



CENTURY OF
PROGRESS
EXPOSITION
CHICAGO

1933

CHURCH OF
JESUS CHRIST
OF LATTER
DAY SAINTS



THE GLORY OF GOD IS INTELLIGENCE



Joseph Smith's First Vision

Spiritual Guidance and Activities of the Church of Jesus Christ of Latter-Day Saints

THE marvels of A Century of Progress are shown at the World's Fair at Chicago. The revelations of science and the ingenuity and accomplishment of modern man have so changed the old familiar conditions that we stand amazed, wondering what further miracles will come to transform our civilization. Yet, startling as is the story, the Mormon exhibit reveals something more ambitious. It is told in the Hall of Religions. It, too, is a story of a hundred years, and also the story of progress. Not only a hundred years of progress but of "Eternal Progress." In sculpture and paintings these fundamental ideals of a modern living faith are symbolized.

In order to understand the meaning of the beautiful exhibit herein illustrated one must see for a moment the ideals which motivate this particular class of people. A Mormon child from his cradle hears constantly the following axioms: "The glory of God is intelligence"; "A man is saved no faster than he gets knowledge"; "It is impossible for a man to be saved in ignorance"; "Whatever principle of intelligence we attain unto in this life, it will rise with us in the resurrection. And if a person gains more knowledge and intelligence in this life through his diligence and obedience than another, he will have so much the advantage in the world to come." In the atmosphere of these axioms the Mormon youth lives. They are his intellectual food from childhood to old age. They shape the ideals which control his whole existence.

The Sculpture Work

The central figure in the sculpture represents the fundamental ideal in Mormon religion that progress is eternal. Before man was born upon this earth he lived as an individual having a spiritual body substance. He was conscious and self-acting. He chose the good or he chose the evil. This spirit body is not immaterial, but is composed of a much more subtle and refined substance than flesh and bones, and is intelligent. Progress was made in that pre-mortal state.



Nauvoo the Beautiful



Exodus From Nauvoo, Illinois



Winter Quarters

As another step in progress, man is born here upon this earth, and is designed to learn the lessons of mortality and become acquainted with God and his works.

After this life, there is a space of time between death and resurrection during which the spirit of man is not united with the mortal body, but he is continuing to learn and make progress. Finally there comes the resurrection from the dead when spirit and body are re-united, and still eternal progress continues. Finite minds may not be capable of comprehending the tremendous progress which is possible to the immortal resurrected being. Behind the central figure may be seen rays which represent radiating energy that is constant in time and space.

Eternal progress is based upon the foundations of truth and love. The group of figures on either side of "Eternal Progress" symbolize the steps which mortals take in their march upward. The group to the right of the central figure (observer's left) represents the work of the social groups on the road to "Eternal Progress"; while the group on the left of the central figure (observer's right) represents the steps in individual advancement. Beginning at the extreme right of the central figure the social worker is represented. She holds the basket of plenty and stands ready to render service to the poor by her side. In the very beginning of the Mormon Church there was organized a Woman's Relief Society. This organization comprises most of the women in the church and exists for the purpose of administering to the sick, poor, and needy, and for the education and development of the feminine members.

The next group represents health. The child receiving nourishing foods from the nurse is mounted on the foundation of health. To the member of the Mormon Church, this group is symbolical of the great importance of the physical body. Clean bodies are essential to clean minds. The Word of Wisdom is the rule of health to the faithful. Spiritual intelligence is not possible to those who defile their bodies. "The Spirit of God Will Not Dwell in Unholy Tabernacles."

Standing next to the nurse is the Scientist studying the changes in his test tube. Mormonism teaches that all truth from whatever source is part of the Gospel of Jesus Christ. The truths of Science are a fundamental part of this religion. There can be no



The Pioneer Train on March to the West

conflict between true Science and true Religion. All theories may not be thoroughly understood, but apparent conflicts serve to stimulate to greater intellectual effort because the investigator is sure that further knowledge will bring harmony.

Standing side by side with the Scientist is the Teacher, the expounder of truth. This suggests the tremendous importance of the missionary work of the Church. Some two or three thousand missionaries are constantly traveling throughout the nations of the earth expounding the truths of the everlasting Gospel and bearing witness that God has spoken to man in this, the modern age of Science, and that He has given authority, which is the Priesthood, to man to officiate in His name. This authority of the Priesthood is symbolized in the man who has his hands placed on the head of the boy. There are two great Priesthoods in the Church. The Melchizedek and Aaronic. The Melchizedek administers in Spiritual things, and the Aaronic controls the Temporal affairs of the Church. The man, or Melchizedek Priesthood, is giving the Authority of the Aaronic Priesthood to the boy who kneels before him. The man seated with his feet on the foundation of Truth holds in his arms the "Books of Revelation." These are the "Bible," "The Book of Mormon," the "Doctrine and Covenants," and the "Pearl of Great Price." In these great books of Revelation the will of God and the laws of God are made known.

The first group to the left of the "Eternal Progress" is the Family. The father with his feet firmly planted on the foundation of Love holds a child in his arms. The mother stands with her arm over the shoulder of her son, a boy scout. Of all the enduring ties that bind people together in happiness and security the Mormon home is the most beautiful. No thought of separation or divorce can enter there. Security and peace abound and abide. They are sealed together by ties that continue not only through life, but through eternity. Here in the home all the virtues are instilled into the many children who come to Mormon parents, and the power of enduring affection shields them from the evils of this world.

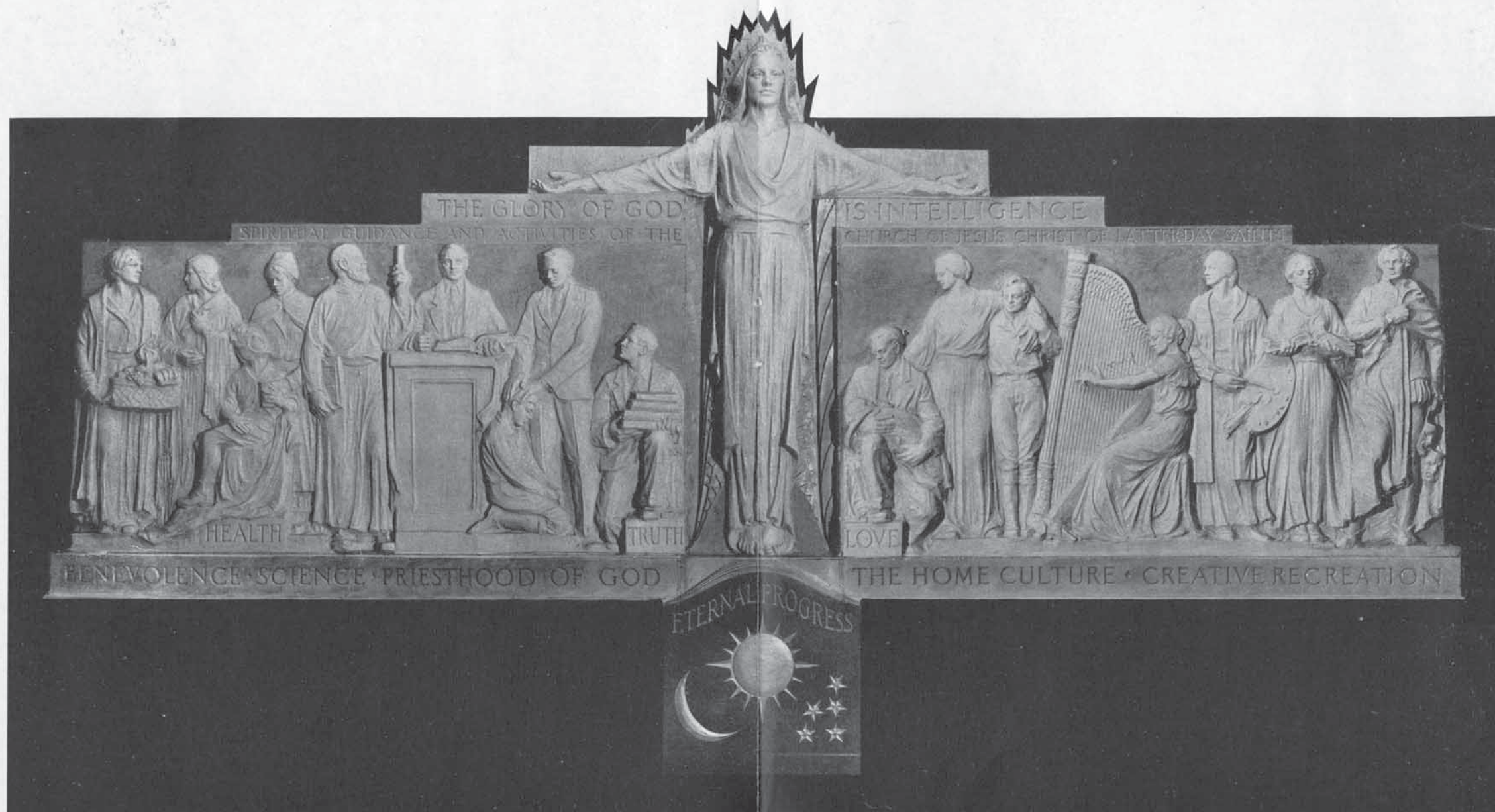
At the left of the family group is represented Creative Recreation. The girl with the harp symbolizes not only love of music but the work of the auxiliary organizations in the Church which are established for the purpose of giving opportunities of expression in this divine art. The same can be said of the other figures of this group which represent the plastic arts, Literature, and Drama. Continuous activity along these lines is found among the members of the Church and in their organizations. Recreation and cultural



The Handcart Company



The Encampment on the Plains



Eternal Progress



The Mormon Battalion

development are fundamental factors on the road to progress. The sun, moon, and stars are symbols of "Eternal Life." These express "Degrees of Glory" to which we may attain.

In the 100 years during which the Mormon Church has been following these ideals and striving on the road to progress, they have encountered intolerance and opposition. They have met with religious persecution and were driven from their homes. The mural paintings on the wall tell this story. These paintings vividly portray the history of the Church from Nauvoo the Beautiful, which in 1844 (when the Prophet Joseph was martyred in Carthage, Illinois) was a city of 20,000 people, to Salt Lake City, where, at the present time, the "desert blossoms as a rose."

The Mural Paintings

The first picture, beginning at the right of the observer, illustrates the beautiful city of Nauvoo, which was founded by the Prophet Joseph Smith, and his followers in the winter of 1839 and 1840. It was then a swamp land where deadly fever lurked. Within six years it grew to a city of 22,000 people. Substantial brick residences furnished beautiful and commodious homes while a magnificent temple, costing more than a million dollars, adorned this marvelous city. Political troubles prompted by religious persecution caused the death of the Prophet Joseph Smith and his brother, Hyrum, and in 1846 the Mormon people were driven en masse from their city and temple. The first company crossed the Mississippi river on the ice.

The second picture shows this eventful "Exodus from Nauvoo." It occurred in the month of February in bitter cold weather. At the encampment a few miles west on Sugar Creek nine infants were born that first night, with nothing but tents and wagon covers offering shelters from the storms. This camp of modern Israel trudged slowly through the mud of the springtime and in the heat of the following summer crossed the state of Iowa and built the temporary city of "Winter Quarters" on the Missouri River near the place where the city of Omaha now stands.

The third picture represents "Winter Quarters." The saints were here afflicted with sickness, disease, and death. The mother is placing a twig of green on the grave of her child while the father stands dejectedly near her. The mother of the author of this beautiful mural buried four of her loved ones here. The shadow in the foreground of the man digging the grave vividly expresses the haunting memories of this pioneer family.



The Pioneers Entering Salt Lake Valley

Following this picture we have the pioneer train on the march. There were the covered wagons drawn by the oxen and the hand-carts which were pulled a thousand miles across the plains by these courageous pioneers. Religious fervor alone could inspire men and women to make such sacrifice.

The "Night Scene" with the wagons in circle for protection and their camp fires burning recalls the hours when Brigham Young and the leaders called the people together and cheered with music and song. Wm. Clayton wrote a special song to inspire with courage the tired pilgrims. It was a rule that when one began to sing this song all should join in, and often as the caravan moved slowly onward in the day time, and also around the camp fire at night was heard the strains of "Come, Come, Ye Saints"!

Come, come, ye Saints, no toil nor labor fear,
But with joy wend your way;
Tho' hard to you this journey may appear,
Grace shall be as your day.
Tis better far for us to strive
Our useless cares from us to drive.
Do this, and joy your hearts will swell—
All is well! All is well!

And should we die before our journey's through
Happy day! all is well!
We then are free from toil and sorrow too;
With the just we shall dwell.
But if our lives are spared again
To see the Saints, their rest obtain,
O how we'll make this chorus swell—
All is well! All is well!

While the Mormons were camped through Iowa and on the Missouri river the government of the United States called for 500 volunteer soldiers to fight in the war with Mexico. This company of men were known as the "Mormon Battalion." They marched on foot the whole distance from the Missouri River through El Paso, Texas, through Tucson, Arizona, to the Pacific Coast. It is the longest infantry march in history, and was made over the most trying desert country. After reaching California some of these Mormon Pioneers were the first to discover gold on the Pacific Coast.

"The Pioneers Entering Salt Lake Valley" is a beautiful picture of the desert with the salt sea and mountains in the background.



First Irrigation of Anglo-Saxons in America



The Desert Shall Blossom as the Rose

The "First Winter in the Valley" was a trying time. The courage and fortitude of the strongest was tested to the bitter end. During those first years in the valley the pioneers were forced to undergo extreme hardships. The country was barren and a forbidding one in which to try to produce crops. In order to make it possible to plow the land and plant the crops, and give sufficient moisture, the people resorted to what is now known as irrigation. They placed obstructions or dams in the streams that came down from the mountains, and spread the water over the land. This picture of "The First Irrigation of Anglo-Saxons in America" will undoubtedly live as a master-piece.

During these first years a near tragedy occurred. After the crops were growing myriads of grasshoppers came from the desert and were devouring the crops. Men, women, and children fought this foe untiringly. They drove them into the brush and weeds by the millions and burned them. They

surrounded their fields with ditches of water and drowned them, but were still without success. In this dire extremity they turned to the Lord in prayer. Almost immediately great flocks of white winged birds, seagulls, came and lighted upon the land. They devoured the grasshoppers and flew away to the near-by stream only to drink and disgorge and return for a fresh supply of insects. It was in this manner that these settlers in the desert were saved from starvation. The Seagull is a sacred bird among the Mormons. They have built a beautiful "Seagull Monument" in memory of this event.

The last picture shows Salt Lake City as it is today when the desert has been made to "blossom as a rose."

On the walls of either end of the exhibit are shown two beautiful stained glass windows four by six feet. The one represents Joseph Smith in the "Sacred Grove" as he knelt in prayer and received his first vision. The other represents Elijah The Prophet standing before the Salt Lake Temple. He came to the Prophet Joseph Smith in the Kirtland Temple and restored the keys of salvation for the dead, or as Malachi said, "To turn the heart of the fathers to the children, and the heart of the children to their fathers, lest I come and smite the earth with a curse."

The author of this exhibit and the one who made the sculpture work is Professor Avard Fairbanks, sculptor. He is in the Division of Fine Arts in the University of Michigan.

B. F. A.—Yale University.
M. F. A.—University of Washington, Seattle.
Fellow Guggenheim Memorial Foundation.
Member National Sculpture Society.

The paintings were made by J. B. Fairbanks, pioneer artist of the West.

Student of Jules Lefevre, Benjamin Constant, Jean Paul Laurens, and Delmar Rigolot, the great French masters of the 19th Century.

Member of the American Art Association of Paris.

Member of the Ancient Julien of New York City.

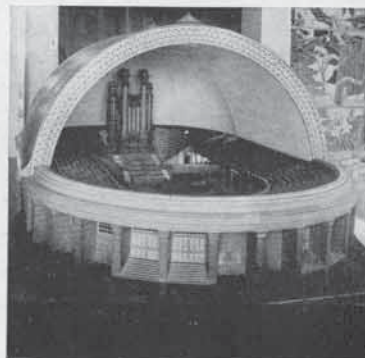
The stained glass windows were designed by J. Leo Fairbanks, Professor of Art at Oregon State College. Member of the Architectural League of New York.

Painter of the Mural Decorations in the Oregon State College Library.

Painter of the Mural Decorations in the front room of the Mesa Temple.

Sculptor of the Friezes at the Hawaiian Temple.

J. B. Fairbanks, the artist, is the father of these two gifted young men. The whole was designed by Professor Avard Fairbanks.



The Salt Lake Tabernacle



In Holy Temples



The Handcart Company

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