

qualified academicians, it is most refreshing, and should be welcomed by students and faculty alike. It is probably still too technical to generate much enthusiasm among lay readers, however.

The major limitation of the work is the same limitation of most if not all scholastic treatments of living processes. They are exhortations that tell what, but not really how; for example, "Sometimes this means that in order to achieve a new and more effective level of interaction, both subordinate and authority persons need to re-examine their attitudes and behavior and work out a change" (p. 45). The work is descriptive, but hardly causal in its impact. More than other books on this subject, however, Dr. Dyer's material occasionally sends faint impulses to the reader that suggest that its concepts and interpretations are rooted in a vital reality that is being tactfully hidden. One can only lament the fact that too often marketing of a product requires compromising the packaging process.

Perhaps the author should be challenged to share with the readers of *Studies* his exploration of the hidden root system to the tree which he has so successfully painted in this secular treatment of the change process. Recognizing that it may not be economically realistic to write a document that spotlights the true foundations of ". . . changing in directions of improving maturity, effectiveness, and satisfaction" (p. ix), one can still appreciate the value of shoveling the dirt away from the footings. With the contents of *The Sensitive Manipulator* as preparation, it seems that Dr. Dyer could shed some light on the nature of *desire*, its origin and maintenance; the element of *agency*, its impact and consequences; the role of divine influences such as the Holy Spirit; and the place of principles such as faith, hope, charity, virtue, knowledge, temperance, etc., *a lá* the Doctrine and Covenants 4:5-7. One job rather well done certainly deserves the invitation to do another.

LORIN F. WHEELWRIGHT, editor and LAEL J. WOODBURY, assoc. editor. *Mormon Arts* Volume I. Provo, Utah: Brigham Young University Press, 1972. 88 pp., 1 long playing record. \$13.95.

(Reviewed by Dorothy J. Schimmelpfennig, a "Visiting Assistant Professor" in cultural foundations of education,

Graduate School of Education, University of Utah. Dr. Schimmelpfenning has B.A. and M.A. degrees in art, and a Ph.D. in cultural foundations.)

For those who anticipate an historical treatment, or perhaps a compendium of pioneer folk craft, the book *Mormon Arts* offers a pleasant change from the stereotyped. The majority of works of art included in this first volume of a proposed series have been created by contemporary Mormon artists. However, under a doctrinal mandate to seek after "anything virtuous, lovely, or of good report or praiseworthy," the editors offer a potpourri of artistic expression, from Mendelsohn's *Elijah*, to semi-abstract paintings and avant-garde theatrical productions.

The editorial team of Lorin F. Wheelwright and Lael J. Woodbury readily acknowledges that there does not yet exist a style of art unique to Mormondom, but contends that the purpose of art transcends style in importance; the purpose in this instance being the expression of cultural values of an idealistic people dedicated to the service of God and His church.

For some, a preliminary examination of *Mormon Arts* may prove disconcerting. No attempt is made to organize the contents in chronological sequence, and the various artistic mediums appear loosely interspaced. However, the presentation of works of art within the book closely follows two editorial objectives: (1) to illustrate unifying principles of Mormon aesthetics, as proposed by Mr. Wheelwright, and (2) to categorize works of art according to the medium of expression, in the final sections of the volume.

The broad sampling of work created by Mormon artists, including sculpture, painting, poetry, dance, photography, and theater arts, offers something that should appeal to almost anyone's personal preference. Quality color reproductions are generous in size and number, and encourage the casual browser to consider editorial comment more deeply.

A major bonus in the book is the series of twenty-two paintings, begun by C. C. A. Christensen in 1869. Reproduced in full color, with comprehensive explanations supporting each picture, these remarkable paintings provide a pictorial record of tragic events in the early history of the Mormon Church.

A strongly didactic publication, making frequent reference to unquoted L.D.S. scripture and doctrine, *Mormon Arts* may

not appeal to the general public. These very factors, however, plus the low purchase price of \$13.95, should encourage members of the L.D.S. Church to add this introductory volume to their personal libraries.

A second review of *Mormon Arts*, Volume I.

(Reviewed by Richard G. Oman. Mr. Oman graduated from Brigham Young University in 1970. He is presently a graduate student in the history of art at the University of Washington in Seattle.)

Since 1969 Brigham Young University has held a Mormon Festival of Arts each spring. This book is basically an outgrowth and an expression of these festivals and thus many of the strengths and weaknesses of the book are reflections of strengths and weaknesses of the Festival. The book is lavishly illustrated with over 120 photographs and illustrations (45 in color) of art mainly from the festival. Because of the large size of the pages (13" x 13") many of the plates are quite large—some even covering two pages. A long-playing phonograph record containing music, drama, and dramatic reading accompanies the volume.

The first 43 pages contain several long essays by Dean Lorin Wheelwright. These essays examine such topics as "Is There a Mormon Art?" "The Artistic Goals of Brigham Young University," and the interrelationships of divine revelation, science, and aesthetics. Dr. Wheelwright's basic point is that content, not form, should be the first concern of the Mormon artist. Sections on drama, music, photography, literature, and dance follow the extended introduction to *Mormon Art*. An essay on the Kirtland Temple is included, as well as a short article on David Hyrum Smith, poet-musician son of the Prophet Joseph Smith, and early leader in the Reorganized Church. The text ends with a short report on a symposium held during the Festival on Mormon architecture, design, and the environment. Most of the critical and analytical writing is done by Drs. Wheelwright and Woodbury. At the end of the book appear the schedules of the first three Festivals and biographical listings of all persons whose art work or essays are included in the book. The accompanying record is correlated with the book.