

support to a truly epic piece of literature and inspired work of art. He calls it "an active epic . . . [that] give[s] meaning to humankind's general destiny" (64).

The broad scope of *Feasting on the Word* is another scholarly aspect that weighs in its favor. For instance, when discussing the literary value of the "letters" of the Book of Mormon, Rust uses a definition of the term "letters" by Hugh Walpole: "[letters] ought to be nothing but extempore conversation upon paper" (149). According to Rust, the letters found within the Book of Mormon "have claim to be examined as literature because they engage our interest both for what they say and for the way in which they are expressed. The imagery found within the *Book of Mormon's* text is also of great import in describing its literary value. According to C. Day Lewis and N. Friedman: "Imagery in a literary sense is 'a picture made of words' . . . and 'refers to images produced in the mind by language . . .'" (167). By way of illustration, Rust cites Alma 26:5-7 as to "the vividness and clarifying power of imagery" (168) found in the Book of Mormon:

The field was ripe, and blessed
are ye, for ye did thrust in the

sickle, and did reap with your might, yea, all the day long did ye labor; and behold the number of your sheaves! And they shall be gathered into the garners, that they are not wasted. Yea, they shall not be beaten down by the storm at the last day; yea, neither shall they be harrowed up by the whirlwinds; but when the storm cometh they shall be gathered together in their place, that the storm cannot penetrate to them; yea, neither shall they be driven with fierce winds whithersoever the enemy listeth to carry them. But behold, they are in the hands of the Lord of the harvest, and they are his; and he will raise them up at the last day.

Feasting on the Word is an extremely well done piece of scholarship. It is insightful and thorough in dealing with what Joseph Smith said is the "cornerstone" of Mormon theology—The Book of Mormon. Richard Rust is correct in stating: "On each rereading, the book becomes more significant, deep, and powerful . . ." (219); Rust's work helps clarify just how deep and powerful.

A Handsome Volume

Mahonri Young: His Life and Art. By Thomas E. Toone (Salt Lake City: Signature Books, 1997).

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MORMONS ASSOCIATE MAHONRI YOUNG with his LDS sculptures: *Seagull Monument* and *This Is the Place Monument* in Salt Lake City, and the Brigham Young statue in Washington, D.C. Yet Young was internationally known for his work, and his pictures and sculptures of the Native Ameri-

cans of the southwest, men at work, and boxers are exquisite.

Thomas E. Toone's biography revolves around Young's art. Toone, a professor of art at Utah State University, explains Young's life based on his work. He describes Young's struggle to receive commissions, his moves, his teaching experiences, and his family life, but the focus is always the painting or sculpting that Young was doing at the time. There are delightful stories such as Young's ability to please the Young family and Utah's congressional delegates by showing his grandfather, Brigham Young, as a gentle father and stern governor. The text is light and a delightful read.

Toone helps us understand more about Young by including brief biographies of other artists—friends and competitors. He shows how Young worked by explaining how he found models and developed his themes. He describes Young's love for the Hopis, Apaches, and Navajos and the love those people had for him as he sketched his way through the southwest.

As with most art books, the illustrations are essential. There are beautiful pictures of Young's art, some in

color and most in black and white. I enjoyed the various angles of some of the sculptures such as the backs of the model for Brigham Young, Heber C. Kimball, and Wilford Woodruff from *This Is the Place Monument*. The pictures of sculptures, such as the *Gossipers*, capture the three-dimensional aspects of the works. There are also photographs of Young and his family that illustrate the artist's personality.

As a historian, I would have liked more analysis of the people and events surrounding Young's work. For example, how did Young convince Mormon church leaders to construct the *Seagull Monument*? Why did the Utah Pioneer Trails and Landmarks Association insist on a competition for *This Is the Place Monument*? What were the politics in teaching and working in New York and Paris?

But then I realize that there are many types of biographies. While Toone's book is not a complete study of all aspects of Young's life, it does give a clear picture of his art, exactly what Toone set out to do. It is a handsome volume that will liven up any coffee table.