, Jr.; Religious Experience.]

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MILTON V. BACKMAN, JR.

FOLK ART

Through a combination of religious and western American metaphors and images, the whole saga of the Church has been artistically represented, from its origins in 1820 in a grove near Palmyra, New York, to the present. Songs and stories about the migration to Utah and the colonization of the Great Basin, anecdotal biographies of Church leaders, folklore incidents of faith, and the miraculous and sometimes comical struggles of the pioneer Saints form integral parts of LDS culture (*see* ART IN MORMONISM). Mormon folk art perpetuates a sense of inclusiveness and serves to bind Latter-day Saints together and help define who they are. Overwhelmingly, Mormon folk art has been the work of a faithful, pragmatic people.

For Latter-day Saint artists, the migration west was "the worst of times and the best of times." Driven from Nauvoo, they faced the prospect of building a new Zion, a home in the mountains. Their folk art is richly expressive of connections to their past and of their unique experience on the frontier. When one pioneer woman, Bathsheba SMITH, packed her trunk for the journey into western territory, she carefully selected what to take and what to leave behind. Deep in the corner of her single trunk she placed her paints, paper, and brushes wrapped in cloth. She added her lace-making tools and fibers to make the beautiful delicate lace for which she was famous. These tools of

art she placed beneath the folds of a quilt made by her mother for her wedding day.

In a concrete sense, Bathsheba Smith was blending the old and the new by preserving the past and welcoming the future. When she once again took up her paints, this time in Utah, she would paint the story of the journey. Pioneer artist C. C. A. Christensen would do likewise, chronicling a story that would figure prominently in the folk art of the Mormon people. William Clayton would immortalize the faith of the pioneers in the words of a hymn: "Come, come, ye Saints, no toil nor labor fear; but with joy wend your way."

Mormon folk art was practical—functional, yet often beautiful and decorative. The imagery of

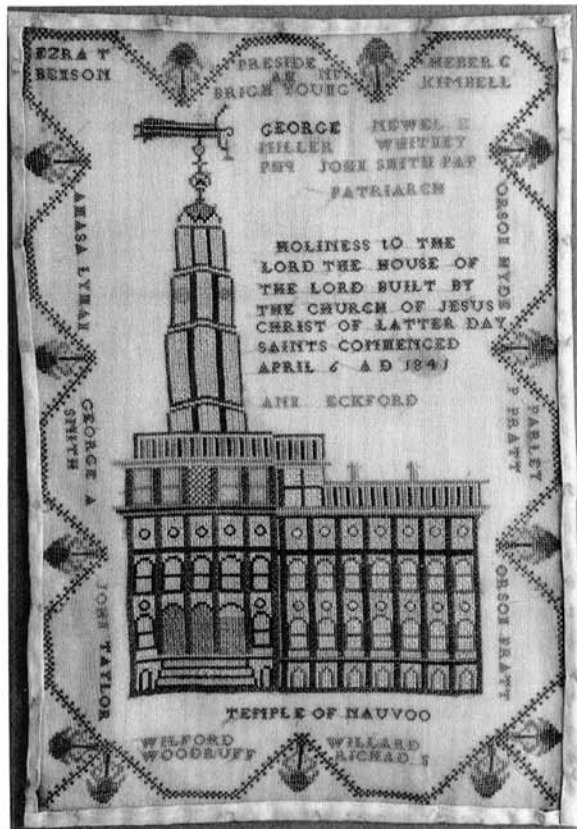
the LDS pioneer quilt reflected a western preoccupation with the natural environment. Pine trees, oaks, and mountain laurels had always been favored quilt motifs, but new images, notably the sego lily and the BEEHIVE, told of the work of the Mormon pioneers in Deseret.

The beehive appears in every genre of Mormon folk art—quilts, paintings, sculptures, architecture, and gravestones. The stonework of nineteenth-century Mormon culture is a rich statement of popular values, legends, and religion. A strong visual connection exists between pioneer gravestone imagery and New England tombstone art. But the cemeteries of small towns throughout Utah speak also of the unique LDS belief system and pioneer heritage. In addition to traditional motifs, religious emblems associated with the outside of temples flourished in this lively local art form.

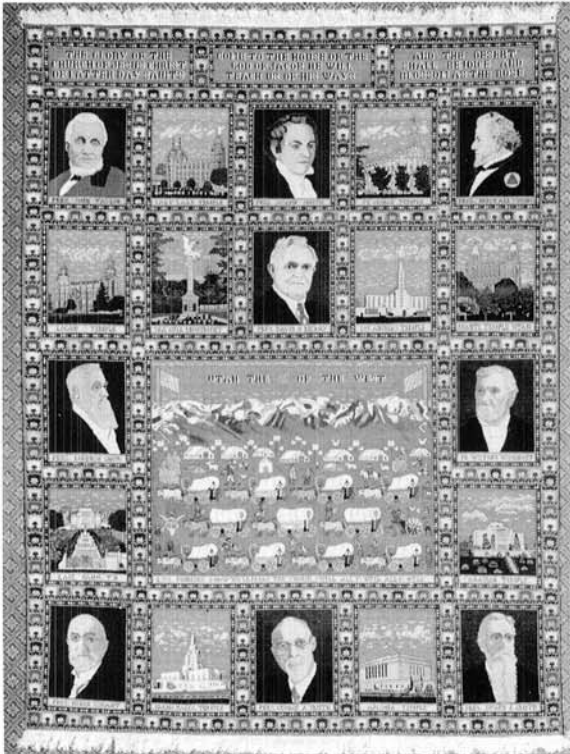
One need not travel far into rural Utah to notice the distinctive folk architecture that existed among the Saints. The most common design was the "I" house, or old "Nauvoo style" house. It was a tall two-story house with a chimney at each gable end and usually a symmetrical arrangement of doors and windows at the front. Larger homes were constructed by connecting two or three I houses together to create a "T," "L," or "H" house. The most common indigenous building material was adobe, a local unfired brick produced by a mixture of mud and straw.

Distinct Mormon folklore also reflected the Latter-day Saint belief system. Stories of visits from the THREE NEPHITES often served as spiritual landmarks for the teller, and Elder J. Golden Kimball became a sort of folk hero through stories about his experiences and wit. Like quilts, Mormon folklore had a very specific function: usually it sought to enhance the faith and the sense of spirit of its audience. The story of the migration of the Mormon pioneers and the building of Zion became almost a kind of modern-day scripture.

Early twentieth-century LDS women continued the pioneer tradition of their mothers. Their RELIEF SOCIETY "workdays" became the institutional means for preserving folk art traditions. The emphasis on homemaking reflected a respect for traditional art forms that were displayed in quilting, fine sewing, and other household arts and crafts. Homemaking day became a monthly social event as Relief Society sisters met in a group for home crafts, homemaking lessons, and supper. The result was sometimes a somewhat modern-day



Nauvoo Temple Sampler, by Ann Eckford (c. 1846, embroidered cross stitch, 15" × 20"). The names of the members of the Quorum of the Twelve Apostles as constituted in 1846 surround this cross stitch representation of the Nauvoo Temple. George Miller is also shown as president of the High Priests quorum (PHP), Bishop Newel K. Whitney as president of the Aaronic Priesthood (PAP), and stake president John Smith as patriarch. Church Museum of History and Art.



Pictorial Rug with Temples and Church Leaders, by Reuben and Mary Ouzounian (c. 1955; wool, cotton, silk, goat hair; 270 cm × 360 cm). Armenian Latter-day Saints living in Aleppo (now Haleb), Syria, completed this rug during their long and uncertain wait for visas permitting them to join Church members in Utah. Among the motifs are the Rocky Mountains under American flags, covered wagons recalling earlier pioneers, and representations of the temples and Church presidents to that date. Church Museum of History and Art.

version of Mormon folk art, different from the more personal expression of nineteenth-century women.

In the mid-twentieth century the Church often adopted an institutional method of preserving past art forms. The Church-wide dance festivals held into the 1970s brought young people together from across the world to share in an evening of the celebration of folk dance forms. Similarly, roadshows gave expression to local members' talents in miniplays that often depicted pioneer heritage values and customs (see *DRAMA*). Musicals like *My Turn on Earth* and *Saturday's Warrior* in much the same way as nineteenth-century folklore perpetuated folk traditions about premortal exis-

tence and the significance of life on earth (see *MUSIC*).

Twentieth-century Mormon folk art also reflects a faithful people as the story of the founding events and of the pioneers continues to figure prominently in every type of folk art. In general, it features respect for traditional art forms and mass participation. Folk art forms now flourishing in many different cultures have been welcomed as personal expressions of the testimony and love of Church members around the world.

[See also *Folklore*; *Material Culture*.]

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MARTHA SONNTAG BRADLEY

FOLKLORE

Mormon folklore comprises that part of the Church's cultural heritage which Latter-day Saints pass on from person to person and from generation to generation, not through written documents or formal instruction but through the spoken word or customary example. That is, someone will listen to tales told at home or at a Church meeting about the sufferings of the Mormon pioneers and then will repeat these accounts to others; or a young girl will watch and then assist her grandmother make "temple quilts" (quilts on which the form of the Mormon temple in which a couple is married is stitched) for the marriages of each grandchild, and in the process will eventually learn to make her own quilts; or each evening children will be gathered by their parents into family prayer and then one day will continue the practice in their own families.

The materials of Mormon folklore fall roughly into three broad categories. First are things people make with words (from songs and stories of grandparents struggling to establish a New Zion in the harsh Great Basin Kingdom, to contemporary accounts of God's providential hand guiding "the affairs of the saints" and directing the efforts of missionaries in an ever-expanding church, to humorous tales that caricature Mormon foibles and