
ARTIFICIAL INSEMINATION

Artificial insemination is defined as placing semen into the uterus or oviduct by artificial rather than natural means. The Church does not approve of artificial insemination of single women. It also discourages artificial insemination of married women using semen from anyone but the husband. “However, this is a personal matter that ultimately must be left to the husband and wife, with the responsibility for the decision resting solely upon them” (*General Handbook of Instructions*, 11-4). Children conceived by artificial insemination have the same family ties as children who are conceived naturally. The *General Handbook of Instructions* (1989) states: “A child conceived by artificial insemination and born after the parents are sealed in the temple is born in the covenant. A child conceived by artificial insemination before the parents are sealed may be sealed to them after they are sealed.”

BIBLIOGRAPHY

General Handbook of Instructions, 11-4. Salt Lake City, 1989.

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ARTISTS, VISUAL

While the work of LDS artists encompasses many historical and cultural styles, its unity derives from their shared religious beliefs and from recurring LDS religious themes in their works. The absence of an official liturgical art has kept the Church from directing its artists into specified stylistic traditions. This has been especially conducive to variety in art as the Church has expanded into many different cultures, with differing artistic styles and traditions. Some of the aesthetic constants of LDS artists are the narrative tradition in painting, a reverence for nature, absence of nihilism, support of traditional societal values, respect for the human body, a strong sense of aesthetic structure, and rigorous craftsmanship.

The history of LDS painters begins in NAUVOO in the 1840s, in the second decade following the establishment of the LDS Church (1830). Two factors especially influenced the early development of an artistic tradition within this small, new church on the American frontier: missionary

work abroad and the desire of new converts to join the main body of the members.

The first two LDS painters, both English converts, were Sutcliffe Maudsley (1809-1881), from Lancashire, and William W. Major (1804-1854), from Bristol. Maudsley painted the earliest portraits among the Latter-day Saints—primitive but accurate profiles of members of the SMITH FAMILY in Nauvoo. Major, who crossed the plains in 1848, was the earliest painter in the Utah territory. His most famous painting, begun in WINTER QUARTERS and completed in the Salt Lake Valley, depicts Brigham YOUNG and his family in the stage-like interior of an imaginary English mansion, an attempt to transplant to the American frontier a British art tradition that goes back to Gainsborough.

In 1853 another English convert painter, Frederick H. Piercy (1830-1891), journeyed to Utah, making detailed sketches and watercolor drawings along the way to illustrate an LDS emigrant guide book, *Route from Liverpool to Great Salt Lake Valley*. This visual record is the earliest extant series showing the Mormon route. Many of its original paintings and drawings are in the Boston Museum of Fine Arts.

Over the next quarter of a century, many more British converts who were artists, most with limited formal education and modest art training in England, migrated to Utah. Almost all of them painted the mountains and the Great Salt Lake in the exaggerated and romantic styles then popular in England. Romantic landscapes were linked to their religious faith. They saw the face of the Lord in nature and ZION in the purity of the western wilderness. Very few of these early works by British converts depict genre or historical subjects. A major exception is the huge painting of Joseph SMITH preaching to the Indians done for the SALT LAKE TEMPLE by London-born William Armitage (1817-1890).

Other prominent English convert painters from this period were Alfred Lambourne (1850-1926) and Henry Lavender Adolphus Culmer (1854-1914). Culmer received the most national recognition, primarily through his large paintings of the canyons and deserts of southern Utah published in the March 1907 issue of the *National Geographic Magazine*.

Contemporaneous Scandinavian convert painters included C. C. A. (Carl Christian Anton) Christensen (1831-1912), from Denmark, and